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THE INLAND PRINTER

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A TECHNICAL JOURNAL

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VOLUME XV.

April to September, 1895.

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You save	.05

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2

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3

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4

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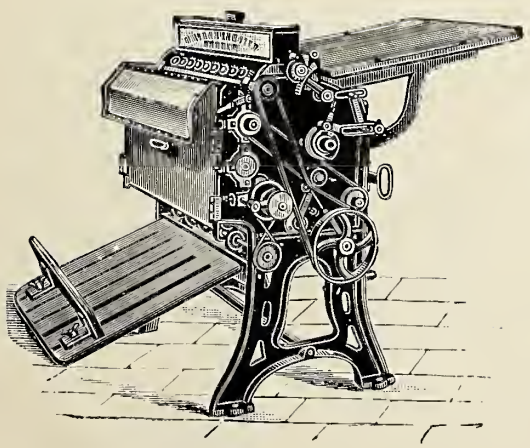
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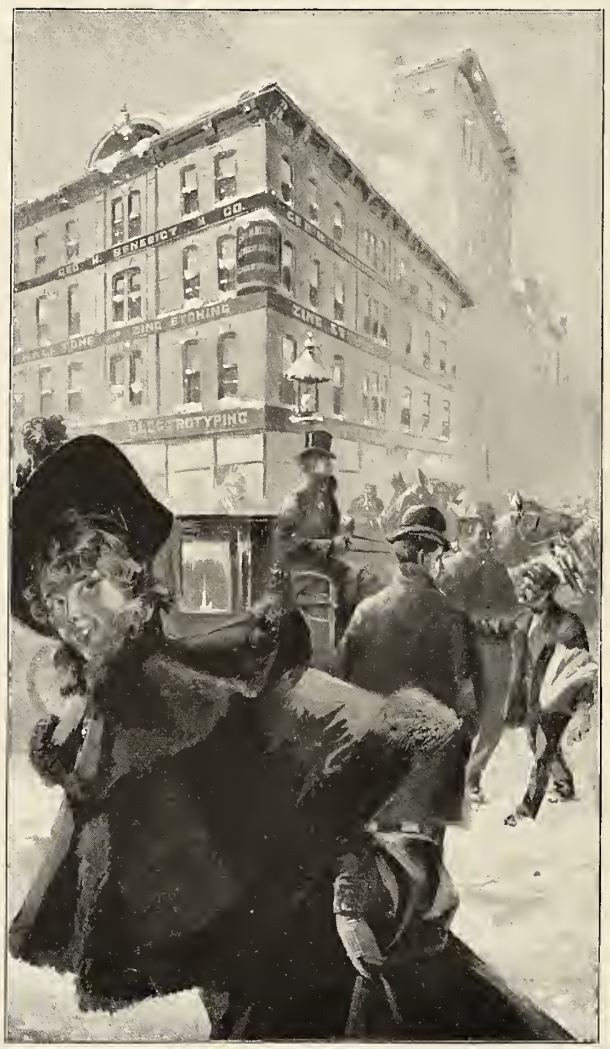
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L. L. Brown Paper Co's Linen Ledgers.

This company has made a specialty of Linen Ledger Paper for forty-five years, and the result is a quality of excellence far ahead of the manufacturers of the world.

While the Linen Ledger Paper manufactured by us stands at the very front, we have also given great attention to the manufacture of

Bond and Typewriter Papers.

To such a degree of perfection have these papers been carried, that the stock of no dealer catering for the *best trade* is complete without an assortment of these *standard* goods.

Read the Award of L. L. BROWN PAPER CO. from the WORLD'S COLUMBIAN EXPOSITION.

AWARD

1st. For superior strength, texture and finish.
2d. For uniformity and excellence of sizing, producing an agreeable surface for writing; and is susceptible of several erasures, and writing over the same surface.
3d. For clearness of color.
4th. For skill in the various processes of manufacture.
5th. For the purposes of Records, these papers are of the highest grade, and are adapted to stand the test of time and varying climates without deterioration in sizing, strength or finish.

(SIGNED) E. MORGAN, INDIVIDUAL JUDGE.

APPROVED: { H. I. KIMBALL, PREST. DEPARTMENTAL COM.
JOHN BOYD THACHER, CHAIRMAN EXECUTIVE COM. ON AWARDS.



It is Time to Wake Up!

To a realization of the importance of a wise choice in the selection of Ink. The sleepy, back-number plan of buying "good enough" inks will not do for the 1895 printer. You can get better than these if you'll only dig the blinding dust of prejudice out of your eyes.

QUEEN CITY INKS

Are the ones which are being used by all the best printers in the land. Get into line and be one of the happy family. There is no pleasure out of it. Queen City Inks will make your joy complete. Our catalogue is yours if you'll ask for it.

The Queen City Printing Ink Co.

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CHICAGO:
347 Dearborn Street.



Inattention to Details

usually has unfortunate results. To get the fullest details and

SOFT AND BRILLIANT EFFECTS IN PRESSWORK....

use the superior Inks manufactured by the BUFFALO PRINTING INK WORKS. Write for catalogue.

BUFFALO PRINTING INK WORKS,

BUFFALO, N. Y.

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VARNISH OILS

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MANUFACTURERS OF

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AND
...VARNISHES...

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CHAS. M. MOORE, Manager.

GEORGE MATHER'S SONS CO.,
Nos. 128-130 Oliver Street,
BOSTON, MASS.

The... Whitlock

Better Work.
More Work.

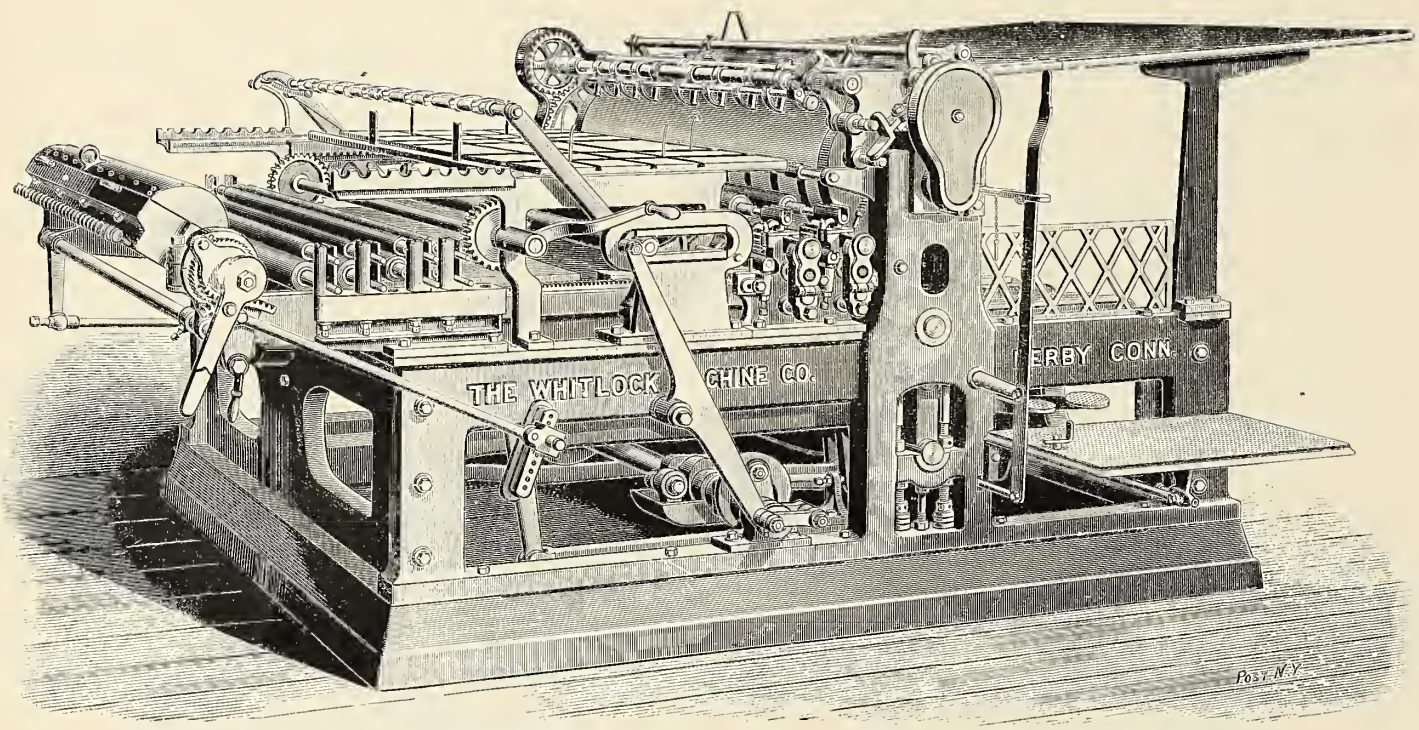
Quicker Done.
Cheaper Done.

No other Press has such a Delivery. (Printed side up, flyless, **tapeless,** wearless, never changed, never out of order.)

No other Press has such a Fountain. (The well swings around the rollers—no jabbing of short ink, no waste, no gray sheets.)

No other Press has such a Type Bed. (Scraped true to the impression surface of the cylinder—time saved in making ready.

No other Press has such Strength and Accuracy in Underneath Motion. (Important wear-withstanding features, great weight, absolute rigidity of impression, register, speed and durability unexcelled.)



Inestimably Valuable Improvements in the **radical** features of Printing Presses are embodied in THE WHITLOCK.

Valueless, Slighly Differing Features are our competitors' only claims on your consideration.

You should Investigate the Latest—**THE WHITLOCK**—and YOU WILL BUY NO OTHER.

Our guarantees are so safe that purchasers too remote for us to reach otherwise may make perfectly satisfactory contracts by mail. We will erect our machines for responsible parties, subject to acceptance after trial.

NEW YORK: Times Building, 41 Park Row.
BOSTON: Mason Bldg., Milk and Kilby Sts.
ST. LOUIS: 207½ Pine St.

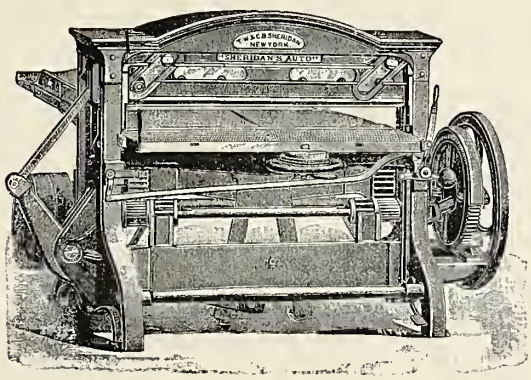
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The "Sheridan Auto" is the most powerful, rapid and accurate Cutter on the market. In use in every large house in this country and by the best houses in Europe. Write us for particulars.

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We carry the largest stock in the country, and can furnish a full outfit for the largest bindery or paper-box shop at once.

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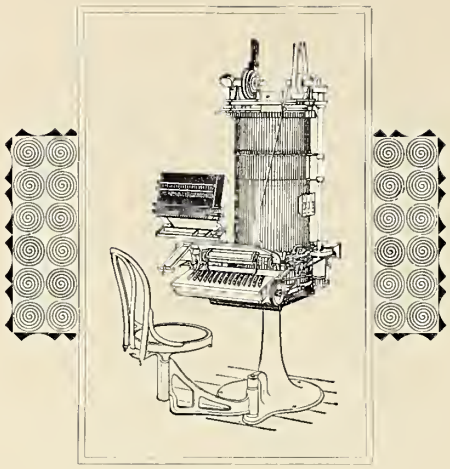
2, 4 and 6 Reade Street,
NEW YORK.

WORKS — Champlain, N. Y.

No. 413 Dearborn Street,
CHICAGO.

Picking up

is the business of the Thorne Type-Setting Machine in more ways than one. That is what it is made for—to distribute and "pick up" type. Now making and selling more machines per month than ever before.



SIMPLE AND RELIABLE, they will earn their own cost in a few months.
NO SKILLED MACHINIST required in attendance.
NO MELTING OF METAL or other complicated processes involved in their use.
CORRECTIONS made as readily as in hand-work and without delaying the machine.
MEASURE ADJUSTABLE INSTANTLY, if required, to any width.
DISTRIBUTING, SETTING, JUSTIFYING, all done on same machine.

Wide-awake Printers neither waste time over complicated machines of obsolete patterns, nor wait for the wonderful affairs as yet existing only on paper or in the inventor's brain, but keep abreast of the times and begin to **SAVE MONEY AT ONCE** by using the practical machine manufactured by the

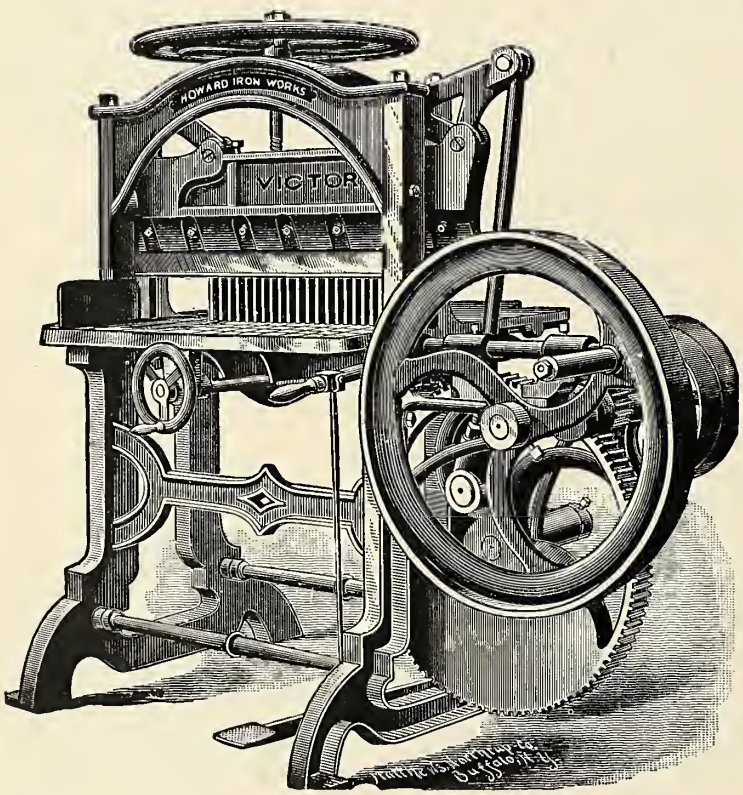
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No 139 MONROE STREET, CHICAGO.

Factory: HARTFORD, CONN. **NEW YORK OFFICE: Rose and Duane Streets.**

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WITH IMPROVED FINGER GAUGE.

Best Low-Priced Steam and Hand Power Cutter in the Market.

SIZES, 30 AND 32 INCH.

Manufacturers of **PRINTERS' AND BOOKBINDERS' MACHINERY.**

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GEN'L WESTERN AGENTS,

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WE DO NOT MAKE
THE CHEAPEST..... BUT THE BEST

Printers' Rollers

CASTING THEM IN THE ORIGINAL "GATLINGS," COINING THE PHRASE OF

"Machine-Cast Printers' Rollers"

FOR THE PRODUCT.

These Rollers give BETTER presswork with

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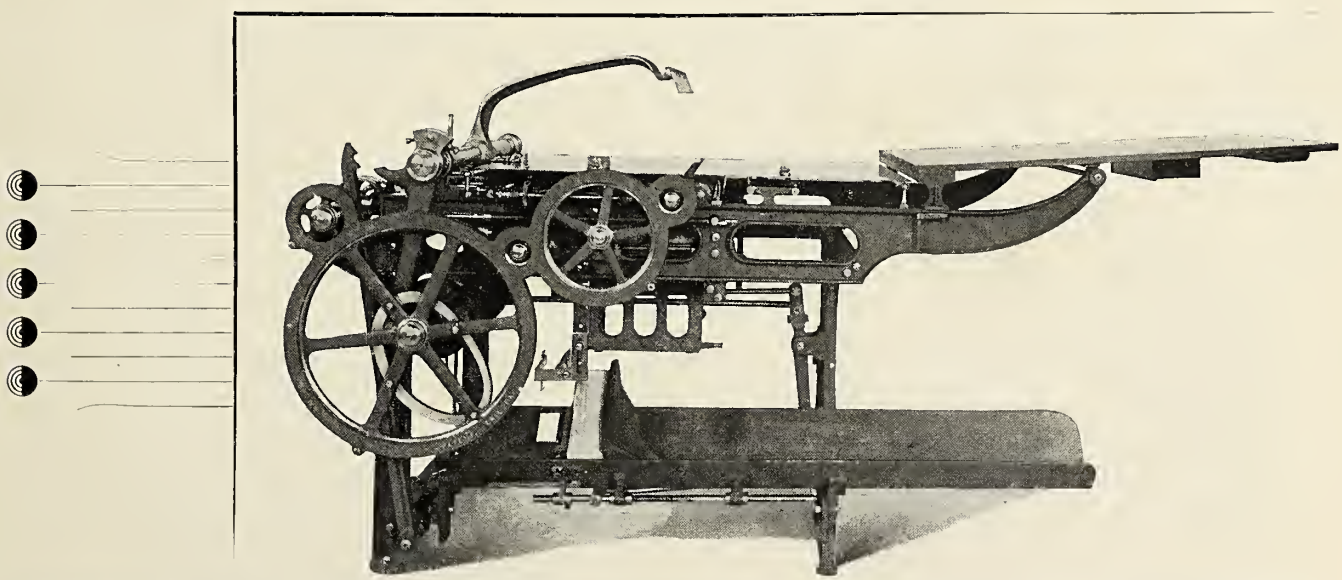
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Printers' Rollers, Composition, etc.,

49-51 Rose Street. (FOUNDED 1849.) NEW YORK.

Another New Machine!



THIS MACHINE has our new device for slitting that entirely avoids "buckling" at the third fold, even on 150-lb. paper

WE GUARANTEE THIS!

The machine has but one set of miter gears in its entire construction, each set of rolls being run independent of the other.

Our new method of handling tapes does away with repeated re-sewing.

...Made by the...

Brown Folding Machine Co.

Erie, Pa.



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SEND 10 CENTS POSTAGE FOR STOCK CATALOGUE, 74 HALF-TONE ILLUSTRATIONS.



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Yes, without a hop, skip or jump. Follow instructions. Lock it in the form with type matter and start the press, and if it won't do exactly as we claim, snatch it out, box it up, return it and get your money back.

The WETTER NUMBERING MACHINES can't fail when they're used right. Shall we tell you more about it?

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Leathers,
Bookbinders' Boards,
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In Every Style and Variety.

We are Specialists in the lines named above. Our motto is Excellence!

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The Kidder Press Manufacturing Company

26 TO 34 NORFOLK AVENUE, BOSTON, MASS., U. S. A.

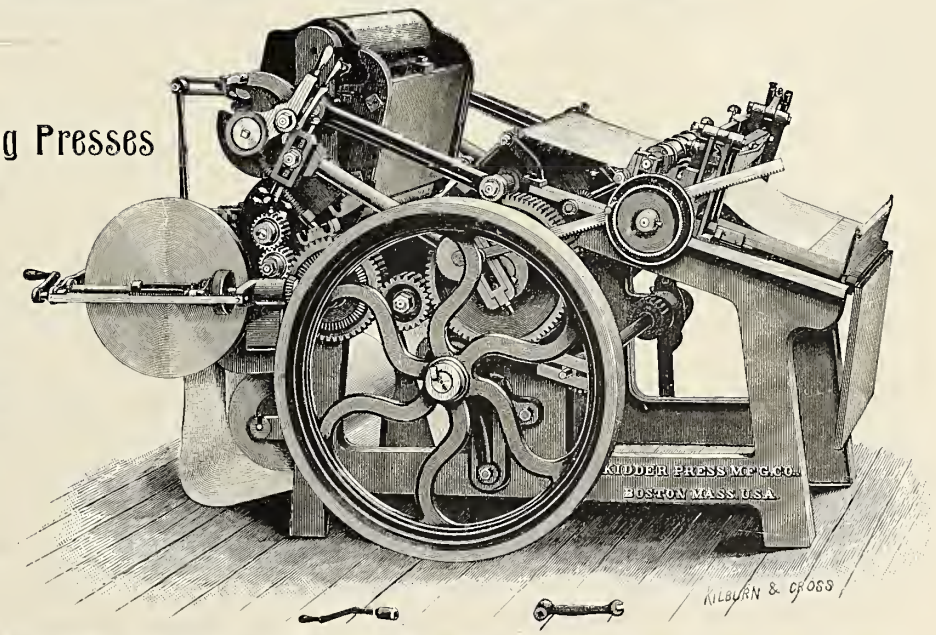
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Bed and Platen Self-Feeding Printing Presses

Adjustable to any desired size of sheet to the maximum.

We build them in the following sizes: 26 by 36, 20 by 26, 13 by 27, 12 by 25, 12 x 16 and 8 by 12 inches; printing on one side of a web in from one to four colors, or in two colors on one side and one color on the reverse side.

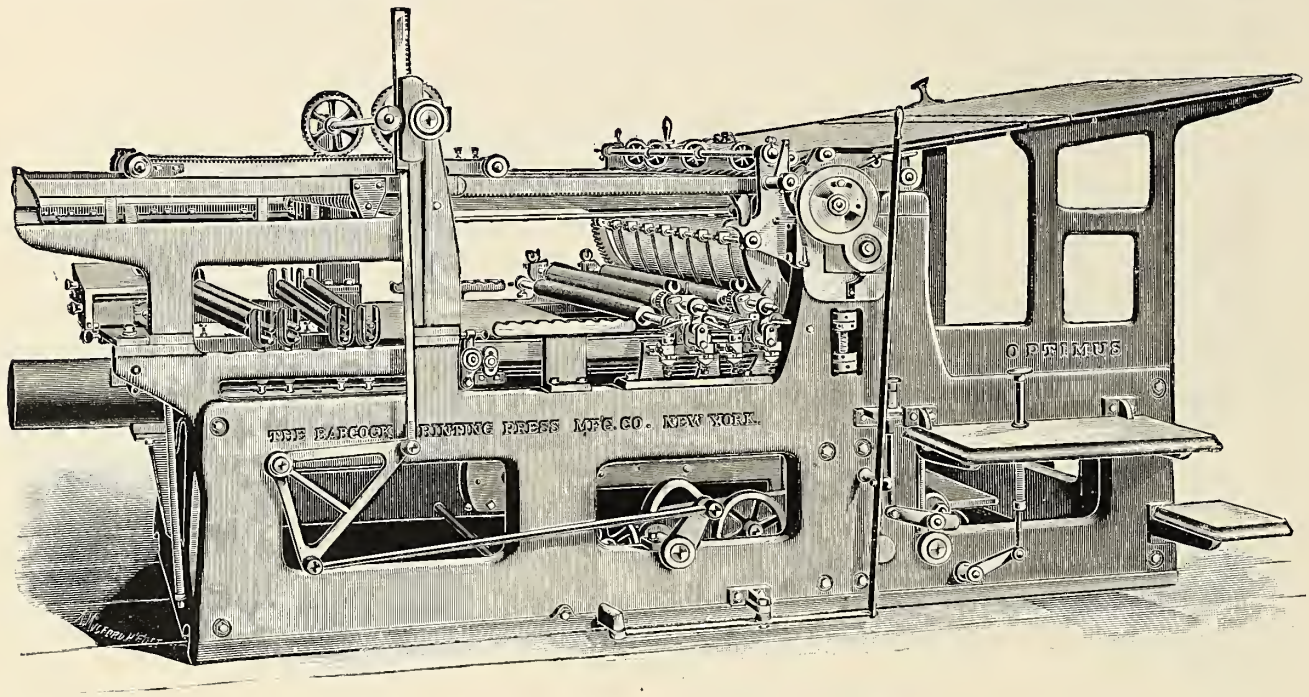
The speed ranges from 2,000 to 5,000 impressions per hour, according to the size.



Numbering, Slitting, Ruling, Perforating, Regular and Irregular Punching for Labels and Tags, also other Attachments, can be fitted to all of the above sizes of Presses.

OUR PRESSES ARE MONEY-MAKERS and can be used for a great variety of work.
Write for full particulars of the size best suited for your work.

Front Delivery---Printed Side Up!



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NEW SERIES TWO-REVOLUTION PRESSES.

Built especially heavy for fine half-tone, catalogue, book and letterpress work. Absolutely rigid impression and perfect register.

The only perfect front-delivery—printed side up—without fly, grippers, or adjustments of any nature, from smallest to largest sheet.

The BEST Two-Revolution Press built.

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ANTWERP INTERNATIONAL EXPOSITION, 1894.

SAMPLES OF WORK AND ESTIMATES . . . . . PROMPTLY FURNISHED.

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Manufacturers of Cylinder Presses.

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Manufacturers who want first-class representation in Canada are requested to send me their catalogues and terms.

M. Wolfe's Perfect-Lined Screen Plates

FOR

HALF-TONE PHOTO-ENGRAVING.

Adapted to all the "Washout," "Swelled Gelatine" and "Zinc Etching" processes.

These Screens are Collodiou Dry Plates copied direct from newly ruled aud absolutely perfect originals. Positively better for half-toue work than originals, giviug softer aud more artistic effects, without harshness.

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The most valuable method yet introduced for eugraving on copper by the half-tone process. Has the following advantages: Ease aud simplicity of preparing the plates aud quickuess of printing. Ease of development. There is no rolling up, with its attendaut disadvantages. There is only one etching, which cau be carried to any sufficieut depth without under-cutting. The printing film is left on the copper, and is made so hard that it will withstand 50,000 to 75,000 impressions without the least wear. The only process wherein a half-tone from an eighty-line screen can be etched euough in one bite to print on cheap paper, aud with cheap iuk without smudging. Adapted to both Ziuc and Copper Etching.

Send 10 cents for samples of work and circular of information.

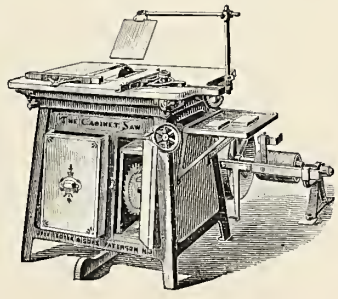
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Because in drill and equipments they are inferior to their opponents. They are in the position of engravers, who, with clumsy and inefficient tools, try to compete with those equipped with perfected machinery. Hard work won't pull them through. One properly constructed machine will do the work of a dozen men, and don't have to be fed.

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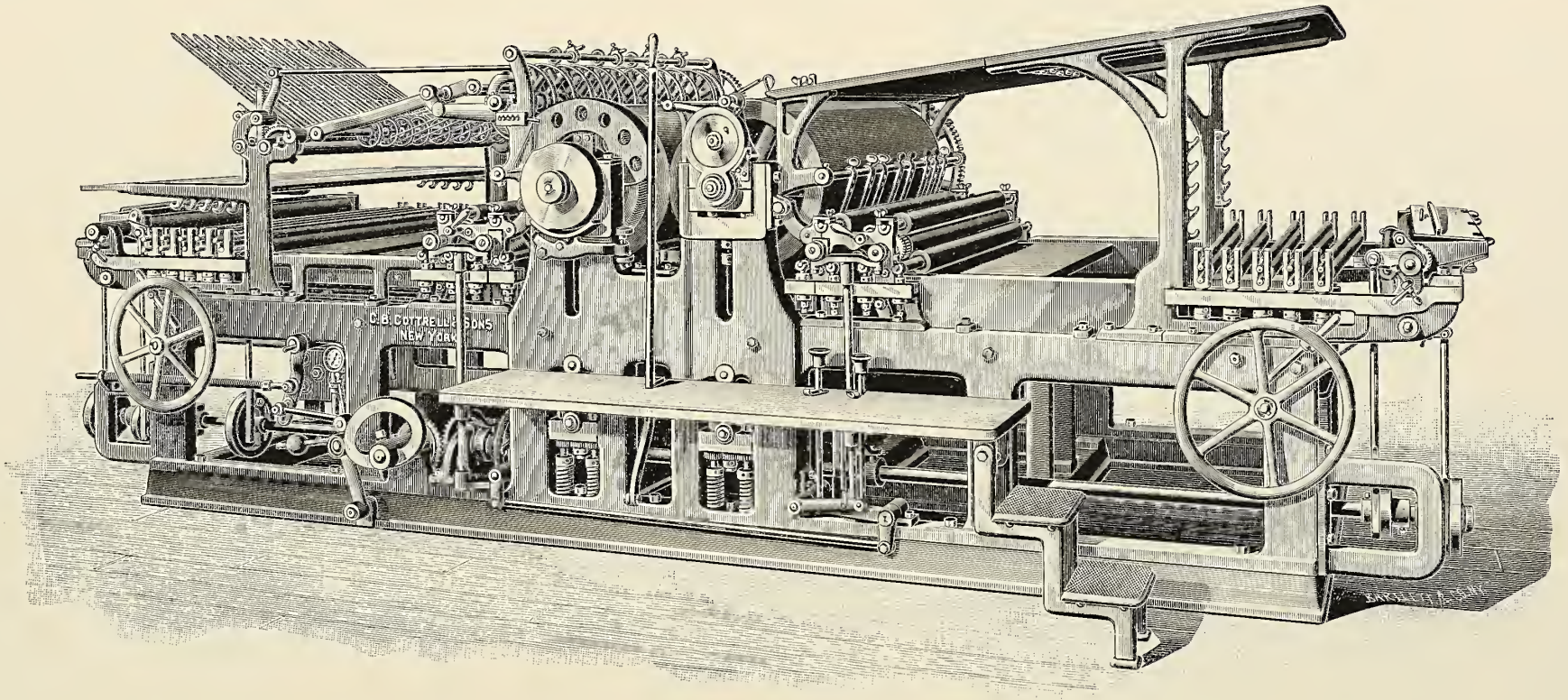
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C. B. COTTRELL & SONS CO.

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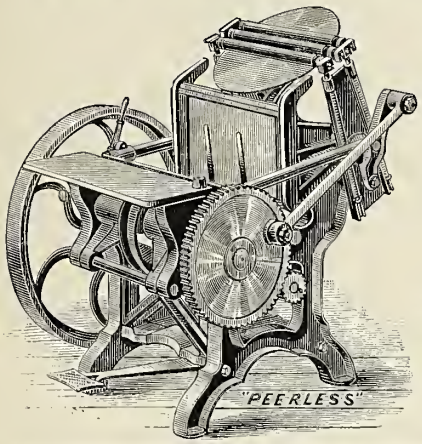
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FLAT-BED PERFECTING PRESS.

With Patent Shifting Tympan providing against offset. On this Press heavy cut work on supersized and calendered or coated paper can be printed without offset.

The Best Machines Made!

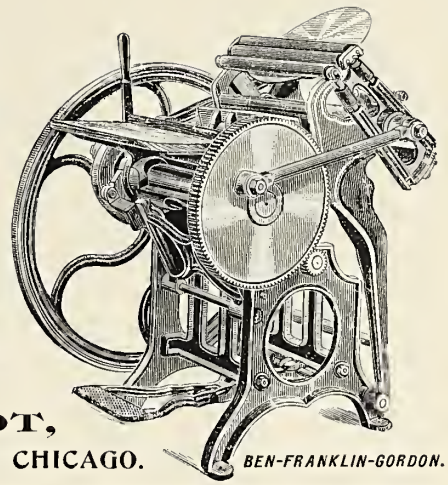


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BEN-FRANKLIN-GORDON
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Printing, Embossing and Box Cutting Presses.

PEERLESS
Lever and Power Paper Cutters.

The above comprises the best and most complete line of Job Presses and Paper Cutters ever offered by any house. If interested and would **save money**, send for descriptive circulars and net prices.

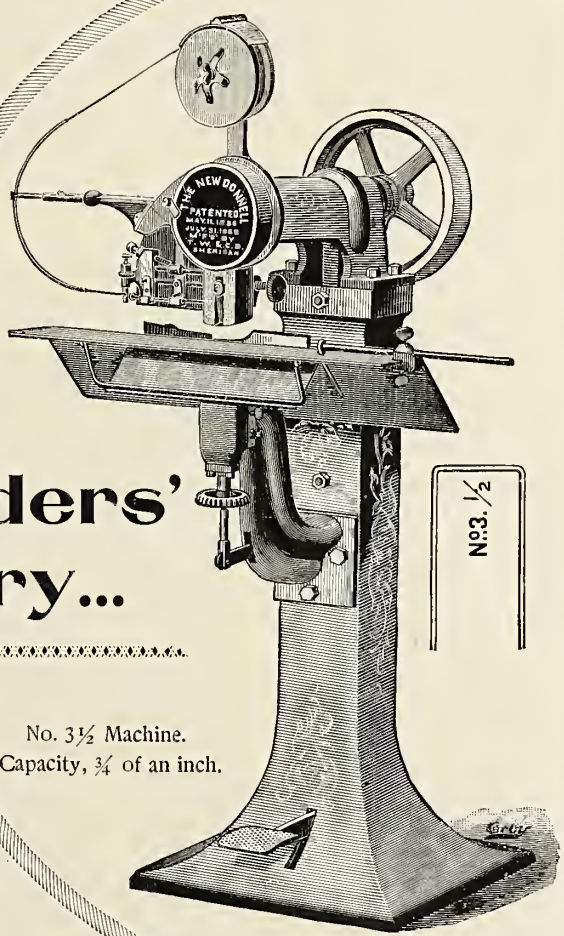
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BEN-FRANKLIN-GORDON.

T. W. & C. B. SHERIDAN

ESTABLISHED 1835.

Paper Cutters, Bookbinders' Machinery...



No. 3½ Machine.
Capacity, ¾ of an inch.

Write us for Full Particulars.

The Improved Donnell.

THIS machine has been remodeled and rebuilt and is now a machine that we can strongly recommend as being . . . . .

SIMPLE AND POWERFUL.

. . Always ready without change of parts for either flat or round wire, and will run equally well on heavy or light work. . . . . .

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The leading printers of the country know it, but we want every printer to know why the

..PEERLESS JOB PRESS

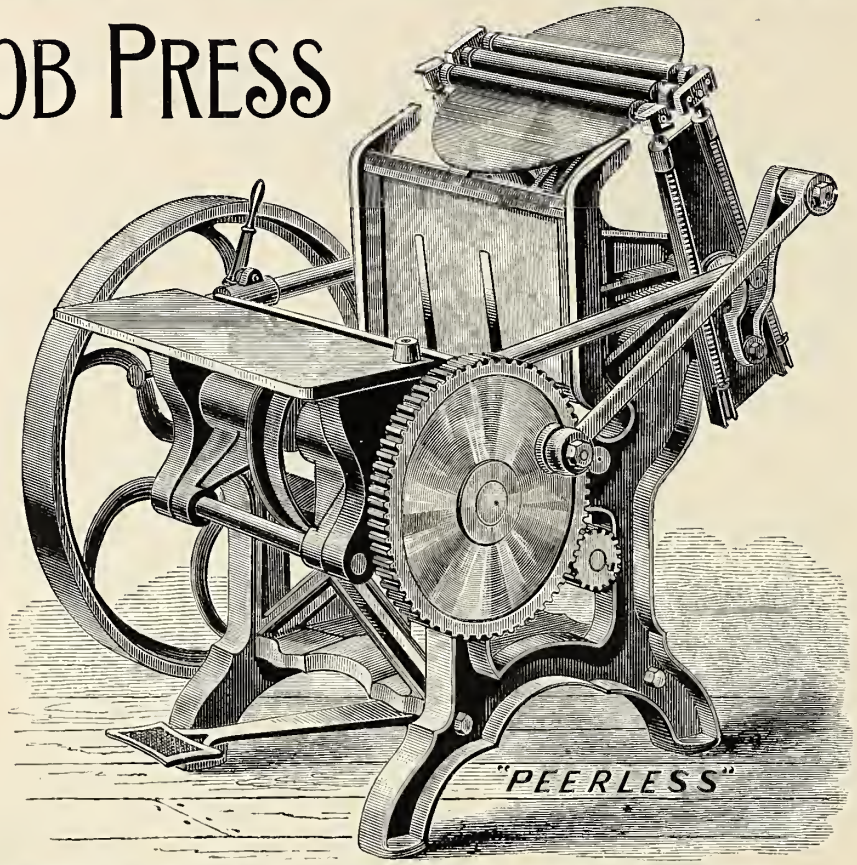
Is the best and most economical press to buy; why it will earn him more money with less outlay than any other press in use.

Send for Descriptive Circular and Price List. Address,

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SOLE MANUFACTURERS OF
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MADE IN SIX SIZES AND SOLD BY DEALERS EVERYWHERE.

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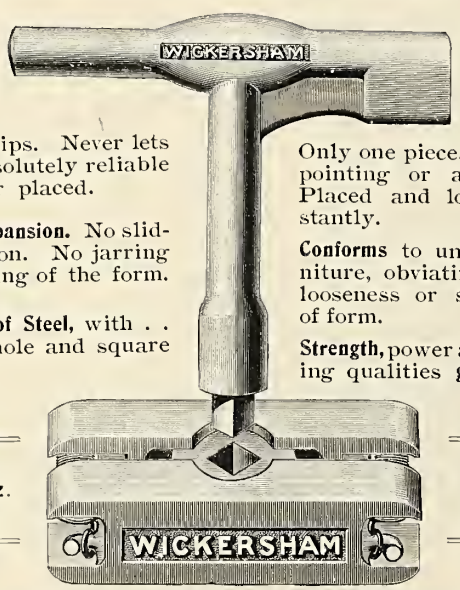
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Never slips. Never lets go. Absolutely reliable wherever placed.

Direct Expansion. No sliding motion. No jarring or skewing of the form.

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Conforms to uneven furniture, obviating all . . looseness or springing of form.

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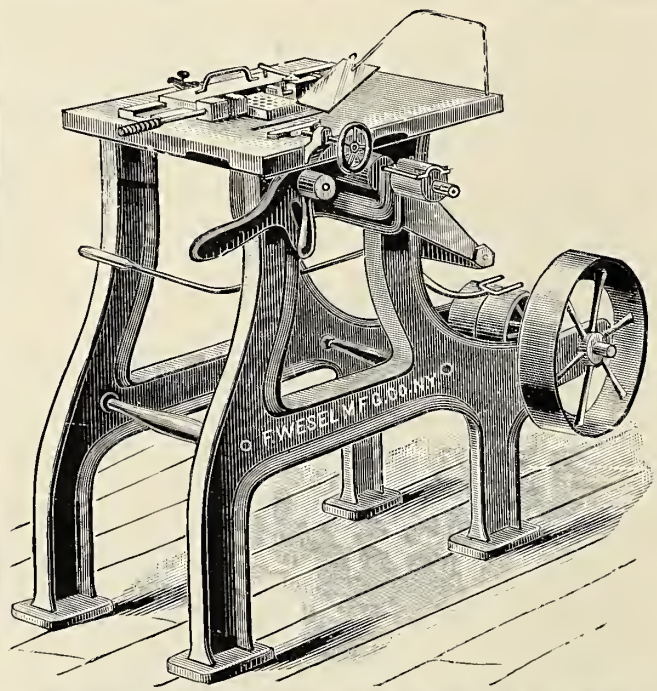
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THE "LINOTYPE" SAW TABLE.



For newspapers using Linotype Machine this improved saw is indispensable. It is easily regulated to cut lines, either half measure or any other desired width. The gauges are so arranged that they can be set on the instant, and up to fifty lines of matter can be cut at one time. The saw can also be used for cutting stereotypes. Write for circulars and testimonials.

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FACTORY: BROOKLYN, N. Y.

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(Successors to MONTAGUE & FULLER.)

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SOLE SELLING AGENTS

...FOR...

THE SMYTH MANUFACTURING CO., THREAD BOOK SEWING MACHINES,

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ECONOMIC MACHINE CO., AUTOMATIC PAPER FEEDING MACHINES for Printing Presses, Folding Machines and Ruling Machines,

AND A COMPLETE LINE OF

THE BEST MACHINERY

FOR

BOOKBINDERS AND PRINTERS.

WE GUARANTEE EVERY MACHINE WE SELL.

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Steal a march on the future and get your orders in while RATES ARE LOW. *There will be a Marked Advance in prices before a great while.*

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WOOD-PHOTO-PROCESS- Engraving

SPECIALISTS IN HALF-TONE.

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OWNING THE FOUNDRIES OF

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LARGEST TYPE FOUNDING CONCERN
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SOLE MANUFACTURERS OF

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UNSURPASSED FOR DURABILITY, BEAUTY
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"EVERYTHING FOR THE PRINTER."

THE HAMILTON MFG. CO., TWO RIVERS, WIS.

MANUFACTURERS OF

WOOD TYPE.....

.....AND.....

PRINTERS' FURNITURE

OUR LINE is a superior one, made of hard woods and sold at prices same as others charge for cheap stained material. GET THE BEST, and in this way you will be best provided to meet the strong competition of the day.

We show herewith our Window Cabinet, provided with the Hamilton Tilting Bracket. The price of this cabinet is $36, less usual discount.

We have large and complete catalogues illustrating and describing our goods. If you haven't seen them, send for them.

YOU CAN BUY OUR GOODS FROM ANY RELIABLE DEALER IN PRINTERS' SUPPLIES.



WISCONSIN WINDOW CABINET, WITH PATENT TILTING BRACKET.

OUR NEW PONY PRESS,

"The Century"

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A     A           A     A
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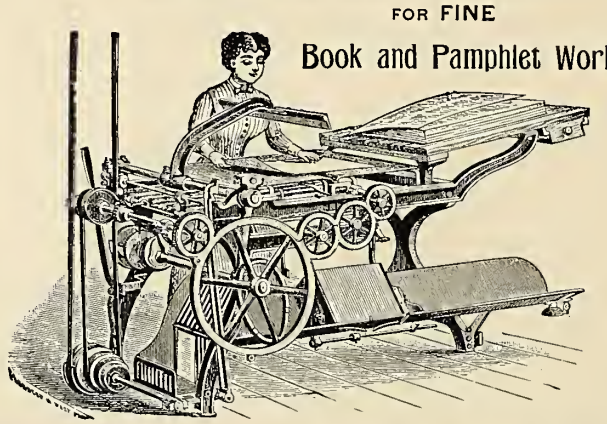
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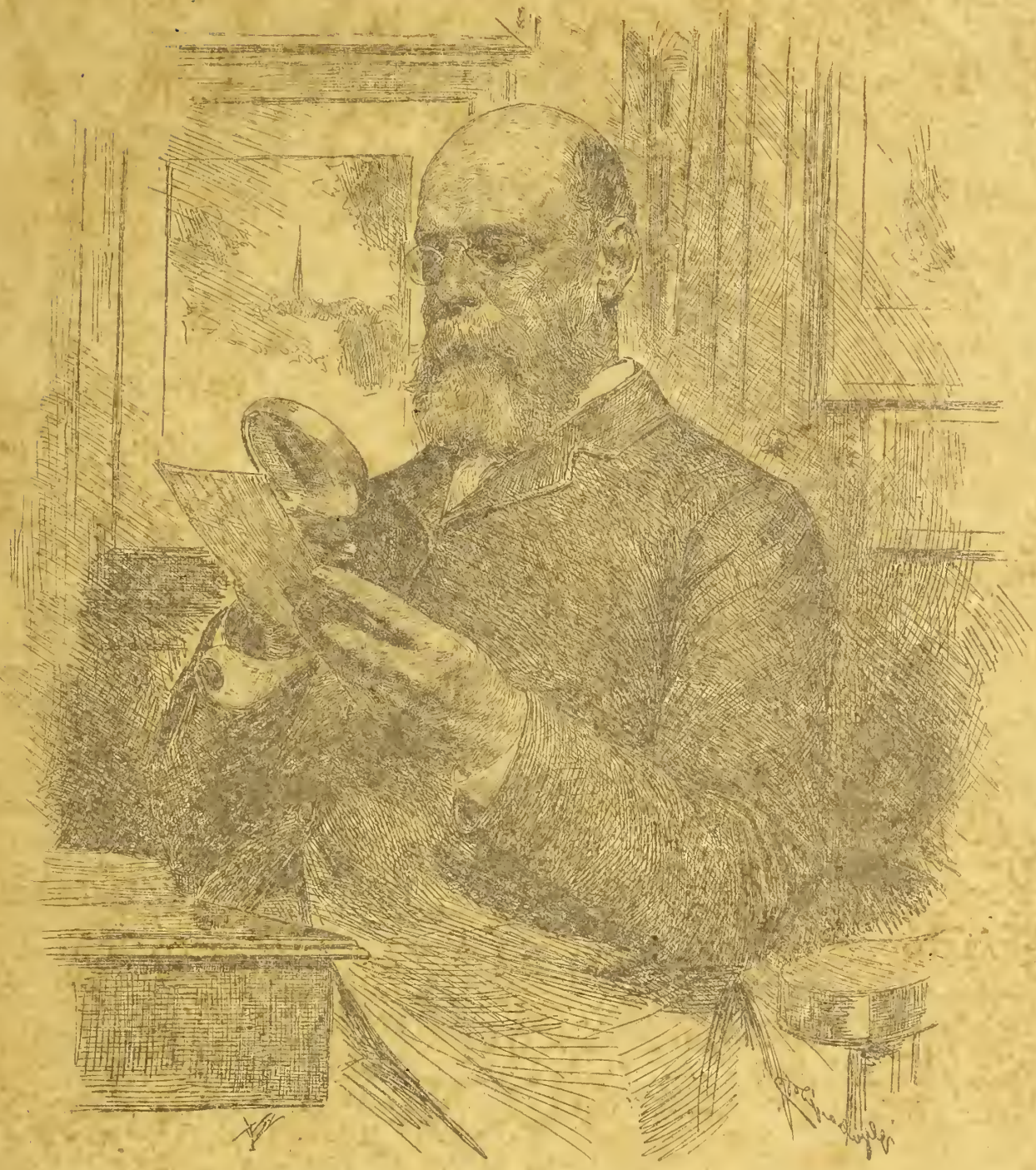
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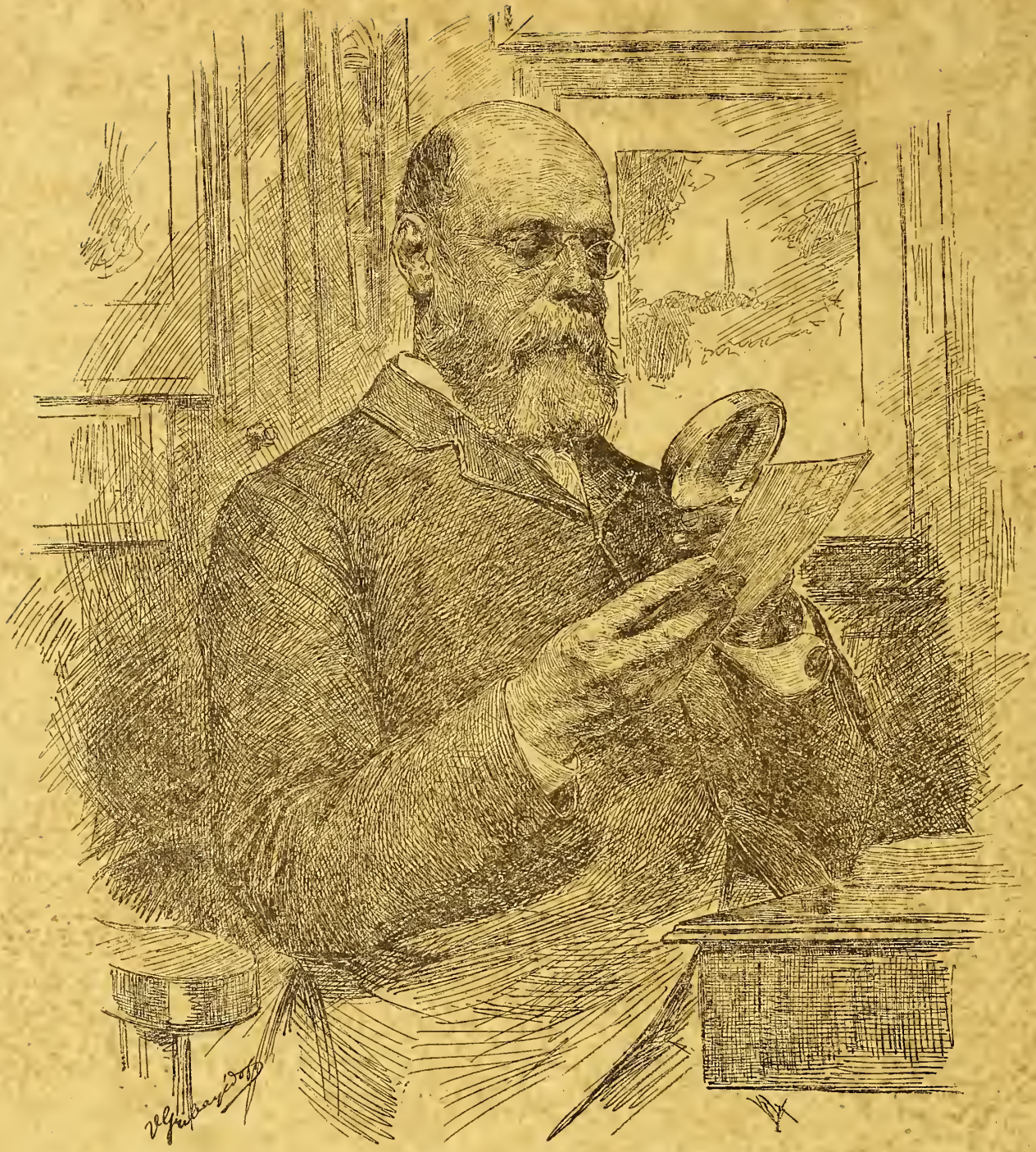
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Yours truly

A. A. Wraxall

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A PIONEER IN "BLACK AND WHITE."

BY V. GRIBAYÉDOFF.

TO no one man, perhaps, belongs greater credit for the gradual improvement in black and white illustration, which has distinguished the past twenty-five years, than to the gentleman whose features and characteristic pose I have endeavored to picture on another page. As superintendent of the Century Magazine Art Department since its founding, Alexander W. Drake has, by reason of his keen sense of the artistic requirements of the age and by individual energy and foresight, severed the narrow traditions that bound our picturemakers to the past and has called into existence a new and, one might almost say, American school of black and white illustration.

It is to this school, I verily believe, that we owe the decided elevation of public taste in matters pictorial and ornamental, noticeable of late years in every walk of life, for magazine illustrations are of the kind that reach and impress the general public, while picture galleries — thanks to absurd restrictions as to hours, Sunday closing, etc. — have as yet exercised but little influence in that direction. That type of American business man, for example, who, ten or twenty years ago, was unable to distinguish a chromo from an oil painting or a cheap print from a fine etching, has reached the point at present of casting out the household gods of bad taste — the unsightly horsehair furniture, the ghastly crayon portraits and yet ghastlier capillary mementoes of the dear departed, the wax flowers and stuffed birds, the gaudy worsted mottoes and all those other horrors once so indispensable to the *ensemble* of many American homes. He has replaced them in most instances with objects of some artistic value, and it does not detract one whit from my argument to say that his art sense is still woefully lacking and that his wife and children are more responsible for the changes than he. The fact is that the atmosphere in which he lives and moves has become clarified, the mists of Philistinism, or, more correctly speaking, of barbarism, are being slowly dispelled, and, *nolens volens*, even the most materialistic among us are submitting to the refining influence of the art goddess.

The particular pioneer in the cause of American art, who forms the subject of this article, Alexander W. Drake, is a Jerseyman by birth, having first seen the light of day in Westfield, New Jersey, in 1843. In his boyhood he had a strong inclination toward art, and about the age of sixteen began the study of wood engraving in New York, under John W. Orr, at that time proprietor of the largest wood-engraving establishment in America, and later under William Howland, with whom he pursued his studies for several years. During this period he studied drawing, first with August Will, afterward in the evening classes of the Cooper Union, and later at the National Academy of Design, these two being then the only art schools in the city, with the exception of a few private ones. Among his fellow-students at the Cooper Union and the Academy of Design was Augustus St. Gaudens, the sculptor. After a number of years spent in wood engraving he took up drawing on wood for engravers. Later he taught drawing at Cooper Union and gave up several years to the study of art, doing more or less from nature in water color, black and white, and oil.

About the close of the war Mr. Drake started a wood-engraving establishment and began doing work for publishers. In 1870, when *Scribner's Monthly* was founded, he was made art director, at the suggestion of Mr. Richard Watson Gilder, then associate editor of the new magazine which, in 1881, became the *Century*, and with which Mr. Drake has been continuously connected in the same

relation to the present time. In 1880 Mr. W. Lewis Fraser became Mr. Drake's associate in the management of the art department.

At the time that Mr. Drake took charge of this work nearly all drawings for engravers were made on the wood block in a very conventional manner. In fact, all drawing for illustration was conventional and had to be adapted to the limitations of the engraver. His efforts from the beginning were directed to getting rid of these conventional methods and to arriving at something freer and more artistic in character. As this could not well be done on the limited surface of the wood block, he developed the experiment of having drawings made on paper of larger size, which allowed greater freedom of handling. Similar experiments had been tried both in England and America, but not to any extent. These drawings were then photographed on wood, reduced to any required size for the page, and thus, instead of cutting away the original design, as before, the engraver still had the same before him to consult as he engraved its reduced copy on the block.



FROM ORIGINAL WASH DRAWING BY MAX M. KNOWLES—CHICAGO ART INSTITUTE CLASS WORK.

Subject of composition: "Chicago Railway Strike of '94."

Although this may seem a slight matter, it helped to revolutionize the art of illustration, for it made it possible to employ for the magazine a group of men whose work had never been previously used, as most of them could not draw in the conventional manner on wood. Artists now also began using models for illustrative drawings. Mr. Drake gathered about him a group of younger men, many of whom have since become famous, and whose earliest published work appeared in *Scribner's Monthly*—Robert Blum, Alfred Brennan, F. H. Lungren, and many others. This was merely the beginning, but it opened the door to the whole group of painter-artists, who, finding that they could work in any medium for reproduction, soon took advantage of the opportunity of making their work known through the wide circulation of a great magazine. Today, instead of the work of a little handful of illustrators, restricted in their drawing by the limitations of the wood block, there can be seen in the pages of the best magazines and periodicals the efforts of the greatest living artists of every school, and even reproductions of the old masters done in the most delicate manner, expressing the very soul of the original.

For ten years Mr. Drake labored to perfect in every way the art of magazine illustration and to make the final result in a popular magazine something which should be both delicate and artistic, and it should be added that his success was greatly due to the liberal policy of the publishers of the magazine and to the sympathy and encouragement of the late Roswell Smith, Dr. J. G. Holland, and Richard Watson Gilder his associate, which enabled him to experiment and do a great deal that he could not otherwise have done.

It is perhaps more largely owing to his individual effort than to any other cause that the art of American wood engraving has reached the high standard that may be seen in the finished, beautiful work of such men as Timothy Cole and other first-class engravers, which is as near perfection as the art of wood engraving has ever been carried, and has received unqualified praise from critics in both England and France. In Hamerton's "Graphic Arts," published twelve years ago, he frankly admits that American engravers have made all other reproductive processes unnecessary, and he pays the highest tribute to the work done by Mr. Drake in this direction. Mr. Joseph Pennell, in the introduction to his volume called "Pen Drawing and Pen Draftsmen," heads the list of men who deserve to be honored for their encouragement of pen drawing and pen draftsmen in America and England, with the name of Mr. Drake.

Mr. Drake for many years gave minute attention to the printing of the magazine, being happy in having so able a man as Mr. Theodore L. De Vinne, the first printer of the day, to coöperate with. He has been identified with nearly all of the important art movements in this country for the past twenty-five years. He was one of the organizers of the great Bartholdi Loan Exhibition and was also on the committee of the Washington

Loan Exhibition and one of the committee for the erection of the Washington Memorial Arch in Washington square, New York city. For the past year or two he has been writing a series of Midnight Stories, several of which have appeared in the *Century Magazine*—notably, "The Yellow Globe," "The Curious Vehicle," and "The Loosened Cord." These stories are unique and exceedingly delicate in feeling. They are the outgrowth of a temperament keenly alive to the beautiful and unusual in nature and art. They express the personality of the writer very strongly, and are thoroughly poetic in conception and treatment. In addition to these stories he has contributed several poems to periodicals.

Mr. Drake is also an untiring collector, and his house contains much that is of great interest to art lovers. His collection of old hammered brass and copper comprises hundreds of pieces which have been brought from Russia, Spain, Africa, Holland and France. As a collection it is both interesting and beautiful, and as a mass of rich, glowing color it is almost indescribable. He has, too, a fine collection of unsigned old masters, and antique rings.

Mr. Drake was one of the founders of the Grolier Club and of the Aldine Club, in both of which he has been a councilman from the beginning, and he has been for years a member of the publication committee of the Grolier. He is also a member of the Century Association, The Players, and the Architectural League, of New York, and of the Cosmos Club, of Washington, D. C.

Written for THE INLAND PRINTER.

WHAT WORDS SHALL WE CAPITALIZE?

NO. II.—BY F. HORACE TEALL.

ALL rules are often misapplied, but none more so than those of capitalization. Even a rule that only names of persons or places are to have capital initials leaves parts of geographical names open to question, unless it is strictly applied only to the particularizing elements in such names. As evidence that the term "proper name" has not always the same restriction in different minds, the following incident may be adduced: In Funk & Wagnall's Standard Dictionary reference is made to the speech that is held to be the source of Indo-European languages, which is there called "Parent Speech." The distinguished philologist who wrote all the articles in which this term occurs—Dr. Francis A. March—insisted upon the capitalizing, saying that it is a proper name; but the editorial managers of the work allowed the term to have capital letters only to please Dr. March, all of them holding that it is not a proper name.

Some points of personal choice must always remain, and in cases like that mentioned above, proofreaders will do well to yield gracefully for the moment, no matter how clearly their own reason dictates opposite treatment. Undoubtedly, much of the present difficulty as to capitalizing is the outcome of misapplication of good rules, shown mainly in the use of too many capital letters. The New York *Sun* is one of many daily papers from which instances may be cited, as they might be also from good books. When Charles A. Dana became editor of that paper, in 1868, a system of capitalization was established therein, which was intelligently applied for a few years; but some of its principles have become less clearly defined to the minds of the proofreaders, and now some words are often capitalized in their regular common use, simply because the capital letters were prescribed for particular uses. In the category of particular uses are such titles as *Governor* of a State, *President* of a republic, *Doctor* when referring to a doctor previously named, and *Superintendent* as applied to a police official. The distinction between titular and common uses of these words is valuable, and, moreover, it is prevailingly made in the best literature; but when it leads to such capitalizing as in "the Superintendent of the mill," recently seen



FROM ORIGINAL WASH DRAWING BY P. J. CARTER—CHICAGO ART INSTITUTE CLASS WORK.

Subject of composition: "Chicago Railway Strike of '94."

in the *Sun*, one is not so much inclined to wonder at the present tendency toward confusion by the use of small initials.

In capitalization, as in every other matter of form, simplification is desirable; but merely writing all words except personal or geographical names with small initials is not true simplification. The



THE HAYMARKET, CHICAGO.

Half-tone engraving by
GRAND RAPIDS ENGRAVING COMPANY,
Grand Rapids, Michigan.

simplifying that is most needed is that of properly applying principles, so that distinctions of form may be generally understood and reading-matter actually simplified for its readers.

A style-card from a Canadian office affords a good example. Here is one of its rules: "Put down the words, state, government, parliament, legislature, congress, senate and house, and titles when used alone, as senator, governor, general, etc." Just above is a direction to capitalize *Celestial* (Chinaman). This is a case of absolutely unreasonable distinction, far from true simplification. It is right to capitalize *Celestial* in the use named, but the same reason that makes this right prescribes capitals for particular uses of the words given in the other rule.

The same style-card says: "When names of corporations occur, capitalize as follows: Canadian Pacific railway, Grand Trunk Railroad company, Dime Savings bank, Palmer house." Why *railway* in one name and *Railroad* in the other? Because the maker of the rules wanted them so. One may well doubt any person's ability to give a satisfactory reason. Certainly this distinction is anything but an approach to simplification, and it is contrary to common practice and teaching.

One more of these rules may well introduce an important matter not yet treated in these writings. It is: "In heads do not capitalize the words a, a la, an, and, as, at, but, by, for, from, if, in, of, on, or, the, to, vs., with, and (sometimes) so. Capitalize other words, also the last word, in a head." A good objection to such a rule seems to be found in the fact that it indicates such contradictory form as "Two Voted for It, and Ten Against It," "Put in His Thumb, Pulled Out a Plum," "One Car Was on the Track, the Other Off of It." Now, it may be that a good proofreader would correct these discrepancies notwithstanding the rule, but it is hard to find a reason why rule and practice should not agree. It is not unlikely that the rule is not closely followed, even by its own maker.

Another rule probably made with similar intention is supposed to be in force on the New York *Evening Post*, but is not and cannot be followed. It reads: "In headings capitalize all words except prepositions, conjunctions, and articles." Of course, this must mean "do not capitalize prepositions or conjunctions." Such rules are made without sufficient thought. No good working rule can be made by specifying words or parts of speech. A word may demand capitalizing in one use and not in another, and a preposition, and even sometimes a conjunction, may be too emphatic for non-capitalizing, while commonly pronouns and nearly always auxiliary verbs should not be capitalized.

Notwithstanding the fact that the use of a capital letter for almost every word in a heading is now almost universal, it is unreasonable practice, and makes many newspaper headings very unsightly. What is needed is relief from the poor effect of using small letters all through, and when the words all happen to be short a worse effect is produced by a close alternation, as in such a head as "Jones Was Lost, and It Is Said He Met His Son, Who Would Not Aid Him." Compare this with "Jones was Lost, and it is Said he Met his Son, who would Not Aid Him." Does not the latter form look neater? The files of the New York *Sun* from 1868 to 1872, or, possibly, a few years later, would show headings printed according to our second form, and the beginning of deterioration from that good practice arose in the inability of the compositors to recognize the difference between the auxiliary and the principal use of the verb *have*.

The best rule for capitalization in headings seems to be, "Capitalize all the important or emphatic words." The best practice under this



FROM ORIGINAL WASH DRAWING BY GRACE PRICE—CHICAGO ART INSTITUTE CLASS WORK.

Subject of composition: "Chicago Railway Strike of '94."

rule would be avoidance of strenuous effort toward inflexible application of it. Most rules are better and more satisfactory in their result if not applied too minutely.

Written for THE INLAND PRINTER.

TINT-FACED TYPES.

BY R. COUPLAND HARDING.

JUDGING from the popularity of the "Contour" faces in the United States, the value of letters at the same time large and light is becoming widely appreciated by printers — quite apart from the secondary though important use of these styles in two-color register work. With the modern improved presses, and art-papers, delicate effects are now produced that were once impossible; and bold, solid styles are manifestly out of harmony with fine engravings and process blocks. So are large and fantastic letters—the discord in this case being a matter of form, while in the heavy plain faces it is a matter of shade. While the contour styles have a certain value in supplying this deficiency, they are not sufficient. Up to a certain size they are available; but the founders recognize their limitations, and restrict them to comparatively small bodies.

I would suggest, as a further step in the evolution of job letter, the production of a systematic series of tint-faced letters.

Some of my friends will probably hasten to remind me that such types already exist. They do — there is nothing new under the sun. But I think I could go to my shelves and in five minutes turn up specimens of every existing face coming under this description. They do not fill the vacancy. They are few and scattered; and what is more to the purpose in these new days of scientific type manufacture, they are unsystematic.

In a very old folio specimen book of Figgins, London, is a type called "Phantom." It is a large bold "Tuscan," the face consisting of fine horizontal lines, very open, the proportion of white being nearly double that of black, and without outline boundary. It suggests the idea of a solid face passed under a tinting machine or brass-rule-cutting apparatus. Sure enough, in another part of the same volume, the face appears solid, under another name; but with the loose arrangement common to all old specimen books and many new ones, the letters are not shown together, nor is there the least hint that they are related. I suspect that they were of French design, and cut and cast like the modern contours, for register work. Should I ever get the Derriey's "Album" I have never seen but greatly covet, I shall probably find the letter there in all the glory of color. I have had Figgins' old book over thirty years, and the type was no novelty when the book was new. I have never seen it in use, and it is not an attractive letter. One of the best collections of old-fashioned styles is to be found in W. Gronau's specimen book, Berlin. The house is fully up to the times, but it faithfully exhibits the antiquated faces as well as the new. There I find an old 36-point roman titling ruled vertically, black and white equally proportioned; also two or three tint-faces with outline. I should judge these styles to be quite sixty years old, and I would not be inclined to invest in any of them.

Faces somewhat similar are to be found in the specimen books of Holland. The Euschedé Foundry have a series of large roman titlings, ornamented in primitive fashion, with white flowers cut in the body-marks.

I know only of one recent experiment in this direction, and that is the "Enchorial," of the Caslon Foundry. The history of the type, as described in the *Circular* of the firm, is noteworthy. The original design was the tint-face, but on proofs being taken to test the general form of the letter,

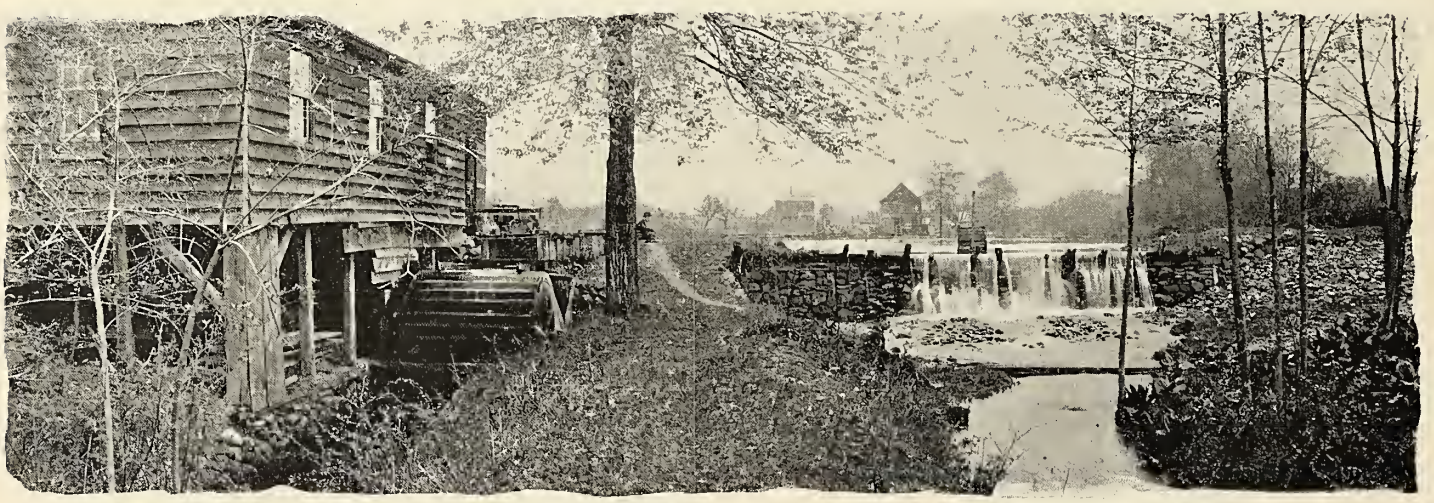


Photo by Vernon Royle.

OLD MILL, NEAR RIDGEWOOD, NEW JERSEY.

preliminary to cutting the tint, its value as a solid face was recognized, and matrices were struck from the half-finished punches. Then the tint was engraved, and a second series, of course, registering with absolute accuracy, was struck from the same punches. Afterward a third series, in pure outline, was produced. As usual the faces are scattered in the completed specimen book, the printer having to find the relationships for himself. This,

ENCHORIAL SHADED

I think, is a mistake. It is not every printer who, like myself, has read the *Circular* from the first, carefully preserving and binding it — in fact, few, I imagine, have had the opportunity. The tint-faced Enchorial, it will be seen from the specimen line, has the blocking to the left, and is darker at the head than the foot, producing a pleasing effect of variety. The only other recent attempt in a similar direction that I can recall is that of the popular "Concave," of which the same house has produced an open variety with an inlaid ornament.

Now, will some of the enterprising American houses drop for a time the contour variations and try tint-facing? The process would be exceedingly simple, as cast types could be tinted and used as originals for electro matrices. The "Pompeii," and other mosaic continental designs, both on brass and metal, and the numerous "Keystone" combinations, give some idea of the fine effects to be produced by the geometric lathe. The most plain, solid and uncompromising of job styles could quickly be converted into beautiful ornamental faces by this simple method. Letters now used only in handbills would be adapted to the most delicate work, and a revolution could be effected in magazine advertising. There is something exceedingly horrible in the aspect of a great black eighteen or twenty-line word in an octavo advertisement — in fact, such a blemish would not be admitted into a high-class magazine. Run the block through the geometric lathe, work on it any pattern — plain parallel lines at any angle, wave, moiré, or engine turning — and the line, while prominent as ever, conforms in color to the rest of the page and becomes an ornament instead of a disfigurement. So with large lines of job type. They could be crossed once or twice, at any angle preferred, so long as the same patterns were maintained throughout the series. They could be graded to any desired depth of tint, or deepen in shade at head, foot or center.

Not only plain but solid ornamental designs — the "Erebus," for example — might be so treated; but with very fanciful styles it would be piling ornament on ornament. The more solid and plain the letter, the better would this kind of ornament apply. The big antiques and solid sanserifs would be the best on which to try the experiment. Make them register faithfully with the original face, and the printer who has the one will buy the other. And don't cut them too fine and close. MacKellar's pretty "Tinted" is far too fine for any but the most skillful and careful printers, and the tint shading to letters like the "Ripple Text" generally looks muddy in actual use, quite apart from its fragility.

In fact, the day is past for type with tint shade at the side. It was one of the first experiments in type ornament, when the copperplate engraver's letters were considered proper models for the punch-cutter. The delusion is not quite dead yet — its survival is shown in letters like the "Radiant," "Aquatint," "Horizontal Shade," etc. — some of them pretty enough, no doubt — which founders still cut and misguided printers buy. The more advanced designers have discovered that a different medium of expression requires different treatment, and the most successful modern faces are those in which the designer has completely emancipated himself from the floriated forms and scratchy flourishes which look well on the copperplate because there they are in harmony with the general effect.

I will now enumerate the advantages of a systematic tint-face job series up to large size:

1. It would allow much larger display lines to be used in fine work, without over-inking and consequent set-off, showing through the paper, or disfiguring the page with a sign-painter's daub of color.

2. Worked in register over the solid letter — the former in tint ink, the other in a strong color, the effect would be good and original, either in monochrome or contrast.

3. Where a contour face also exists, two-color effects could be produced in three different ways, and three-color effects also, if desired.

4. In gold printing, the tint could be impressed over the solid gold-leaf, producing a diaper effect of exceeding richness.



LION STRANGLING A CROCODILE — AUGUSTE CAIN, 1888.



THE COUNTRY PRINTER'S PUBLICATION DAY.

Drawn for THE INLAND PRINTER by F. D. Schook.

Half-tone engraving by
BLOMGREN BROTHERS & CO.,
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The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

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VOLUME FIFTEEN.

THE INLAND PRINTER comes before its readers this month introducing a new volume. What the volume will be when completed the initial number gives no uncertain indication, lending emphasis, as it does, to the assertion that in the future, as in the past, it shall be the endeavor of the management to provide the latest and best literature dealing with the art of printing.

While no pains or expense will be spared to beautify and adorn these pages with examples of the artists', engravers' and printers' taste, the purpose of maintaining the eminently practical character of the various departments will be steadily observed. No space or time will be wasted on useless generalizing, but every effort will be made to encourage a more careful and painstaking study of the art of printing on the part of everyone connected therewith. With regard to advertising, the steadily increasing circulation of The Inland Printer among thoughtful and progressive printers has influenced the sales of advertisers to a remarkable degree. It is now admittedly and unqualifiedly the best and cheapest medium of publicity for manufacturers of and dealers in machinery and supplies of all kinds used in the graphic arts.

The recent large editions of The Inland Printer, which have rapidly sold out, must suggest to those contemplating subscribing to this paper the advisability of doing so at once. No large extra number of copies will be printed to meet possible future demands, and in order to procure the numbers without fail subscriptions should be sent in without delay.

THE CONSTRUCTION OF THE COPYRIGHT ACTS BY THE COURTS.

IN these days of rapid process engraving the limits of the right of reproduction of paintings, designs or photographs, whether the reproduction be identical with the original, similar to it, or only a modification, becomes a matter of unusual importance to those who make plates and to those who publish them.

Everyone engaged in engraving or in printing should possess a copy of the laws on the subject of copyright, as there are many points of right therein so plainly expressed as to require no judicial determination, at least by courts of appeal and last resort. There are various other points, however, which have been construed by the courts of late, to which we think it advisable to call attention. A knowledge of these, together with a common-sense reading of the acts themselves, should enable most persons to beware of the pitfalls in the path of the reproducing engraver and printer.

In defining an infringement of copyright, in the case of Springer Lithographing Company *vs.* Falk (59 Federal Reporter, 707), the court charged the jury that the question before them was "whether these lithographs are copies or substantial copies, or whether the ideas, pose and characteristics of the original photograph were substantially reproduced by the defendant. It is not necessary that the copies be Chinese copies. You will observe that the statute says: 'If the infringer shall copy, either in whole or in part, or by varying the main design with intent to evade the law.' As I said, it is not necessary that the copies should be exact

copies. It is necessary that the infringer should appropriate a substantial portion of the distinctive ideas and characteristic features of the original photograph to make up its lithographs. Did the lithograph contain the main design, the substantial ideas, the distinctive characteristics of the original photograph, only so far varied as to intend to evade the law without actual evasion? If defendants have reproduced, in substance and effect, the general characteristics of the original, though some minor particulars are intentionally avoided, then there is an infringement."

As to what is publication, it is claimed that the intellectual conceptions of an author are his absolute property. He may hold them captive in his brain, or he may release them, and express them by outward signs. In the latter case the common law protects him against duplication or publication by any other parties without his consent; but if he sets them free by unrestricted publication, he abandons his property in them to the public. In the case of Werkmeister *vs.* Springer Lithographing Company (63 Federal Reporter, 808) the court held that, A sale by an author of his painting, reserving the right of reproduction, does not destroy his right of copyright. The purchaser in such case not being a "proprietor" within the meaning of the law. It decided that, The right of copyright of a painting is not destroyed by a sale of a replica, differing from the painting in size and style, especially where the right of reproduction is reserved on such sale. Also that, The exhibition of a painting in a public salon is not a publication working forfeiture of the right of copyright, unless the general public is permitted to make copies at pleasure; and such permission will not be assumed in the absence of direct evidence. Nor does the printing in a salon catalogue, without notice of copyright, of a mere crayon sketch of a painting exhibited in the salon, not intending in any way to serve as a copy of the painting, work such forfeiture of the right of copyright.

Regarding who may copyright, the law undertakes to encourage the publication of works of this character by providing that upon certain conditions no one but the author, or one deriving the right from him, shall have the liberty of publishing or copying his works for a certain time. The copyright thus secured to an author by statute is an incorporeal right, not a corporeal thing. It was said in the case of Parton *vs.* Prang (3 Clifford, 537) that "the author or proprietor of a picture possesses the right to transfer and sell as fully and to same extent as the owner of any other personal property: the sales to be absolute or conditional, and they may be with or without qualifications, limitations and restrictions." And in the case of Werkmeister *vs.* Pierce & Bushnell Manufacturing Company (63 Federal Reporter, 446), it was decided that a valid copyright of a German painting gives protection against any reproduction of it, as by photographs; that the provisions of the act of March 3, 1891, c. 565, sec. 3 (26 Stat., 1107) as to copyrighting a painting, are independent of those in regard to copyright of photographs, and infringements of copyright of a painting may be enjoined without regard to whether complainant had taken steps entitling him to import photographs of it; that under this section of the act, providing that the author or proprietor of any painting "and the assigns of such person," shall, on compliance with the copyright provisions, have the sole liberty of publication, one to whom the German artist gives the exclusive right of reproduction and publication is entitled to copyright, he being within the term "assigns."

With respect to the notice of copyright, the case last cited also decides that, under the act of July 8, 1870, c. 230, sec. 97 (Rev. Stat., 4962), denying one the right to sue for infringement of his copyright unless he give notice thereof by inscribing on some portion of the face or front thereof the words "Entered according to the act of Congress," etc., the words should be inscribed not on a copyrighted painting, but on the photograph or other reproduction thereof. The court said: The defendant also claims that the words inscribed on the photograph, namely, "Copyright, 1892, by Photographische Gessellschaft," give no notice that the painting has been copyrighted, and imply only that the photograph has been. If this is so, the fault is that of the statute, as he has used exactly the phraseology imposed by law. Undoubtedly the statute, if it had not been so condensed, might have given a form of notice more in harmony with the facts in cases of this character; but we can see that in this notice there is enough to give anyone who is looking for the truth, and who desires to avoid infringement, the thread which will lead him easily to the actual condition of the copyright.

An important decision is that lack of actual notice is no defense for infringement. Sometimes there is nothing on the copy of a painting or photograph when it comes into the possession of a company, indicating that the original has been copyrighted; but in the case of Falk *vs.* Gast Lithographing Company (48 Federal Reporter, 262) the court held: "In an action for infringing a copyright of a photograph, in order to sustain the defense that the copy which it reproduced was without the statutory notice of copyright, it is not sufficient to prove that it was without such notice when it came into its possession, but it must be shown that it lacked such notice when it left the plaintiff's possession.

Touching the recovery of penalty in the case first cited, the court also held that evidence of actual damage is immaterial, when the action is

for a statutory penalty of so much for every copy found in the defendant's possession; as the damage to plaintiff is not the test of the defendant's liability, and the penalty is to be paid even if there is no actual damage.

In next month's issue it is proposed to give some further outlines of this important subject.

THE RIGHTS OF PERIODICALS IN THE UNITED STATES MAILS.

THE comments of Mr. Montgomery, superintendent of mails at the Chicago post office, upon the inequalities and peculiarities of many of the regulations regarding second-class mail matter, as presented in our March issue, seem rather to strengthen the grounds of complaint originally set forth. Mr. Montgomery is known to everyone having official business with him as a fair-minded and courteous gentleman, as well as an experienced and intelligent official; and the fact that he is able to say so little in defense of the prevailing system ought to have weight with our lawmakers and officials at Washington. They, and not the local office, are responsible for the system, which is uniform throughout the country.

It may be instructive to recapitulate briefly the points previously criticised, together with Mr. Montgomery's comments. The specific points were:

(1) The law or ruling whereby a periodical which is allowed second-class rates, 1 cent a pound, to every part of the United States, is yet refused these rates in its own city, where it must pay from 2 to 14 cents a pound.

(2) The law or ruling whereby the publisher of a periodical is refused as low a rate through the local mails as is given to the general public; a periodical which any citizen may mail for 1 cent a copy costing its publishers 2 cents a copy *in quantities.*

(3) The law or ruling whereby publishers are charged as much for the local delivery of a light periodical, weighing two to three ounces, as for a bulky one weighing a pound or more.

(4) The law or ruling discriminating between weekly and all other periodicals as to privileges of local delivery, whereby a *weekly* journal is handled at 1 cent a pound, while the same journal if a *fortnightly* must pay for the same service from 2 to 14 cents a pound.

(5) The law or ruling whereby books, bound in paper instead of cloth, are treated as periodicals, and are carried through the mails as second-class matter.

Mr. Montgomery's comment on the above was in substance as follows:

To point No. 3: It may perhaps be unjust to the publisher of the lighter periodical, but — it is the law.

To point No. 4: The ability to handle local matter at pound rates is necessarily limited; dailies had to be ruled out — there are too many of them; weeklies — the next most numerous class — were ruled in; and fortnightlies and monthlies — the least numerous — were ruled out. This does appear to be, on its face, "an incongruity, and a discrimination in favor of the weekly as against other periodicals."

It will be noticed that the other points specified were not touched upon by Mr. Montgomery, and hence they are presumably admitted to be true as stated. He adds some interesting information regarding the enormous growth of the second-class branch of the mail service, which now "results in a dead loss to the government of $23,000,000 a year." It is clear that some radical changes in the postal laws and rulings are called for on behalf of the government as well as of the public.

Elsewhere in this issue are given the views of well-known publishers, in continuation of this subject, upon which we shall for the present reserve comment.

Written for THE INLAND PRINTER.

THE MANAGEMENT OF PLATEN JOB PRESSES.

NO. II.—BY WILLIAM J. KELLY.*

THE preceding chapter under this heading dealt with the proper method of leveling up the press and setting the impression of the bed and platen. Our next duty will be to clothe the platen with a suitable tympan, and be prepared for work at short notice. As we are not aware of the nature of the job that is to be turned over to us, as yet, we will embrace the opportunity left us to describe the make-up of some of the more general kinds of tympans employed, so that there need not be any time lost in getting ready when the form is handed to us.

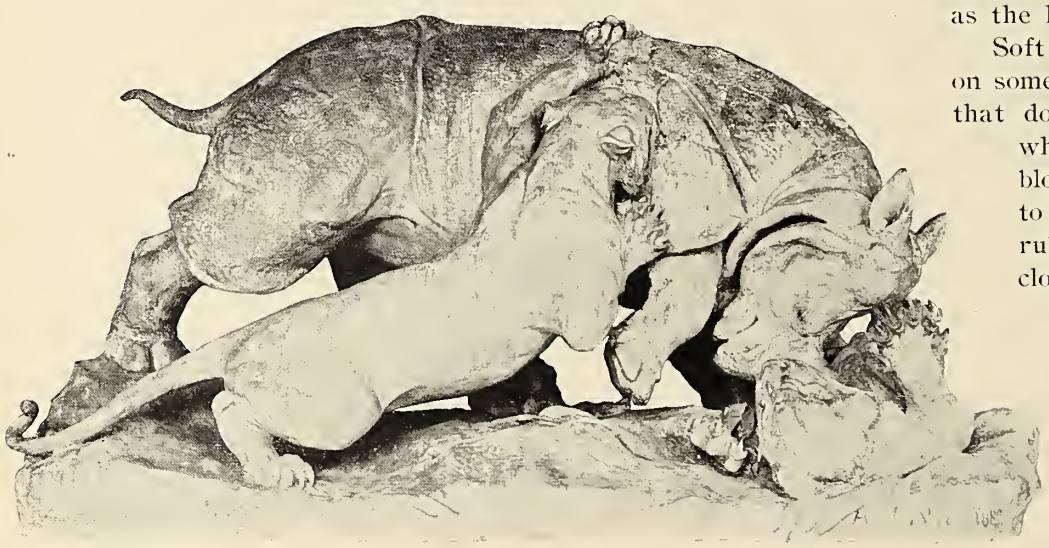
TYMPANS — LIGHT AND HEAVY.

To a somewhat greater degree than is generally understood, the make-up of tympans for platen presses differs from those designed for cylinder machines; and to their multiplicity and special adaptability there seems to be no end. What with tympans suitable for the most delicate line of script on cardboard or paper; the exquisite art or colored circular, the intricate half-tone illustration, the two or four-page octavo, to the gorgeously printed and embossed production — sometimes on wood, card or paper — the operator on platen presses, undoubtedly, has a very extended field for not only testing his ability, but also for developing a wonderful amount of ingenious fertility.

Light tympans, by which is meant those that are not so strongly made up for any size or kind of form as to force the first impression to such a

*NOTE. — On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

degree that there will not be adequate allowance for make-ready of any description. This distinction is meant to cover all conditions of forms, whether small or large, and as they apply to strong or light impression on the press. At no time should a platen press be clothed with a full working tympan until all underlaying and overlaying has been accomplished; for it is not only easier and safer to dress a press with light tympans, but it is infinitely more economical to do so, as a means of preventing the wholesale destruction of the printing surface of the form and the tympan as well. It is needless to describe the feelings of the sensitive or usually careful pressman who neglects this rule, after he has run through his first impression of a form containing new lines of script, fancy type or a delicately lined design. No such accident as this should occur; it is too expensive to all concerned.



RHINOCEROS ATTACKED BY TIGERS—AUGUSTE CAIN, 1882.
Bronze in Garden of Tuilleries, Paris.

TYMPANS—WHAT MADE OF.

Hard Tympans.—The best tympans for commercial printing, especially if the type or plates are uniformly good, are those made up of a smooth thick or thin cardboard—"pasted stock" is best—pressboard, or hard paper, placed under from two to three thicknesses of medium-thick supercalendered book paper. With one sheet of paper over a thin cardboard, or pressboard, the most delicate line of script may be neatly printed on thousands of cards without showing perceptible wear. Larger forms will require additional packing in the tympan. Large open forms, such as color rules around pages, light lines of delicate text or blank work, should be worked with as hard a tympan and as light an impression as possible; the make-ready on top to be gently gradual in its building up, and placed so that there will not be any dip or slur on the printed sheet.

Soft tympans, usually denominated strong tympans, are made up mostly of a greater or lesser number of sheets of book or strong news paper, and are suitable for extra large forms of type, plates, etc., requiring simple make-ready, and to tax the strength of the press as little as possible. Paper tympans may be advantageously varied in this respect by the addition of a thin cloth or felt blanket, or a sheet of smooth muslin, placed next to or near the iron surface of the platen. In the use of all such tympans, however, it is wise to make ready the form on a fairly hard tympan, especially for correct underlaying, and then to substitute softer tympan make-up as the hard sheets are withdrawn.

Soft tympans are indispensable on some kinds of printing, notably that done on folded envelopes, in which case a thick sheet of blotting paper—say 100 pounds to the ream—a sheet of thin rubber or a piece of smooth cloth, will be found quite advantageous; but the impression on these should be as light as consistent with legible work. Forms made up of old or worn down type, plates, etc., may be made to print fairly clear, by using good live rollers, and tympans made up with any of the materials just mentioned as basis. Handbills and small posters can be run off with such tympans without danger to the machine.

TYMPANS—HOW THEY SHOULD BE COVERED.

On and over all make-ready there should be one or two sheets of strong smooth paper, and these should be inserted under the front clip on the platen and pulled taut and entered under the other; in drawing the sheets with the hands to this point, the hold should not be relaxed until this clip has been made fast. The tympan proper should always be in excess of the size of the sheet of stock on which the form is to be printed, in covering up which the top sheets might, conveniently, be left a little larger on the sides, provided these do not extend under or beyond the stationary bearers on the bed of the press. This excess of tympan space will furnish the operator with abundant room for gauges and take-off grippers, pins, etc. There is no economy in stinting the size of the tympan. Often this has been proven to be a fact, by reason of foolishly falling into this error and having to remodel the make-ready entire. There are many platen presses constructed with frail clips, and



DEATH OF MINNEHAHA.

Half-tone engraving by
BINNER ENGRAVING COMPANY,
195-207 S. Canal street,
Chicago.

From painting owned by
Mrs. L. Schandein, Milwaukee.
By permission.

many more almost disabled in this respect through this defect, which are a source of constant worry and care to pressmen. This should not be. Indeed, the absence of carefully applied and strongly built tympan clips should be an honest reason for the condemnation of a machine. It would assuredly be the case if a cylinder press manufacturer turned out his machines with unreliable tympan devices. In conditions of such unreliability it is advisable to resort to other methods of securely fastening down the draw-sheets, not only to prevent slurring, but, more particularly, the loss of register. One of these methods is to take for the top sheet a strong, smooth paper and firmly fasten it to the iron with paste, fish glue, or other adhesive substance, on the off and near ends of the platen, so that the grippers cannot work it loose while running the press. It is also a wise plan to similarly secure the two sides of the top sheet when absolute register is desired.

(To be continued.)

Written for THE INLAND PRINTER.

COUNTERFEIT ELECTROTYPES.

BY A. L. BARR.*

MY attention has several times been called to a very unscrupulous practice in vogue in some of the electrotype foundries, and having lately been a witness of its harmful effects on employes, I wish to, if possible, expose it to such an extent that there may be someone ready to detect and thwart the purposes of flagrant dishonesty.

I refer to the practice of taking a stereotype and placing it in a bath for some minutes and causing a deposit on it of sufficient copper to give it the appearance of an electrotype, and passing it as such. There are some foundries that have gone into this wholesale counterfeit business regardless of its future consequences, and are today flooding some parts of the country with the effects of their fraud. This counterfeit electrotype is not nearly as good, in fact, as if it were a stereotype, as the shell will peel off in a very short time, part at one time and part at another until it reverts to the original.



CATALOGUE COVER DESIGN, BLACK AND WHITE EXHIBITION, CHICAGO SOCIETY OF ARTISTS. BY W. W. DENSLOW.

I do not think that it is necessary for any electrotyper to practice deceit, nor should any employe allow this gigantic fraud to go unnoticed. It is a source of annoyance and possibly the cause of a peremptory discharge of some brother workman of the pressroom who has not had his attention called to the defective plate.

When the pressman, printing from one of these deceptions, finds that it does not print well, he in vain struggles to better matters, but as he is working to obtain results from a plate which it is next to impossible to print properly — he abandons his attempts in disgust, and takes all the blame and obloquy of failure.

So far as I have been able to learn, the advertising agents are the men who have, either purposely or otherwise, been the tools or unknowing victims of this new form of forgery. Assuming that they were victimized (which is the more probable theory) and that they thought that they were getting a cheap job, let us consider the trouble and expense arising from it. In the first place such plates will not last any length of time, and consequently they incur additional outlay for a new cut. Even if they do not peel off it is impossible to do good printing from them, as the face is ruined by the coating of copper received in the smaller spaces, and, as said before, the pressman has his patience tried in a vain endeavor to accomplish the impossible. The agent refuses to pay the publisher for advertising, which he claims is not worth anything, and adds that the advertisement should have printed well as the electrotype sent was a new one. This causes the publisher to visit the pressman, and although he (the pressman) knows there is something wrong he can only aver that "the cut is no good," because of not being able to discover the cause of failure to print clearly.

Publishers will, probably, try it again and again only to meet with the same discouragement. Should it happen that the pressman is a new man in the place, as in the case which came under my notice, he is immediately condemned (and in this case discharged), when in truth he may be (and was) a first-class man. This shoddy counterfeit cut was his downfall.

We might go over the route of one of these cuts and note the objections made, the trouble and expense they incur, but it is superfluous. When an advertiser goes to an agent, he expects him to place his name and fame in such places where it will be of the most benefit to him. The agent

*NOTE.—The attention of the reader is directed to the department of Notes and Queries on Electrotyping and Stereotyping conducted by Mr. Barr on another page of this issue.—ED.

seeks only such publications as in his opinion give par value by their services, and the publisher in his turn is dependent upon the men in charge of his mechanical department to fully give to the agent an honest and fair equivalent for his money, but when the workmen are handicapped by these forgeries of electrotypes it is impossible for a single man along the line to be satisfied with his profits, unless it be the electrotyper that has sold



CATALOGUE COVER DESIGN, BY WILL H. BRADLEY.

goods under false pretenses, and his time will come sooner or later.

Another cause for alarm is that this practice establishes a precedent for low prices, something that should and must be fought by all honest workmen. When a man once gets a firm or firms to do certain work for him at a low price, even though he may discover later that it did not pay him to purchase it at the price paid for it, it places in his hands a weapon with which he can for all time to come beat down the honest, honorable workman, and the ultimate outcome of such instances invariably means a suspicion on the part of the honorable shopkeeper that his business is not properly managed; and if he does not lay the blame on his foreman he will, more than likely, place it at the feet of the good salaries paid his men and the consequence is a cut in wages or the discharge of his best and highest salaried men.

The writer has always advocated that it is better to keep only good men and pay good salaries, and would respectfully ask any founder having similar experience to investigate the matter and bring to the notice of his customers the fraud that is being practiced, and instead of establishing a new scale of wages, keep all the best men, pay them good salaries and do the best work possible. This course will eventually encompass the downfall of the swindler, no matter to what height he may now have attained.

Such counterfeiters may prosper for awhile, just as the counterfeiters of our silver dollar may prosper, but if you will watch their course you will discover that before their race is half run they have been left at the post, and that it will take years for them to be again restored to favor. The trouble they have caused so many unsuspecting people will rebound to their discredit after they have fallen by the wayside.

I think that it is the duty of every honest workman to expose all such robbers as soon as discovered. Anyone in the electrotype business or contemplating engaging in it, should aim to do only good, honorable work, and should let nothing of a cheap grade tempt them; rather allow customers to go elsewhere and try some of the cheap work, and after they have been swindled the second time they will become the best and steadiest customers of high-grade work. This will be found more valuable than the counterfeiter ever realized, even though there had never been the reaction that is inevitable in all frauds. Give a good article for a good price and you will soon become a firm believer in the remark of one of our greatest writers, "Be true to thyself and thou canst wrong no man."

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

UPON looking over the patents of particular interest to printers, granted during the past month, one is impressed with the large number, comparatively, which relate to typesetting machines. This line has for several years been very active, and a number of exceedingly ingenious machines are now before the public.

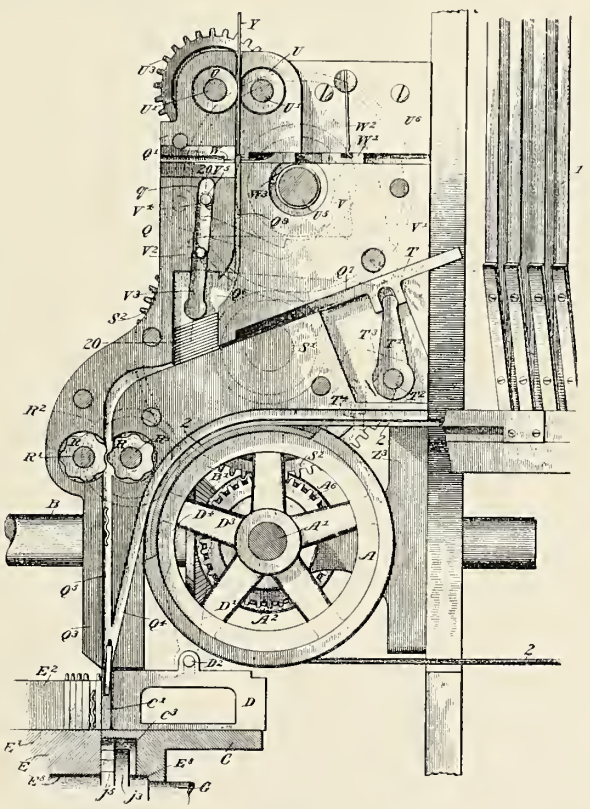


FIG. 1.

An improvement in one style of the apparatus is shown in Fig. 1, which illustrates an invention of Paul F. Cox, of Battle Creek, Michigan. This machine sets up the type in

lines, with crimped spacing pieces between the words. When a line is completed it is "justified" by being compressed endwise, all the spacing pieces giving equally. The operator devotes his entire attention to composing, each line, when set up, being automatically shifted out of the way, justified and moved into the galley. The patent has been assigned to the Cox Typesetting Machine Company, of Chicago, Illinois.

In Fig. 2 is seen a different style of apparatus, patented by Frank A. Johnson, and assigned to the Tachytype Manufacturing Company, of Minneapolis, Minnesota. This machine casts the type consecutively as needed, and sets them up in justified lines in a galley. A previously prepared perforated strip, produced by a companion machine, is fed step by step beneath a body of feelers. At each pause in the movement of the paper the proper feelers will fall through the perforations and the mold will be assembled to cast the letter or character required. The fresh type is drawn out of the mold, is trimmed to proper length by a knife, and carried to a runway. When a line is completed and justified it is automatically transferred to the galley.

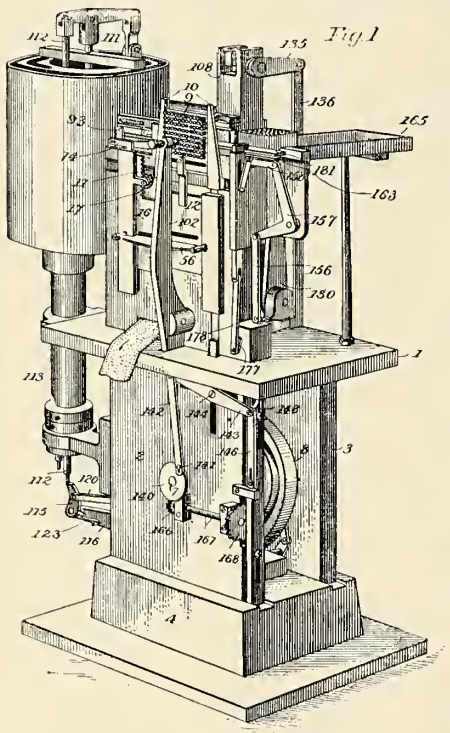


Fig. 2.

Fig. 3 illustrates a matrix-distributing machine, invented by Joseph C. Fowler, of Washington, D. C., and assigned to the Fowler Composing and Typesetting Company, of Chicago, Illinois. After a line of type is cast, the matrices are

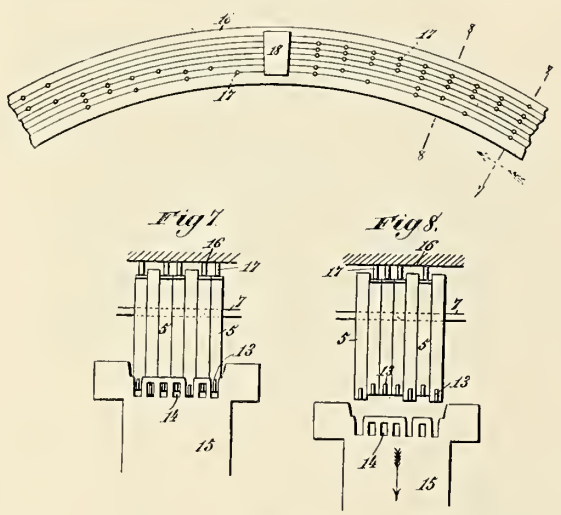
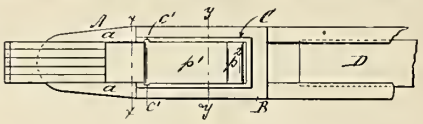


Fig. 3.

suspended by sets of oscillatory hooks beneath a carrier which moves in the arc of a circle beneath a "permutation bar." This bar has projections arranged in groups representing the different characters employed, and each matrix has certain of its end slots open so that the hooks not required by the combination will not interfere with the falling of the matrix into its proper channel when the other hooks are moved back to release the matrix by the appropriate projections. Mr. Fowler also received a patent, assigned to the same company, covering a machine for producing type bars by alternately shaving the block of matrix material and impressing type characters into the shaved surface.



Mr. Louis K. Johnson, of Brooklyn, New York, invented the type-containing channel shown in Fig. 4. The patent therefor being assigned to the Alden Type Machine Company, of New York. The channel is especially designed for use in connection with apparatus for forwarding a plurality of types into position to be grasped and withdrawn together by the fingers of the compositor. After the box or channel of type is placed in position on the platform the floor piece E is withdrawn and the columns of type descend so that they rest upon the platform A. If, for example, the channel contains five rows of type representing the word t-h-e-s-e, each time the plunger advances it will push forward the type for the entire word.

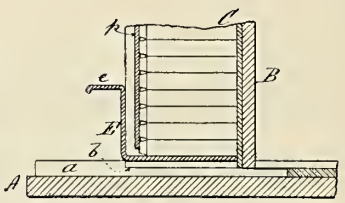


Fig. 4.

Clarence M. Busch, of Harrisburg, Pennsylvania, has designed a linotype for tabular work. Registering transverse slots are found in the face of the character slugs, in which rest the rules to form vertical columns. The end slugs have holes to receive projections on the ends of the rules and bind the whole together.

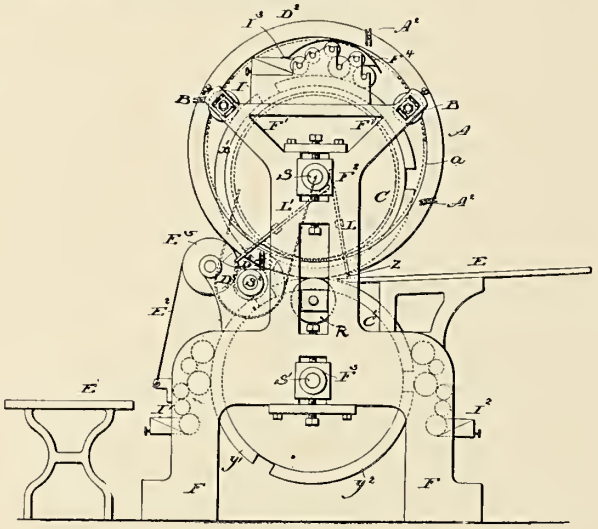


Fig. 5.

Among the patents relating to printing presses no less than six were granted to William H. R. Toye, of Philadelphia, Pennsylvania. Of these, two have been selected for illustration.

Fig. 5 shows a machine which will print a sheet on both sides in more than one color from a single pair of cylinders without the necessity of releasing the sheet from the grippers which seized it at the feedboard. Each cylinder has both type and platen surfaces, the type section of each cylinder corresponding with the impression surface of its fellow. The carrier conveys the sheet between the cylinders as many times as there are sections, in order that the sheet may be printed in one or more colors and upon one or both sides.

The other invention illustrated is a web printing press. (See Fig. 6.) In order to secure the most delicate and exact

adjustment of the web, a single roll is placed beyond each set of printing rolls and on the side of the web opposite that having the freshly printed surface. This roll lies normally out of contact with the web, but can be brought into contact therewith and can be moved to any angle from a line at right angles, to the line of travel of the web. The angle

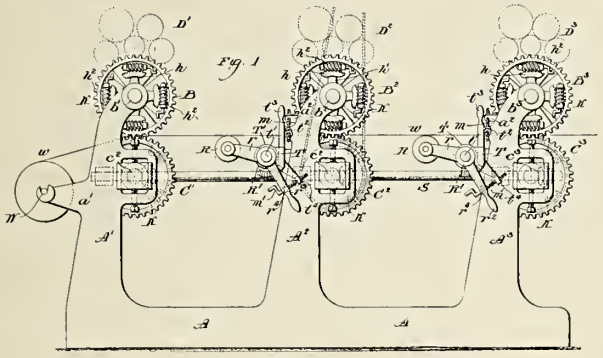


Fig. 6.

of the roll can be adjusted so as to move the paper sideways to any desired extent, and at the same time it can be elevated to take up the slack of the web.

Talbot C. Dexter, of Fulton, New York, was granted two patents, both of which he assigned to the Dexter Folder Company, of New York, New York. One patent covered a paper registering attachment and the other a folder.

Charles F. Taylor, of Holyoke, Massachusetts, received a patent covering a machine for printing envelopes. His

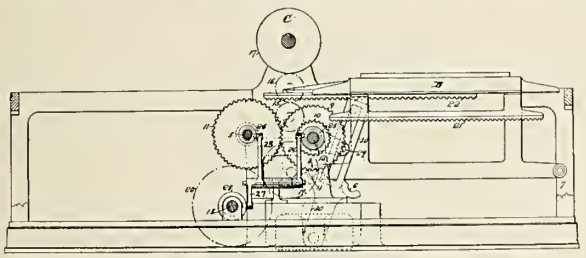


Fig. 7.

improvement relates particularly to the mechanism for feeding the blanks to the printing devices and for removing therefrom the latter after being printed, enabling the machine to be run at a higher speed and requiring less skill upon the part of the attendant.

Franklin H. Gilson, of Wellesley, Massachusetts, and Francis E. Reed, of Boston, received a joint patent covering a paper-folding machine.

Fig. 7 shows a new bed motion for cylinder printing machines, the first invention patented for several months by

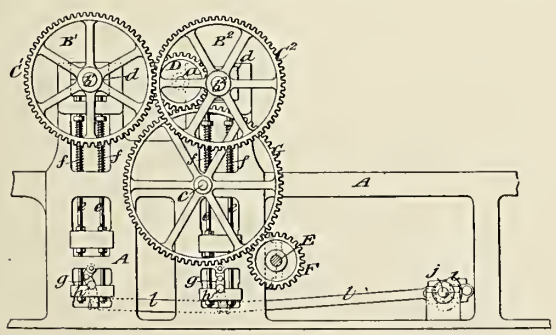


Fig. 8.

Mr. Luther C. Crowell, of Brooklyn, New York. The patent has been assigned to Hoe & Co., of New York.

The objects of the invention are to provide mechanism for stopping and starting the bed at each end of its run very quickly, but without any jar, and also to accomplish the return, or non-printing movement of the bed, at a higher rate of speed, both of which results enable the general speed of the machine to be quite considerably increased.

Edgar H. Cottrell, of Stonington, Connecticut, invented the printing machine shown in Fig. 8, the patent therefor being assigned to the C. B. Cottrell & Sons Co., of the same place.

The invention relates to the gearing for driving the impression cylinders of flat-bed perfecting printing machines, and the object is to obviate the back-lash caused by the lifting of the cylinders with the gearing commonly employed. C1 and C2 are gears fast upon the impression cylinders, D is a loose gear driven by gear G and engaging C1, the axis of both being in the same horizontal plane. The position of the wheel is such that back-lash is done away with, and all disturbing of the relation of gearing between the two cylinders by the lifting of either of them is avoided.

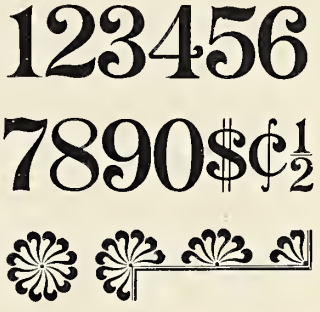


Fig. 9.

A design patent was granted for seven years to Richard H. Smith, of Springfield, Massachusetts, for the font of type shown in Fig 9.

THE FRENCH LAW ON POSTERS.

A question of considerable importance to merchants and manufacturers of France, and in fact to all Frenchmen whose business forces them to have recourse to posters for publicity, has just been decided by the Police Tribunal of the Seine, presided over by M. Vincent, justice of the peace for the twentieth arrondissement. The offensive poster, which caused so much trouble, was printed on white paper, but on a ground made up of ill-assorted colors, and the point at issue was whether it could be considered a poster printed on white paper of the use of which the government alone claimed to have the exclusive monopoly, and the tribunal decided that the posters contravened the law. The case was brought up by the public minister against M. Daval, manager of the Bazaar du Bâtiment, who had caused to be posted on the walls of Paris large posters printed on white paper, which was almost entirely covered by a yellow groundwork and blue lettering, but which despite of the fact that the white was almost all covered with the yellow groundwork and blue lettering, was still considered to be printed on white paper. Among the numerous sections cited by the prosecuting attorney was that of the law of July 29, 1791, which laid down the rule that the notices printed and posted by the public authority alone should be printed on white paper; and that those printed and displayed in the interests of private individuals should not be printed on other than colored papers. Article 15 of the law of July 29, 1881, reproduces these same prescriptions that only official notices should be printed on white paper, but the law, while not taking into consideration the size or shape of private firms' posters, declares imperatively that they must not be printed on white paper. M. Daval was condemned to pay a fine of 5 francs ($1) and the costs. This, says *l'Imprimerie*, is the first time that the tribunal has had to make an application of this law with respect to posters.

Editor—"Somehow or other I don't see the sense of this thing." Poet—"My dear sir, that's poetry."—*Atlanta Constitution.*



LASSITUDE.

FROM PAINTING BY J. BALLAVOINE.

Half-tone engraving by
GEORGE H. BENEDICT & CO.,
175 Clark street,
Chicago.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

FROM J. F. EARHART.

To the Editor: CINCINNATI, Ohio, March 20, 1895.

In reference to the uncalled-for misstatements by W. B. Vail in the last issue of your magazine, concerning the late S. Reed Johnston and myself, I have to say that the author and his foolish lies are worthy only of contempt. He should confine himself to self-praise and a tiresome description of his original (?) experiments, many of which it is said have been performed only with his mouth. Yours truly,

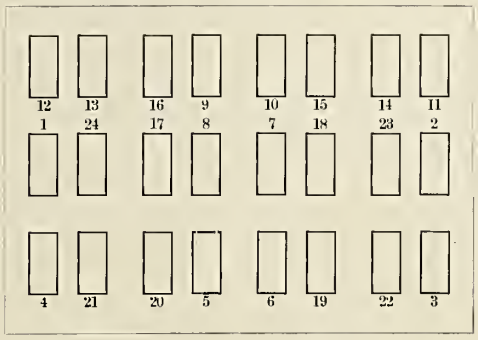
J. F. EARHART.

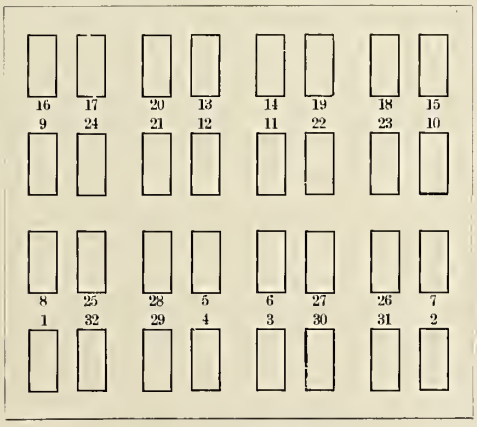
THE NEW CHAMBERS FOLDER.

To the Editor: NEW YORK, N. Y., March 1, 1895.

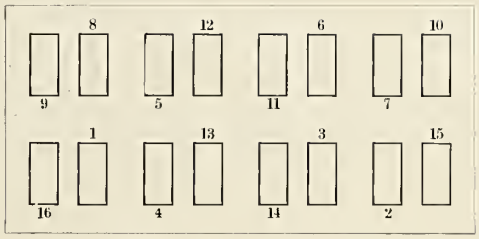
A new folding machine has been introduced in some of the large binderies in New York. It is called "The New Chambers Folder." It is a great improvement. It works oblong sixteen or thirty-two, music sixteen or thirty-two, a twelve or twenty-four page form, and a long thirty-two—that is, two long sixteens which fold as a thirty-two, insert, and a sixty-four page form. The following are some of the impositions used on the above folder, which may be of some interest to both printers and binders, as they can be used as hand folds:

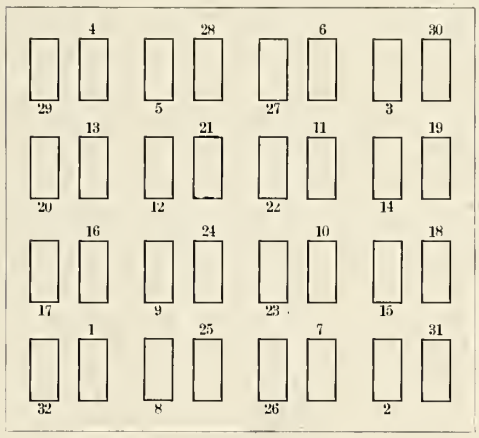
The folios indicate the heads of pages.

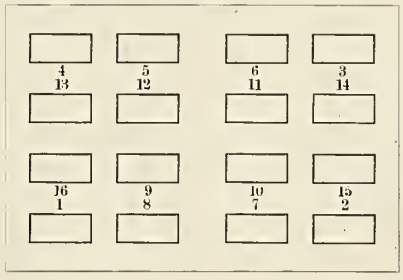


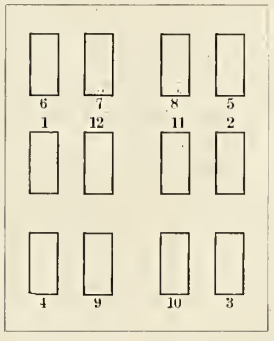


This form can either fold as a thirty-two or two long sixteens insert.







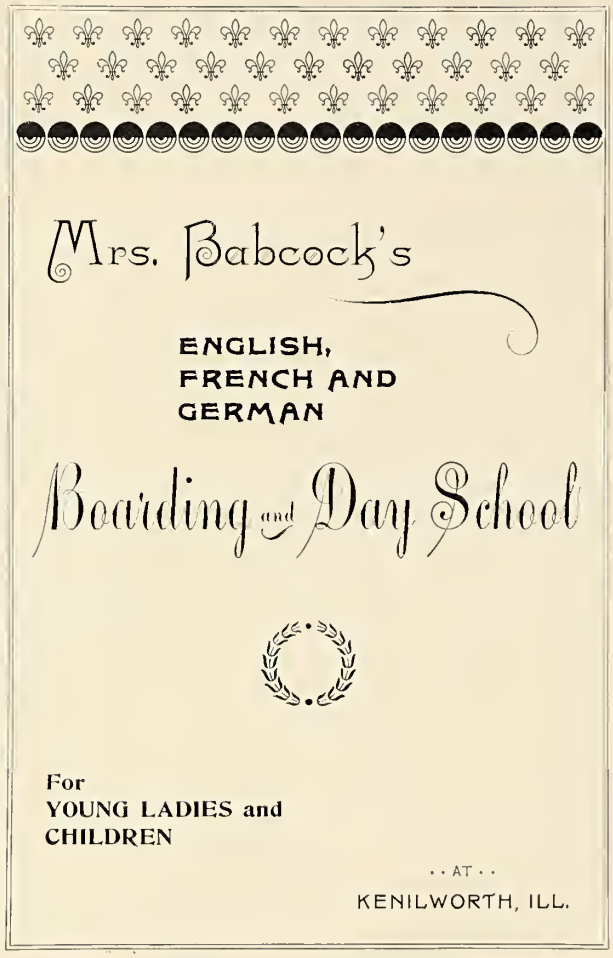


GEORGE F. HARGREAVES.

PAPER FOR WEB PERFECTING PRESSES.

To the Editor: OAKLAND, Cal., March 14, 1895.

For the benefit of suffering pressmen will you kindly give us your opinion as to the use of wet and dry paper on web perfecting presses. That paper is subject to climate changes we all know to be a fact. We are also aware that a good grade of wood-pulp paper can be printed at a fast speed of the press dry, and the trouble and delays caused by electricity in the paper are hardly noticeable. I will say, however, that it largely depends on the quality of the paper whether it can be used wet or dry. Some of the cheap trash that the paper dealers persist in sending out, made mostly of straw, is considered by them good enough for the ordinary run of newspapers, and they invariably condemn the pressman for want for skill if he cannot run the stuff dry. To print a bright clean newspaper on a modern press, it is absolutely necessary to have a good grade of paper. The majority of pressmen throughout the country are in favor of



SPECIMEN TITLE-PAGE COMPOSITION.

running dry paper on their presses when it is possible to do so. But to run a cheap grade of straw paper through a web press without first dampening it is simply next to impossible. A certain class of agents for some of the large paper houses in the East are in the habit of calling attention to many of the leading newspapers that are using dry paper on their presses, and the agents claim that the pressman who cannot run dry paper has no skill, or in other words is incompetent. I will say, however, without fear of successful contradiction, that the trouble lies with the paper manufacturers themselves and not the pressmen. Any pressman who is competent to have charge of a perfecting press is fully capable of judging whether a roll of paper is fit to run wet or dry.

The manufacture of paper has almost reached the highest art of perfection, but owing to keen competition and the cutting of prices, in order to secure trade the manufacturers have resorted to the common practice of substituting straw, sawdust and other inferior ingredients in place of wood pulp.

I should like to hear from our friend and champion William J. Kelly on this most important and momentous question. J. T. Morehead.

WOES OF THE COUNTRY JOB PRINTER.

To the Editor: Waynesburg, Pa., March 7, 1895.

Of all the difficulties that confront the many job printers of this world we would say the country printer has the most to contend with. I mean for those who try to do good work. Of course, there are men who have "printer" attached to their names—for fear their work would be misleading.

The country printer has too many people to contend with who do not care to pay for good work. All they want is to "get 'em 'struck' off." If you set them up a notehead in lightface, ninety-nine out of a hundred will come storming in, saying to "put it in something to catch the eye!" And it will have enough on it for a half-sheet bill.

Now, the printer must do this kind of work for these people or else "lose the job." He is paid probably $1.50, which the customer thinks is an outrageous sum. We do this work year after year for these people; they use the same copy, "The People's Store," "Old Reliable," or something, "every bit as good"—and would not change it for the world. If they lose their custom on account of this work, who is to blame? We have another class of people who get a few colored receipts printed, and expect us "to trade it out."

It is hard to say, but all the time we are expected to live, without stealing our neighbors' hens; and add a new font of type to our office occasionally, besides contributing liberally to the "poor."

We are only out of our "teens" yet, and perhaps are somewhat pessimistic, and while we like to receive specimens of good work, the "bad" work always comes whether we like it or not. The following we will leave to the readers' good taste:

A lady came into our office last month and asked, "if we could do any fancy work?" Saying she had never seen any of it, if we *could* do it. She held in her hand a wedding invitation for us to "pattern after," which was set as follows: In each top corner, a flying goose; eleven typographical errors in the composition; at the bottom, a large swan. I would add that the fowls looked very natural.

Another specimen sent us this year is a six-inch double-column ad. containing at least twelve brownies and jim crows, mixed. (Probably all they had.)

Lastly is a programme for a musical entertainment; the border at the top of the card was run up pointed like a house-top, and at the bottom were cuts of violins, horns, pianos, etc.

We would advise all our brother country printers to subscribe for The Inland Printer at once. I would not do without it for three times the cost; and it is an excellent teacher. Tom S. Knox,

Of the Waynesburg (Pa.) *Republican.*

THE HEATH MATRIX-MAKING MACHINE.

To the Editor: Cincinnati, Ohio, March 6, 1895.

Your enterprising journal usually gives the first intimation of everything new in the typographic art, and it therefore occurred to me that a rough sketch of a new, and to the printing fraternity valuable, invention, would find a ready place in your columns.

The inventor is Gen. Thomas T. Heath, a veteran of the late war and an attorney of this city.

The machine, which I gave as thorough an examination as my ability permits of, is sometimes called a typesetting machine, but is nothing of the kind. It does not use type, like the Thorne, neither does it make type, like the Lanston, nor does it cast lettered-slugs like the Merganthaler and others. It uses no type, nor does it cast anything. It straightway prepares a paper matrix, ready for the casting box, to cast either a book page, a news column or a newspaper page.

The original steel punches used on this machine are one by one impressed into the paper matrix, as they are called into use by the manipulations of the keyboard.

This advantage over all other methods will be recognized by the appreciative printer, and it will be noticed that the perfection and beauty of the punches are preserved and reproduced in the metal plate cast from such paper matrices, resulting in a more perfect face than can possibly be produced by any other process. When a paper matrix is made

from a type form or from linotype slugs, the paper has to be beaten with a brush, until a sufficiently deep impression has been made in the paper; this impression is obtained from type or slugs cast in copper matrices, and these matrices were made by the original punch.

By this method the production of the paper matrix is three removes from the punch, and it is a well-known fact that the face loses in beauty, sharpness of hairlines or serifs in every one of these operations.

General Heath's invention avoids all these troubles; the original steel punch makes the impression into the paper matrix direct and the perfections of the punch are reproduced, making a more perfect matrix and consequently the best plate obtainable. The depth of impressions are perfectly uniform and the alignment all that can be desired. The metal case or magazine containing the punches is a beautiful arrangement for the purpose, and can be lifted out and replaced by another in about three seconds. Note the advantage of this arrangement particularly. It allows the operator to change from roman to italic and back again whenever italic is to be used, or to change from one size of type to another at will and without loss of time. When setting a page in brevier or long primer, and a quotation or other matter is desired in nonpariel, it can be thus set and the changes are readily made.

No other machine even attempts to do anything of this kind.

Another striking feature in General Heath's machine is the arrangement for leading matter. By a simple, instantaneous adjustment the matter can be set leaded, double or triple leaded, or any space desired can be placed between the lines.

All other machines need expert mechanics, high-priced men, to regulate and keep machines in running order, so that if this expense be added to the cost of operating less than five machines in one establishment, the cost of operating runs high. No expert is needed with General Heath's machine; a single machine, if sufficient for the amount of work to be done, can be operated at a great profit to the owner.

Any measure can be set on this machine from the narrowest news column to the broadest book page, and when the insertion of cuts is desired, shorter and longer lines can be set, allowing space for cuts, the same as if matter were set by hand.

The speed at which work can be produced on this machine, while depending, of course, upon the dexterity of the operator, can safely be placed at four thousand ems per hour.

A table of rule and figure work produced on this machine, by an inexperienced girl, in two hours, would, according to statements made by our best printers, tax the capacity of the most experienced and rapid compositor for ten hours—and the table referred to has not a fault or blemish about it.

The machine is a marvel of mechanical skill.

It is stanch and to all appearances very durable.

Its construction and all of its component parts are wonders of mechanical ingenuity, and yet so easily understood and manipulated that one wonders why the like has not been thought of before.

No one who examines this remarkable mechanism can fail to be impressed by the great possibilities which it develops.

General Heath will undoubtedly be pleased to show a machine in operation to any visiting news or book publishers, and any such who desire any further information may address me at No. 41 Carew building, Cincinnati, and I will gladly answer all inquiries to the best of my ability.

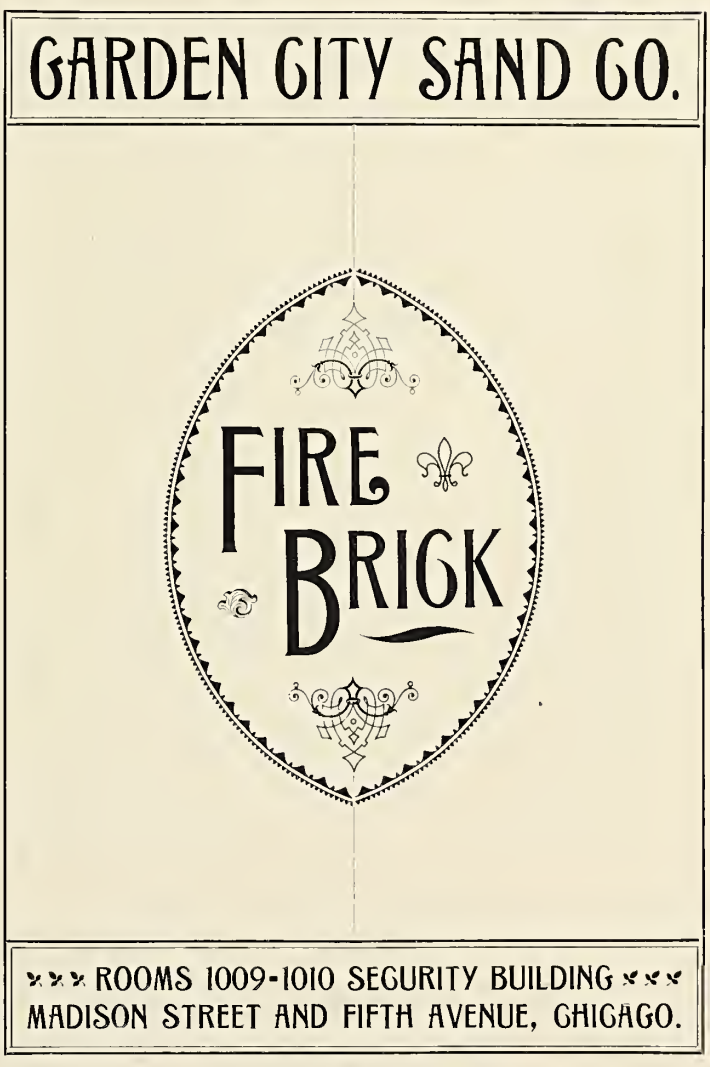
C. M. Braam.

PROTECTION TO PRESSMEN BY THE I. T. U.

To the Editor: Nashville, Tenn., March 20, 1895.

In your comment on correspondence published in January issue of your esteemed journal, entitled "I. P. P. U. vs. I. T. U.," you suggest that the cause which prevents a settlement of the differences existing between the I. T. U. and I. P. P. U. is a desire on the part of the I. T. U. to protect their pressmen in their rights. In arriving at conclusions on matters of this kind, we have to be guided by the acts and utterances of the party or organization professing the desire. If a perusal of the laws of the I. T. U. indicate any such desire as to pressmen I am unable to discover it. On the other hand, I believe if the pressmen still affiliated with that organization were to examine the laws of that body critically, they would be surprised at the few laws contained therein for their benefit; and, furthermore, would have their eyes opened to the fact, that the few that are there are violated every day by the compositorial branch, especially Section 101 of the General Laws. The violations of the principles as expressed in this law have done much to cause the dissatisfaction of pressmen with the I. T. U., and was one of the main causes that brought about the necessity for a separate organization of pressmen and compositors. If the principles as expressed in this law had been enforced in the past, it would have done a great deal toward benefiting the condition of the pressmen craft.

A couple of years ago a lockout occurred at the Memphis *Commercial* office, as to the compositors employed on that paper. The pressman, who was a member of the press-



CATALOGUE COVER COMPOSITION.

men's union of that city, which holds a charter from the I. T. U., was made to quit his place. The owners of said paper, after missing one issue, sent to Louisville, Kentucky, and employed a non-union pressman. After a lapse of eight months, the union compositors were again put to work in the office, but the pressman whom they forced to quit was left out, and these protectors of pressmen's rights are working



CATALOGUE COVER COMPOSITION.

today on that paper with the non-union pressman who was imported to take the place of the I. T. U. pressman whom they forced to quit. This is not an isolated case; there is a number of them throughout the country. In this city there is a gentleman who is foreman of the pressroom for one of the largest publishing houses in the South, who was treated in a similar manner by the I. T. U. in the early seventies. The consequence is you cannot get him to think favorably of any labor organization today. If the acts of the I. T. U. toward pressmen indicate any other desire on their part than to deprive the pressmen of the right to self-government, and keep the pressmen under their control, so as to use them as "catspaws" to take the "chestnuts from the fire," so as they, the compositors, could eat the meat and cast the hull to the pressman branch, I fail to see any indication of such a desire in any of their bearings toward pressmen.

Here are a few of many acts that have come under the writer's observation since the organization of the I. P. P. U., which I think very plainly indicate the desire of the I. T. U. to keep the pressmen under their control, and deprive them of their right of autonomy, or to deprive them of the right to affiliate themselves with an organization composed of men of that particular calling.

A pressman affiliated with a typographical union desires to withdraw from said organization, and surrender his claim to all protection or benefits, from same. Although he has discharged all his obligations in the payment of dues, fines and assessments, violated none of their laws, and made formal application for a withdrawal card, it is not granted him; but he is continued on their roll until such a time as he gets so far in arrears for dues, fines and assessments that they can place the stigma of expulsion on him for the non-payment of same. Does this indicate a desire to protect pressmen's rights?

The laws of the I. T. U. provide that when a union of pressmen is chartered in a city or town where pressmen are affiliated with a typographical union, the said pressmen's cards shall be deposited with the pressmen's union holding a charter from the I. T. U. in said city or town. It must be conceded that, as soon as said pressmen's cards are deposited with the pressmen's union his membership in the typographical union ceases, and he can only be disciplined by the union with which he is affiliated. The writer knows of cases where men were apparently blacklisted by a typographical union ninety days after they had withdrawn from same by card, and deposited same in a pressmen's union chartered by the I. T. U., and thirty days after said I. T. U. charter had been surrendered in accordance with the laws of the I. T. U., and they had become affiliated with a union, working under a charter from the I. P. P. U.

This apparent blacklisting was done for no other reason or cause than that they had become affiliated with a body where they believed their interests would be best protected. I venture the assertion that, if the question of amalgamation of the pressmen under the banner of the I. P. P. U. was left to a vote of pressmen remaining with the I. T. U., free from the influence of a few selfish, designing fellows, as well as the whip and lash of the I. T. U., they would decide to march under the banner of the organization whose laws are made for the protection of their particular calling and under which their best interest can be subserved.

If any of the acts of the I. T. U. toward pressmen indicate any other desire on their part than to deprive the pressmen of their right to self-government, I must confess I have been unable to discover them, and I am satisfied, beyond fear of successful contradiction, that this is the opinion of nineteen-twentieths of the pressmen of North America.

Again, it is well known that the St. Louis conference was brought about, at the request of the I. T. U., by a promise given by the representatives of that organization (who were a committee of compositors which waited on the Toronto convention of the I. P. P. U.) that whatever was agreed to would be carried out in good faith. As soon as it was discovered that the agreement entered into at St. Louis conceded a complete autonomy to the pressmen, a few designing fellows begin to create an opposition, which resulted in the Louisville convention rejecting same by a decided majority. It must be understood that out of all the delegates composing that convention, but eight of them were pressmen—less

than a majority representation of the pressmen's union claimed to be chartered by the I. T. U. Does this indicate that it is a difference alone between pressmen?

If the I. T. U. desires to reimburse the pressmen still affiliated with them, or give them their supposed share of the benefits which a kind providence has prevented them or their heirs from claiming, by permitting them to live, and keeping them from want, I know of no better way than to give them their prorated share of their funds; taking Mr. Wines' report to the late convention as a basis, they would be entitled to about 75 cents per head. This is a matter with which the I. P. P. U. has nothing to do, it alone belonging within the province of the I. T. U. to dispose of as they think best.

When an individual or firm desires to change its insurance from one company to another; or an insurance company desires to quit business; or does not wish to carry a risk any longer, is it the law or custom to return any of the money paid as premiums for carrying a risk? Is it not the rule or custom that all the "policy holder" is entitled to is protection against loss while paying premiums to said company; in the second case, is it not the custom for the company desiring to quit business to simply reinsure its policy holders in some other company; in the third case, do they not cancel the policy and refuse to carry the risk any longer.

In the settlement of the existing differences we are bound to a greater or less extent to be governed by the laws and customs of business; so I think the second case cited above will nearly fit the case of the I. T. U. in reference to the I. P. P. U. The amalgamating of the pressmen of the I. T. U. with the I. P. P. U. would simply be reinsuring them in another company. If they were not satisfied they could cease to pay the premiums, and thereby forfeit their claim to protection against loss—a privilege they now have, if they desire to avail themselves of it; but in such an event they would have to abide by the results.

JESSE JOHNSON.

Written for THE INLAND PRINTER.

HOW TO "GET OUT OF THE RUT."

BY ALERT.

I FIRST entered a printing office to learn my trade when I was eighteen years of age, and at twenty-one, after serving a thorough apprenticeship under a first-class printer, was, by a change in management, compelled to seek employment elsewhere. I had been told by the foreman that I was competent to take charge of an ordinary country printing office, and seeing an ad. for such a position I answered it, got the job and hold the same today, this being just five years ago.

I found the office to be a very "one-horse" affair—no power, a very small quantity of type (poor and out of date at that), dirty, everything out of place, lots of pi, and, in fact, it made my heart sick to think of working in such a place. But I set out with good courage, and avowed to make things look a little different before I had been there very long. There was one girl employed who set up all the paper (it had a "patent inside") and the usual grimy, but useful "devil."

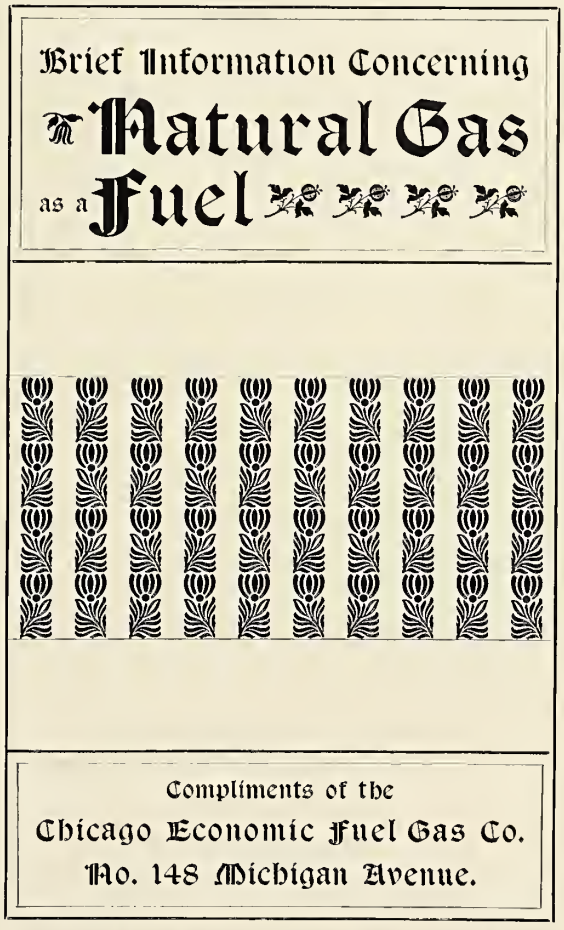
For awhile my position was very trying, but I set out to arrange the office, as best I could, to suit my own ideas. At first I thought it was an endless task, but gradually things began to "come my way." First, I rearranged the job cases and cabinets and made a "job alley," with all the job faces, rules, etc., carefully and systematically arranged so as to be easy of access. This alley I set apart for my own use. Then I moved the job imposing stone from one corner of the room, and a font of labor-saving furniture from another (on the floor) and placed them in close proximity to the job presses (there were two of them), unearthed some extra chases for the presses, as there was only one for each press in former use, and fixed a place under the stone to slide them. I had the presses all cleaned up, corners swept out, waste paper burned up, etc., and then made a raid on the newspaper press, which was a sight. The bed was a mass of rust, where wet forms were allowed to remain too long, and *then* not oiled over, and, in fact, everything else about it showed the sad neglect of careless and incompetent management. This was thoroughly cleaned and adjusted and put in good order, and the devil afterward remarked that "it run twice as easy as it used 't."

All dead and pied type was distributed, stock carefully arranged, etc., till finally I would not have been ashamed, and, in fact, would have been delighted to have my former "boss" pay me a visit.

About this time my employer began to see the improved condition of things, and began to realize, I think, that his office looked a little different than formerly. Finally, I began to prevail upon him to add a few fonts of new type, or get a font of ornaments, or convince him that this type and that type was too old-fashioned; that I never used it and might as well be "dumped." He was not very slow in catching on, and new type began to arrive and old type depart, until, I think, his typefounder's bills were very long and footed a good sum.

As a result of the improved condition of things, new material and better work, business began to increase with such velocity that I had to hire another man in order to get out the work and to do it full justice.

At the end of the third year of my services the proprietor decided, through my advice and constant appeal, to discard the old "blanket sheet" and change to an 8-page folio. And *he* suggested that it would be a pretty good plan to initiate



CATALOGUE COVER COMPOSITION—DESIGNED FOR TINTS AND COLORS.

the first number with a new dress of type. Well, I should say I was willing, and he will bear me witness that I did not make the slightest "kick" at his suggestion. So minion and nonpareil were to take the place of long primer and brevier, or, I should say, 400 pounds of minion and 150 pounds of nonpareil were to take the place of 200 pounds of long primer and 50 pounds of brevier. The change was made; in fact, everything was changed—heading, make-up, etc.; ads. began to change, and, I think, the editor had more "change" than ever before. The paper had quite a boom. Subscriptions began to come in, advertising patronage was better, words of praise and appreciation were spoken by all; old, delinquent subscribers began to pay up, until I think the editor had more money than he knew what to do with, for what did he do in about a month from the time we changed the form of the paper but come to me for my wishes as to *power*. Of course, I wanted electricity, and electricity it was.

Well, there is not much more to say, only I wish you could have seen that office five years ago and then see it today. Almost all the old type has been discarded, all the new and handsome job faces, ornaments, leads, slugs and brass rule are in abundance, electric power, three workmen besides myself, and busy all the time.

I know there are a great many country offices just about the same as this one was previous to my taking charge of it, and there are also as many foremen who are either incompetent or do not care how things go or what kind of work they turn out so long as they draw their pay regularly and get out of doing all the work they can. I have seen just such offices, and have also met just such foremen. Now, my advice is for any foreman to try and straighten things out as far as he is capable, show his employer that he is alive to his interests, and, I think, by a little tact on his part, the proprietor will come to the rescue by replacing some of the old, worn-out type with something more modern, purchase new material, and, in fact, will "get out of the rut"—provided you do your part.

AN ENGRAVER WHO STUDIES THE NEEDS OF PRINTERS—A. W. KOENIG.

IN our advertising pages the advertisement of Mr. A. W. Koenig, No. 63 Maiden Lane, New York, appears, in respect to the rapid development of whose business we append a short account. In February, 1894, Mr. Koenig bought out the business of Mr. J. W. Caughey, of Pittsburgh, Pennsylvania, consisting of illustrating and designing and engraving by all methods. He removed the business to Cleveland, Ohio, where it developed so rapidly that a move to New York city was made in order to secure better facilities. Mr. Koenig has recently issued a handsomely illustrated 152-page catalogue of his complete line of stock engravings for the printer's general use, consisting of ornaments, newspaper and comic cuts, horses, cattle, sheep, swine, dogs, poultry, pigeons, birds, and a large variety of other subjects. These catalogues have been in much demand, and in order that the purpose for which they were designed may be carried out, Mr. Koenig has adopted the plan followed by many of our business houses regarding their catalogues—of charging a nominal price for them (25 cents each). This sum is, however, rebated on the first order amounting to $1 or over.



Mr. Koenig has built up a very flourishing business by indomitable energy and industry, and by a close study of the requirements of his customers. Evidenced in his catalogue is an appreciation much fuller than is usually to be seen of the everyday needs of the hustling printer of modern times. It is by this intent and studious regard of all requirements that Mr. Koenig has wrought up the brisk business which he now enjoys. In special designing, wood, photo and half-tone engraving, Mr. Koenig offers good inducements, both in prices and quality of work; and in all the details of his thriving trade, energy, push and prompt and satisfactory methods are displayed.



TYPEWRITER TYPE FROM MODERN ROMAN.

Messrs. Morris & Graham, stationers and printers, Kansas City, Missouri, send us what appears like a neatly typewritten letter in the conventional purple, under a note-head in black ink. On another sheet they say: "Gentlemen: We inclose copy of circular in imitation typewriter reduced in size. We thin-spaced ordinary nonpareil for the effect." We reproduce the first lines of the "typewriter type" as the result in the circular is exceedingly good, and our readers may get an idea of the effect.

Dear Charlie:--

I will now "strike off" the poetry that tickled you so much, on my new Smith-Premier. It's a daisy--I mean--well--both the machine and the poem.

"THE FIRST BANJO."

Go 'way fiddle!--folks is tired o' hearin' you a-squawkin,'
Keep silence fur yo' betters--don't yo' heah de banjo talkin'?
About de 'possum's tail, she's gwine ter lecter--ladies, listen!--
About de ha'r what isn't dar, an' why de ha'r is missin':

ASPIRING INVENTOR, to patent Attorney—"I have an attachment for a typewriter and thought I would call to see you in reference to it." PATENT ATTORNEY—"Excuse me, but I think you have made a mistake; the office of the matrimonial bureau is on the floor below."—*Arthur K. Taylor.*



CLARA POOLE KING.

Specimen of half-tone from photo by
ELECTRO-LIGHT ENGRAVING COMPANY,
409 to 415 Pearl street, New York.



Written for THE INLAND PRINTER.

AN EMINENT ANIMAL ILLUSTRATOR—GEORGE F. MORRIS.

BY AMBER.

GENIUS is like an over-flavor in soup. It makes itself manifest in the first brewing of the broth. One need not wait until the last spoonful to detect it; neither has one to wait until adult life to discover the bent of a man's disposition or the trend of his ability. The infant phenomenons who from time to time appear on the dead level of average mediocrity, like an occasional bush on a close-cropped moor, always announce themselves for what they are shortly after exchanging kilts for knicker-bockers. There is no divinity in the genius that has to wait a quarter of a century to develop itself.



With which preamble, it is safe to assume that the subject of this sketch is a heaven-endowed youth.

George Ford Morris, who today stands at the head and front of animal illustrators in his peculiar field, began to work when he was very young. When little more than a five-year-old, he amused himself with a multitude of animals cut out of paper by himself, and representing every known member of the brute family, from the elephant down to the mouse. Horses, however, were his favorites, and, with the aid of his scissors and a sheet of paste-board, he displayed them in every form of active and still life. As time went on, and the boy grew to be a tall and somewhat diffident youth, just entering his teens, his friends said to him: "Why not turn this gift to profit? Take some of these sketches of yours (he had long since discarded the scissors for the pencil), and see if you cannot make a market for them." So it chanced that the boy of sixteen sallied forth with his portfolio under his arm, searching recognition from profit-making sources. Struck by the originality of his work, the *Horseman* engaged his services as special artist, and from that time on, for four years, he was enrolled on the staff of that paper. His fame spread, and he became a recognized chief in his work. Some of his pictures are considered masterpieces of animal portraiture in the black and white art, and it has been said of them by those who were able to judge that they have seldom, if ever, been equaled. Mr. Morris has had no difficulty in securing work; indeed, so great has been the demand upon him that his eyes at one time nearly failed from constant use in fine detailed work. After nearly five years' service on the *Horseman*, he has left the paper to join the staff of *Outing*.



Mr. Morris will go to California in the early spring, and contribute a series of sketches of the beautiful horses that make the stock-farms of that land of sunshine and blossom famous. These productions will be of the most enjoyable sort, as the artist is no less happy in dealing with the lovely environments of country-side and forest than with strictly animal portraiture.

Mr. Morris is one of the most modest of men, with manners that are almost juvenile in their simplicity. Throughout the bewilderments of a life cast more or less within the outposts of Bohemia, he has preserved an unblemished record and an almost Puritanical code of living. It can be truly said of him, that his own mental and moral atmosphere is one in which unclean birds cannot fly. All who know Mr. Morris must join in wishing for him a long and prosperous career, and the reward that is sure to crown at last all good and conscientious work.

THE STATE OF TRADE IN CHICAGO.

IN order to arrive at a just estimate of the condition of the printing trade in Chicago and the possibilities of its immediate future, a representative of THE INLAND PRINTER called upon a number of representative employing printers during the month and requested their views on the subject. Following is the result of the interviews.

James McNally, of Rand, McNally & Co., said:

"Our general business is now very fair, and the outlook for the future is much improved and full of promise. Of course, competition is very sharp, and all figuring and estimating is done with remarkable closeness. While the prices for engraving are lower than before, I am not aware that designers and artists have suffered any reduction in their prices for work owing to the depressed condition of trade. A considerable recuperation of the printing business seems probable in the near future."

Thomas H. Faulkner, superintendent of Stromberg, Allen & Co's printing house, said:

"While, as every printer knows, the business is in a generally demoralized condition, I think a tendency to more work and better prices is now discernable. In fact, we have the present material evidences of that approaching condition. The symptoms are hopeful. The three lines of our business are general commercial printing, railroad work and publications.

"It is in the last-named branch that I notice the liveliest improvement. Trade publications have run very light in the last year. Advertising pages were cut out by the score. Now they are being replaced, and these trade publications are fleshing up again. If this improvement continues for a little time they will regain their old-time corpulency. At present I should say that they





FROM ORIGINAL DRAWING BY G. F. MORRIS.

would come close to tipping the scales at the notch of a year ago. Railroad work, however, is still dormant, but general commercial printing is showing symptoms of revival.

"So far as prices are concerned, I must confess that I never saw them so low as at present. I should say that they would average from ten to twenty per cent lower than two years ago when the decline began. Competition is very sharp, but I cannot see that it is the result of any increase in the number of printers engaged in the business. I can call to mind no instance of where the introduction of machines into the big newspaper or other offices has crowded men into competition with already established job printing houses.

"There has always been much reckless bidding, and very much of it has been the result of ignorance in figuring. Now, this recklessness in bidding is more rampant than ever. Big houses are printing sheets 24×36 for $1 a thousand. That is just about enough to keep the machinery oiled. The low estimates of today are, it seems to me, more premeditated and less the result of careless and ignorant figuring than before. In other words, there is sharper estimating all around.

"Engravers' and designers' prices are about where they were two years ago. They show no comedown to speak of. To the credit of designers it is to be said that they are giving careful and conscientious work.

"The patron who wants the earth on the basis of a lot in the Potter's Field is, if anything, more numerous than ever. He gets figures on a job in 20,000 lots and then calmly tells you that he will take 5,000 at that rate.

"To sum up the whole situation, I think it is going to require fully two years for the printing business to regain its old-time vigor. I shall be pleasantly disappointed if it is accomplished in a shorter period."

P. Gleason, of Poole Brothers, the great railroad printing house, is inclined to take an even more pessimistic view of the situation than Mr. Faulkner. He said:

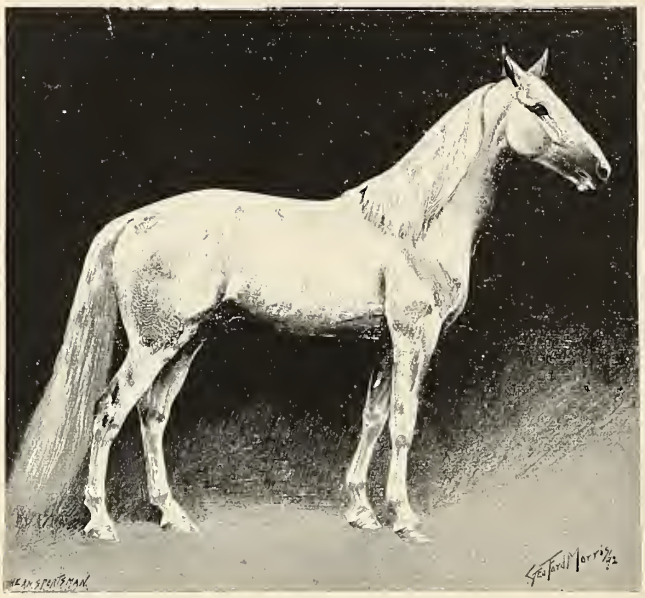
"Business in general is very poor. It is low in volume as well as low in price. Looking at the situation from the standpoint of a couple of years ago, I am inclined to the opinion that prices will average nearly twenty per cent lower. In some particular items or classes of work the prices of that time hold good today, but in other lines there has been a drop of even twenty-five per cent.

"There is, perhaps, more shrewd and close estimating than ever before. The ignorant estimater we have always with us and he is present today as he was in the more prosperous times, when his foolishness was less fatal to himself and others than it is today, because there was more money made, in general, than there is now. I cannot see that adversity has taught him wisdom or discretion. Some energetic people are now taking work at even less than it costs them to do it. This must be for the purpose of having something to do. I cannot see that the general introduction of typesetting machines has increased competition. It may, however, have tightened competition to a limited degree in the special field of book printing.





"The people who appear to have held their own in the crash of competition and the wreck of prices are the artists and designers. They seem to have held their old prices. There has been, however, no apparent deterioration in the quality of their work. An artist is always an



FROM ORIGINAL DRAWING BY G. F. MORRIS.

artist, and the impulse to do his work in his best manner is always with him.

"The sharks who get figures and have ravenous expectations which they expect the printer to satisfy are no more numerous today than before, so far as my observation goes. They are not peculiar to this or any other time, but have all times and seasons for their own. I do not expect to see the business back to its old normal place again in two years. In my opinion it will take even longer than that for it to recover its wonted pulse of prosperity. Nor do I think that railway printing will recuperate any sooner than general commercial printing. The railroad's business depends upon the merchant's business, and all depends upon the general and primary level of the country's trade."



Leon Hornstein, senior member of the prominent firm of Hornstein Brothers, said:

"While business happens to be somewhat lively just at present, the outlook is not very hopeful. Prices are very low, and growing worse, in spite of the general business improvement. Our prices are twenty per cent lower than two years ago, although they show an improvement over those of one year ago.

"I think that the hard times have resulted in more or less education in the matter of estimating. The figures which we come across are not so wild as they once were. Estimates are uniformly low, even from houses in the habit of getting first-class rates; but estimates now show more care in their preparation. There is a general disposition to be more guarded in the presentation of estimates so as to have recourse for just charges for extras. Customers are in the habit of putting printers to much extra trouble not contemplated in estimates, and expecting the original figures to cover this extra work. As margins are closer, printers are compelled to look more carefully to this particular feature, and endeavor to stop the leakage of profits in this direction.



"Artists and designers seem to have escaped the general drop in prices, and are now getting about what they were receiving two years ago. Moreover, they do not appear to catch the ideas which are desired to be conveyed by those employing them. This is particularly true of work done outside and by the piece. The only way to secure satisfactory work is to have the artist connected with the establishment.



"But to return to the printing business. There is a general disposition on the part of printers to adopt a uniform scale of prices. I think the time has come for a stand of this kind, as one of the remedies against the present depressed and demoralized condition of the business. Another thing which might help to mend matters a little would be for printers to use a carefully prepared blank in making all estimates. It would prevent the forgetting of certain items which are sometimes, if not frequently, forgotten in making figures. Many, and perhaps the majority of printers do not use blanks for estimating.

"The introduction of typesetting machines must have increased competition in the printing business in a small way. Compositors have been driven into starting up small shops of their own. This is the only way in which I can account for the sudden increase in the number of small printing shops. There are not, however, many machines in job offices as yet and they have not effected any reduction in the prices of work, probably because the great expense of putting them in has made those who have adopted them anxious to recuperate by the larger margin of profit made possible by their use in bookwork.

"I doubt if the business ever gets back to where it was two years ago. Up to that time Gordon presswork was looked upon as profitable; but owing to the number of small shops started up by men who formerly worked at the case, this class of small work has been so much sought after that its prices have been forced to a bare margin of profit."



FROM ORIGINAL DRAWING BY G. F. MORRIS.

Written for THE INLAND PRINTER.

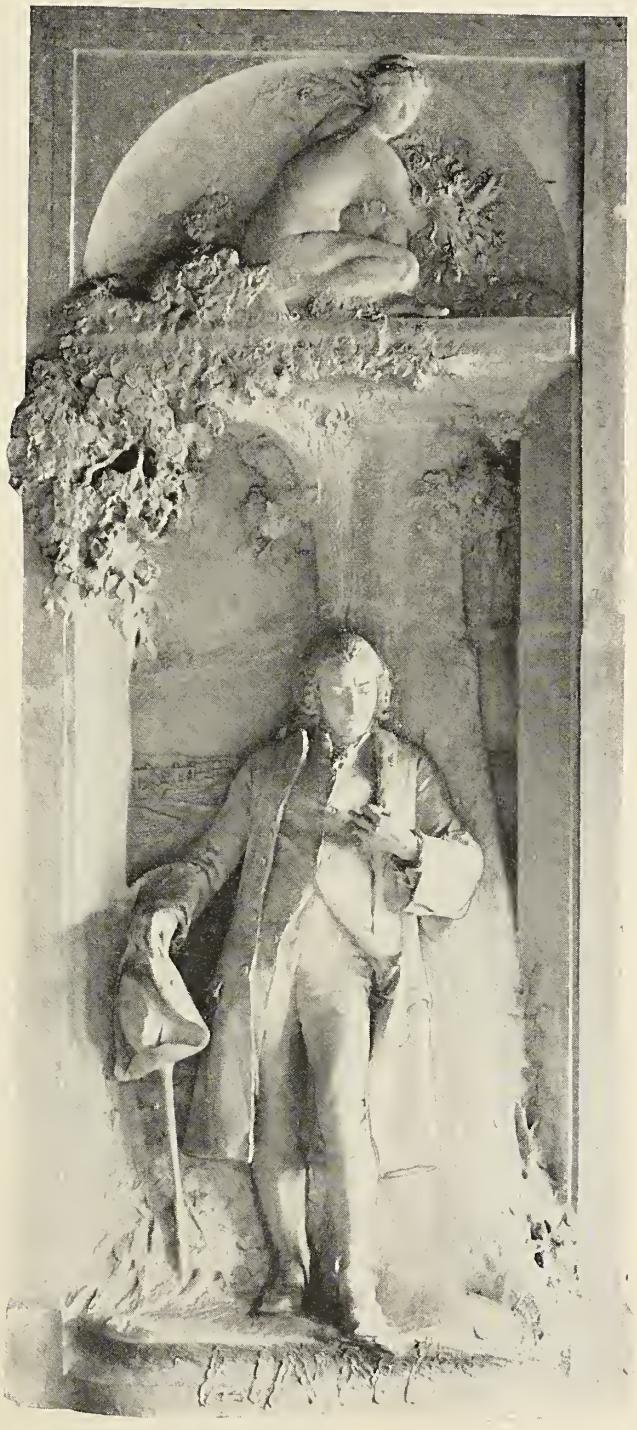
PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions and queries of those specially interested are cordially invited hereto and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

CORRECT ENGLISH VS. RHETORICAL FORCE. — F. J., Omaha, Nebraska, writes: "In a dispute with a brother proofreader, he urges that in 'Tristram Shandy' the lines, '"I think," said the poor gentleman, "it would comfort me,"' and '"I wish, Trim," said my Uncle Toby, "I was asleep,"' are incorrect, and that they should read, '"I think it would comfort me," said the poor gentleman,' etc. Now, I believe that the beauty of Sterne's sympathetic style is in just such phrasing, and, as I have seen much needless irritation caused by the pedantry of meddling proofreaders, I would be glad to have your opinion on the matter." *Answer.*—The construction in dispute is certainly characteristic in Sterne's writing, and he was certainly qualified to choose his own style. The suggested change is in line with the most probable construction the expressions would assume from the pen of a modern (recent or present) writer. It *is* pedantry, likely to cause irritation, for anyone to assert that a writer must choose either style as the only one correctly usable. Sterne was recording conversation supposed to be had between homely people, and he wrote just as his characters would have spoken in repeating what others had said. Even now, in such repetition by one person of the words used by another, Sterne's way of telling the tale is much more common than the other. Proofreaders should be very careful about "meddling." Questions may be asked or suggestions made in a way that will not irritate any sensible writer, and every proofreader should cultivate courtesy and avoid pedantry.

NEWSPAPER COMPOUNDS. —B. R., Chicago, writes: "In the Chicago *Evening Post* I notice most peculiar compounds—one particularly changed the words so much in a heading that I was under a misapprehension as to their meaning. The heading read, 'STOLE A LAPROBE.' Is there any logic in distorting words this way? I am, I hope, not usually dull, but I confess that instead of a lap robe being stolen, I thought that some surgical probe or prodder had been thieved." *Answer.*—There is no logic in writing words in any form but the one that makes their true nature apparent at first sight. *Laprobe* is worse than *lap robe*, but the right form is *lap-robe*. The name is one word, not two—one compound word. The hyphen serves to show at sight that it is *lap-robe*, not *la-probe*, and this is just the reason why it is better to use the hyphen in certain large classes of compounds. Every pair of words like *lap* and *robe*, simply two names used as one name, with no qualification whatever, is a compound in its grammatical nature, since it is absolutely ungrammatical as two words. *Hyphen* literally means "into one," and the mark is used to show that what it joins is one word, not two or more. Compounding is the least understood feature of the English language, simply because people will not study it. Two books showing the result of very close study of this subject are sold by the Inland Printer Company. One of them covers the theory fully, and has a list of words wrongly compounded in dictionaries, and a list of compounds without the hyphen. It is the fullest study of the subject ever published, and has been warmly commended by many thoroughly competent critics. The other book is mainly one list of 40,000 words, eminently practical for use even by people who will not accept all of its recommendations. Study of the matter as presented in the first book will amply repay any student, and every proofreader would be helped by use of the second, if only to mark changes in it, and so make a record of his decisions as a working guide.



LINNE—BY ERICSSON.

PROPER NAMES IN AMERICA.—R. S., Ravenswood, Illinois, writes: "Proofreaders in America would seem to have a difficult task in the peculiar and unusual proper names they may be called upon to spell; for instance, in the Wells street school in Chicago the nationalities represented by the pupils are no less than twenty-three: Germany, Australia, Switzerland, Sweden, Poland, Norway, Denmark, Russia, France, Holland, Armenia, America, Palestine, Jerusalem, England, Slavonia, Lithuania, Bohemia, Canada, Italy, Belgium, Hungary, Greece and Ireland. How should a

proofreader go about gaining information on the spelling of the names of these nationalities?" *Answer.*—There are certain peculiar principles of spelling in each language that govern the forms of proper names generally, though by no means always. Such names are often arbitrary, and can be learned only by practice with the names themselves. Most proofreaders probably learn all they know of such matters through experience. So many names are spelled arbitrarily that the closest student of any language may not often declare positively that a name of outlandish appearance is wrong. Writers should be responsible for proper names, not proofreaders, except to follow copy.

What Knowledge is Most Useful to a Newspaper Proofreader, and What to a Book and Job Proofreader?—A. H., Chicago, writes: "As an instance of the kind of knowledge a newspaper proofreader is mainly valued for, the Chicago *Evening News* gave an example a few days ago as a finishing touch to an account of a fracas in a justice court, thus: 'One of the most remarkable phases of this case is the astounding spelling of Bailiff Scharenberg's name by the morning papers of today. With one notable exception, they get it wrong. Mr. Scharenberg has been connected with the courts of Cook county in the neighborhood of a quarter of a century. He has summoned juries in more important trials than any other bailiff in the courts, and is one of the best-known public employes in the city. Yet one morning paper spells his name Scharinburg, two others Scharingburg, and still another Sharenburg.' I had the curiosity to ask a number of proofreaders if they had ever heard of Mr. Bailiff Scharenberg, but they all denied ever having heard of that possibly well-known character, though some of them have been life-long residents of Chicago. While meditating on this, I picked up my *Tribune* and began to proofread it from force of habit, and to my surprise—and delight—struck this gem in the issue of February 18, 1895: 'Accomplished Admiral.—Admiral Crichton is said to have been the master of all the arts and sciences of his day. He was able to converse and dispute in argument in twelve languages.' It appears to me that these clippings are good examples of the qualities of knowledge that mark the news proofreader from his brother of the book and job room." *Answer.*—All knowledge is useful to any proofreader, whether working on newspapers or on books. Responsibility for names of people should rest absolutely upon editors and reporters. They are the proper persons to attend to such matters, and the proofreader should be responsible only for following copy. Some names, however, are so prominent that every one should know them, and within reasonable limitations the newspaper proofreader should be expected to make them right, especially as matter for the daily press is often written so hastily that a misspelling will occur in copy once in a while. The proofreader cannot know too much about prominent names, and the one who knows most, and knows best how to apply his knowledge, is the best proofreader for a newspaper. Some means should be devised for making copy as accurate as possible before it is sent to the composing-room. Reporters ought to be sure of the spelling of proper names, and then write them plainly. The fact that some writing must be done hastily is too often allowed to induce haste when it is not necessary. Possibly this would account for "Admiral Crichton," though it is hard to find an excuse for the writer of it.

A good story is told of Dean Stanley issuing a large number of invitations to his friends "to meet the author of 'Ecce Homo.'" Each guest, it is said, greeted his fellows with inquiring gaze, wondering which of them all could be the "author," but the party broke up "as ignorant on the subject as when they met."

Written for The Inland Printer.

REVIEW OF TYPE DESIGNS.

no. xvi.—by r. coupland harding.

In the December Inland Printer I find my review confined to American styles, no foreign novelties having come to hand. This month I have almost an embarrassment of specimens, chiefly from Germany.

From Julius Klinkhardt, Leipsic, I have his seventeenth specimen book, containing much too extensive a range of novelties to be noted in detail. The fine series of line ornaments No. 2, described in my last, is here shown, and displayed with excellent effect on the cover. Fette Universal is a heavy display italic of curiously mixed style, especially as regards the caps. Some of these are after script models, others a sloping German text. The general style is good and effective—I would inclose a line, but do not care to mutilate the handsome specimen book. There are eight sizes of this letter, ranging from 16-point to 72-point. Fette Grotesk, ten sizes, 8-point to 60-point, is a broad and bold heavy sans with lower case—a substantial and durable letter. Schmale and breite fette Italienne, condensed and expanded respectively, are companion job styles, which may be classed somewhere between the familiar French Antiques and the "Fashion," of Conner's Sons. The condensed letter is in nine sizes, 8-point to 54-point, and the wide (following a different series of bodies) in eight, 8-point to 48-point. Fette Etienne is an excellent heavy condensed latin, original in style, eight sizes, 12-point to 72-point. Elegant is the name of a fancy sans, caps only, for one or two colors. It is heavily blocked, with the addition of a fine outline at right side and foot, and the face is also inlaid with heavy shade at top, softening toward the bottom. As shown in color it has a handsome effect. In three sizes, 20-point to-42 point:



ELEGANT.

Another two-color letter, shown in four sizes, 16-point to 48-point, is Brilliant. It is a slightly ornamented latin, and either of the two faces may be used separately in single-color work. From the specimen line here shown, your readers will see that the open-faced series is opened half-way



BRILLIANT.

down after the example of the "Ancient Gothic" of the Keystone Foundry. A series of graceful, decorated script initials is next shown, in combination with various faces of script; next, a very neat and useful series of line ornaments adapted to medium-face rule, containing fifty characters. The curved terminals are neater and much more effective than those produced by the usual methods of rule-twisting. A series of bold and heavy newspaper borders possesses an original feature—a collection of some twenty silhouette vignettes, 24-point square, representing business emblems, masonic signs, etc., to combine with the borders. This particular fashion of newspaper border is almost peculiar to Germany, being too heavy for English or American taste. A handsome new combination consists of various running borders, varying in body from 12-point to 48-point, and containing in all fifty-one characters, besides accessory ornaments in electrotype. There is great variety in the different borders, and as a whole the series is one of the handsomest and richest of its class. Next follow

tailpieces, vignette ornaments, and a varied selection of some commercial and other electros, among which I note excellent mortised initial ornaments, and high-class portraits of German musicians and composers.

A large quarto specimen book has reached me from Ludwig & Meyer, Frankfurt, some of whose novelties have lately been shown in your pages. The book opens with some very symmetrical and uniform light romans and italics, followed by various styles of job letter, some original and others of American origin. The original faces are not distinguished, as in some German books, by an asterisk. To the ordinary buyer this is a matter of indifference, but the mark is of great assistance to the student of type design. In this book, for example, I find, under the name of "Marina," the fancy letter shown above as Klinkhardt's, entitled "Elegant," and I have no clue as to its originator. I think, however, I am safe in assuming the substantial and handsome faces Lapidar and Nelson, and the beautiful scripts lately described and shown in THE INLAND PRINTER, to be original designs of Messrs. Ludwig & Meyer. Among the useful job faces I note schmale fette Etienne (a condensed heavy latin), and a sloping series of the same; also a very wide and heavy plain sans with lower case, which the Caslon Foundry has just introduced into the English market, with great success. Rondine and Commerciale, the one upright, the other sloping, are both excellent series for circulars. The book closes with a double sheet, showing a fine collection of line ornaments, including 103 characters. A packet of about a dozen types from different job fonts came to hand with the specimen book, and as these, though differing greatly in style, line accurately at foot, I infer that the faces of this house are cast to systematic line. They are also cast to English height and American print when required.

I have also a bundle of sheets from Wilhelm Gronau, Berlin. All the specimens are good, though not all new. Of an attractive and useful series of line ornaments, 103 characters, working with light rule, I can say little that would not apply equally well to many other German novelties in the same line. The special feature of this series appears to be a number of figures from which various kinds of shields may be constructed. I note only one new face, the Kohinoor, in

JAPAN KOREA

KOHINOOR.

five sizes, 16-point to 48-point, and it is, in my opinion, noteworthy as the only attempt at Japanesque lettering that has not proved a failure. This is really an attractive style.

Caslon's Circular shows an original series of eight bicycle riders in silhouette, drawn with considerable vigor. Combination corners, Series 2, eighteen characters, is a novelty, and yet not novel, for these corners are all cut from the square angles of a handsome series of triangular and elliptical-quadrant ornaments brought out by the same house a year or two ago, but originated by the Aktiengesellschaft of Hamburg. As ordinary quadrant corners, some of these are very good — others are weak and naked-looking. There are, however, many large ornaments from which corner and center pieces could be taken that would be even more useful than the originals.

I see that some of the American houses have been busy with novelties. The Elzevir Title of Barnhart Brothers & Spindler, in ten sizes, 6-point to 72-point, is a useful letter. It is to American display what the "Schmale Etienne" is to German. I confess I don't like the cap R, and I note a want of uniformity of character in the various sizes, which is exemplified perhaps more noticeably in the R than in the other letters.

The Central Foundry's new borders are characterized by a heaviness suggestive of the German "Zeitung's" designs. Border 79, suggestive of a battered reglet, may be artistic; it is not beautiful; nor need it require a long apprenticeship to the art of engraving to produce designs like this.

In "Telegraph" the Johnson Foundry have produced a letter that has many points in common with job faces issuing from the same house for some years past. It is better than some of its predecessors. It is unexceptionable in cut and mechanical detail generally, but it is not a style to compel attention. It does not seem to fill any "long-felt want." Antique Celtic Condensed, eight sizes, 6-point to 36-point, on the other hand, without being too fantastic, will afford a pleasing relief in ornamental work from the bald plainness of ordinary sanserif. Stylus No. 2 follows closely the contour of No. 1, which has proved a popular face. No. 2 is in the Italian style, and the heavy horizontal strokes give it a prominence which its predecessor did not possess. It is in four sizes, from 12-point upward, and will doubtless find a good market. The founders have shown their confidence in "Lippincott" by cutting it in ten sizes, 6-point to 60-point, and the sale will, I doubt not, justify their enterprise. It is a bold condensed letter, of the "De Vinne" stamp, but conforming more closely to the standard type of old-style roman. The series is very uniform, and the letter is one that advertisers, no less than printers, will appreciate.

Written for THE INLAND PRINTER.

FORMS PROPERLY PREPARED IN THE COMPOSING ROOM.

BY BEN F. CORDAY.

IN the January issue of THE INLAND PRINTER there appeared a short and trenchant editorial dealing on "Abuse of Material in the Pressroom," and as a corollary of that, I trust a few suggestions about the use of material in the composing room may not be altogether out of place at so late a day. As a compositor and a pressman, I trust I will have the justice of credit for personal conviction when I assert that, in my judgment, there is much more relative incompetence and carelessness shown in the composing room than in the pressroom. It is not, however, my purpose to institute comparisons, but to render what humble assistance I may to stimulate toward methodical and scientific work as against the clumsy makeshifts of vicious exemplars. Pressmen are blamed for the quads and furniture working up in forms. Remember that if a form is properly justified, quads, leads or furniture will not work up, except occasionally on long runs. The compositor should then be called upon to fix the form.

The use of a knife or any implement in forcing a form to lift, by mutilating the material, is a habit that will grow. It is a foe to good workmanship. Avoid it. If persisted in, others will follow the example. The office will soon have no material that will justify. Remember, everything has a cause. If a form will not lift, patiently search for the fault. Then correct it in a workmanlike manner. One of the most frequent reasons for defective justification is the binding of leads or slugs slightly larger than the type. Every compositor and make-up should make it an inflexible rule to pass all quad lines, leads and slugs through the stick. They will avoid thereby much of the delay and vexation caused by binding lines.

See that in the making up of pages the page is left sufficiently long to take in the compression — the neglect of this is a frequent cause of trouble. Every printer should look carefully at both the outside and inside furniture, and see that nothing binds. Foresight is better than afterthought. I know two printers who are both receiving the same pay for their work. One I have noticed carefully for three years. In that time he has locked up hundreds of jobs. To see his style of working is a pleasure to me. I never saw him put a "dutchman" in a form. If there was anything wrong he

would unlock the form and find out where the difficulty was and correct it. The result is no forms come back to him. His work goes on progressively.

The other is much the reverse. He will not listen to reason. He believes that all metal furniture should be alike. He ridicules the idea of taking it in his stick. Now, every printer should know that the furniture of different typefoundries varies a little, and offices usually have more than one make. The result is that our printer's forms do not usually lift, and out comes his knife to the rescue. This man once set a time table which, when it came to the locking would not lift, so he plugged away at the form for over half an hour, battering in leads, rule or anything that his knife ran up against. The result was, when the job went to press it had to be overhauled, rules fixed, etc. It took about three-quarters of an hour to fix it on the press, when the only thing that ailed the form was that in one of the box headings a piece of rule was about a cardboard too long. Had the rule been taken in his stick, as I have said before, this would have been avoided. Let every printer try everything in his stick; be sure a job is locked up tight before it goes to the pressroom. They will thus save the pressman and themselves an infinite amount of work and vexation, and there will be a better and more fraternal feeling between the pressroom and the composing room.

SENTENCES THAT SELL GOODS.

ADVERTISING is a science which captivates nearly everyone, and which everyone who has anything to do with it feels assured that he can excel in. As advertising in the abstract is really a series of studies of human nature divided into classes, or massed, or grouped, those who spend money in paying for their own idea of advertising, in time come to know that they would be wise to seek the advice of students of the science.



MR. E. M. PRATT.

The Chicago *Record*, claimed to be the best-managed and best edited newspaper in America, has a free advisory department on advertising—a proof, if such were needed, of the ignorance which must of necessity prevail about so deep a study as the art of selling.

Mr. E. M. Pratt, in charge of the *Record* Bureau, is general secretary of the Society of Economic Research. In an interview he said:

Since April, 1893, for the Chicago *Record*, my time has been devoted to a systematic hunt after the forces in advertisements that bring returns. My work begins when an advertiser has signed a contract. I am ready to call upon him and talk advertising economy, and he is at liberty to call upon me and get headlines or full copy. Some care more about getting systems, principles, outlines and suggestions than they do for complete, cut-and-dried copy. In trying to supply the variety of wants, I have learned that it is often more difficult to please a man's fancy than it is to help his bank account.

I enjoy gathering useful truth just as much as business men love money-making. Many money-makers are poor investors, and I have found it easier to put good ideas on the shelf and rush on for more than to stop to make practical use of the discoveries.

Many advertisers claim that it is not possible to systematize the subject and make it definite. My resolve was to keep at it and learn how or find why there is no science of selling. Taking as cardinal points the quartette



ATTRACTION—FROM ORIGINAL DRAWING BY A. J. DOCKARTY.

attraction, attention, conviction, cash, I have tried to list all conditions that bear upon these points, such as location, reputation, weather, employes, quality of goods and time of the week, or month, or year. No one could prepare an unabridged dictionary from unrecorded information, and I hope, by recording and classifying advertising experience and observation, to simply help a little in bringing advertising out of the world of luck into that of healthy methods.

It is more difficult to sell goods the people do not want than to sell goods the people do want, but good business men claim that even economical advertising to sell goods people do want is still a dark subject. I am finding that when an advertiser gives me information he has secured by experience, I am able to tell him how to sell more goods.

The Society of Economic Research mentioned above is one whose objects are always a little difficult for the uninitiated to understand. Using for a foundation a private collection started in 1872, the Society of Economic Research was organized in 1892 by Mr. Pratt as a private league of international membership for the collection and publication of unrecorded information of useful quality. The society is represented in Chicago and London, the central address being Box 277, Girard, Pennsylvania, U. S. A. It is a philanthropic work upon a self-supporting system, having four departments—personal science, trade promotion, professional advancement, organizations.

Its suggestive compilations can only be fully appreciated and understood when put to actual use by progressive and thoughtful men of affairs.

AN octogenarian, Henry Notson, was recently buried from his late residence, 521 Washington avenue, Philadelphia, where he had resided for more than fifty years. He was born in the district of Southwark, February 22, 1809. He was a compositor on the Philadelphia *Public Ledger* before it was purchased by Mr. Childs, and was also employed on the *Saturday Evening Post*.



Half-tone engraving by
Crosscup & West Engraving Co.,
911 Filbert street,
Philadelphia.

THE MODEL.
FROM PAINTING BY J. G. BROWN.

A. D. FARMER.

THE announcement of the death of Mr. Aaron D. Farmer, head of the oldest existing typefoundry in New York — the A. D. Farmer & Son Typefounding Company— was received with unfeigned sorrow by those to whom his unostentatious benevolence and rugged kindliness were best known. Mr. Farmer died on Friday, March 1, from pneumonia, in the eighty-fourth year of his age, and with a solemn and poetic coincidence the death of his aged wife, Mrs. Sarah M. Farmer, followed but nine days later.

At a meeting of the employes of A. D. Farmer & Son, held on March 2, 1895, the following resolutions were adopted:

WHEREAS, We have learned with sorrow that our beloved employer, Aaron D. Farmer, has passed from this life; and,

WHEREAS, Throughout his long and honorable career he had endeared himself to all who knew him by the good qualities of his heart and mind, and by his justice, kindness and liberality he had won the esteem and confidence of his subordinates whose attachment to him remained steadfast until the end of his life, and still surround his memory; therefore, be it

Resolved, That by his death we have lost a generous and beloved employer.

Resolved, That the sympathy of the employes of the firm of A. D. Farmer & Son be conveyed to the widow and family, committing them, in this hour of their bereavement, to the consolation of Him who is the comforter of the afflicted.

Resolved, That a copy of these resolutions, suitably engrossed and signed, be presented to the family of the late Aaron D. Farmer.

A touching and beautiful evidence of the affectionate esteem in which Mr. Farmer was held by his employes was given at the funeral, when as they, who had wrought with him and for him, stepped forward to look for the last time on the well-known features, each placed a white rose on the bier, and as the throng passed quietly and sadly out, the emblems of purity, of death and of the resurrection heaped their whiteness higher and higher and filled the air with the incense of mourning.



THE LATE A. D. FARMER.

Mr. Farmer had many friends in the printing fraternity and in typefounding circles throughout the United States and Canada, and the announcement of his death brought forth many accounts wherein his sterling worth and manly independence had been shown conspicuously. He was a persistent and an enthusiastic worker, and the typefounding industry has been enriched by many of the fruits of his patience, skill, and mechanical genius.

Aaron D. Farmer, typefounder, was born at Bolton, Tolland county, Connecticut, on February 15, 1811. His education, being that of his time and locality, was limited. When only fifteen years of age he went to New York in search of employment, and with rare good fortune found his way to the typefoundry of Elihu White, which had been established in 1810, at the corner of Lombard and Thames streets. He entered there as an apprentice in 1830, and proved himself so efficient and industrious that his employer gradually promoted him, finally making him manager of the manufacturing department. Mr. White was succeeded by the firm of Charles T. White & Co., and this house in turn (1857) by Farmer, Little & Co. [see INLAND PRINTER, page 1,116, Vol. VII], which soon employed from 200 to 275 men. From the day when Mr. Farmer became manager of Mr. White's manufacturing department, he has given his special attention to that important branch of the business, and many wonderful mechanical processes have been developed under his eye and hand. All the varieties of plain and ornamental type, borders, ornaments, rules and dashes, and all the typecasting machines, steel punches, matrices, and other appointments of a thoroughly equipped typefoundry have been produced under his skilled direction. For more than half a century he has labored in this department with the same application which he would exact from an employe. Mr. Farmer was married to Sarah Burns, of New York city, by whom he has had two daughters and one son. The latter, William W. Farmer, having been brought up in his father's foundry, has thoroughly acquainted himself with the various details of the business, in which he has been associated as a partner for many years. In May, 1892, the firm of Farmer, Little & Co. was dissolved by mutual consent, Andrew Little and John Bentley retiring, and the business was continued by A. D. Farmer and his son, William W. Farmer, under the style of the A. D. Farmer & Son Typefounding Company. The death of Mr. Farmer will not affect the continuance of the business, with William W. Farmer at the head.

A STANDARD DICTIONARY OF THE ENGLISH LANGUAGE,

Upon original plans, designed to give, in complete and accurate statement, in the light of the most recent advances in knowledge, and in the readiest form for popular use, the orthography, pronunciation, meaning, and etymology of all the words and the meanings of idiomatic phrases in the speech and literature of the English-speaking peoples, prepared by more than two hundred specialists and scholars. Publishers: Funk & Wagnalls Company, New York. General Western Agents: The Fuller Book Company, Rooms 1236-7-8, 79 Dearborn street, Chicago.

Such is the comprehensive title of the new dictionary whose first volume was noticed in these pages a year ago. The second volume is now complete, being rather larger than its predecessor. The entire work embraces over 2,300 pages, and it should be noted that the pages are larger, the margins narrower and the type smaller than in any other popular dictionary. The first point to attract a printer's eye is the excellence of the plates and the presswork. The pearl and agate type comes up perfectly, and the faces being full, heavy Roman, do not severely tax the eyes. The colored plates, by Prang & Co., and by Lindner, Eddy & Clauss, are excellent specimens, being printed in from twenty to fifty colors. The solar-spectrum plate, by Prang, is a specially admirable piece of colored lithography.

A review of the points most interesting to the printing trades is in order. Turning to the word "print," with its derivatives and compounds, we find them occupying rather more than a page, and including a list of 167 technical terms, defined elsewhere, the list being entered for the convenience of those interested in the printing trade who desire to look up the words used in the business, and inform themselves regarding the art. This listing is a feature that is carried out all through the work, every important trade and science being so classified, and arranged with cross-references, that it is not difficult for a reader to obtain a considerable knowledge of any special subject in which he may be interested.

The definitions in printing and the kindred trades are the work of Charles H. Cochrane, a practical printer, pressman and press-builder, well known to the craft in New England and New York, and it is pleasing to note the modernness of the matter that he has incorporated in this dictionary. Many of the typographical fraternity have sighed at times to find in the older dictionaries so much about the old plow-press, ink-balls, friars, etc., with nary a line about the machinery of today. No such complaint will be made against the Standard. Under "printing-press" there are defined thirty-eight typical kinds, ranging from an amateur press to Hoe's multicolor web. The distinctions are not made by the names of makers, as we are accustomed to see them, but by the character of the mechanism. Thus we have defined bed-and-platen press, copperplate press, duplex press, double-feeding press, turtle-press, etc.

The illustration under printing-machine is of a twelve-color calico-printing machine, and it is interesting to note that the calico-printers style their ink-fountains "color

troughs," while the printing-cylinders are "pattern-rollers," and a wiper is known as a "color-doctor."

The old Webster error of defining indention under the form "indentation" is not repeated, while the six-line definition (also somewhat erroneous) of rounce in Webster is cut to three lines of correct definition in the Standard. Among terms not previously entered in a popular dictionary



Photo by Judd, Sewanee, Tennessee.

AN ATTENTIVE PUPIL.

we find gage-pin, line-former, linotype, paging-machine, plate-cylinder, tapeless delivery, typograph, white line, etc.

The accuracy of the Standard's definitions in printing, as compared with those of other dictionaries, is well shown by the following parallel column:

Offset.—Webster.	**Set-off.** Standard.
(*Printing.*) A more or less distinct transfer of a printed page or picture to the opposite page, when the pages are pressed together before the ink is dry, or when there is an excess of ink.	*Print.* A smut transferred from a freshly printed surface to another sheet, as through the medium of a smutted tympan. Called also *offset*. The action of thus smutting is often called *setting off*.

The Standard's definition is three words shorter than Webster's, yet it notes the fact that the word is used in several forms, and it contains no inaccurate information, while Webster's will not allow that anything but a page or picture can offset, and only on an opposite page. Pressmen should have read this years ago, and been relieved of the trouble of fooling with offset from the tympan, or on visiting cards and other small work. It may be added that the Century's definition does not compare much more favorably than Webster's with the Standard.

"Type," and its compounds and derivatives, occupy two columns of space in the Standard. All the old sizes are defined on the point system, which is explained clearly. Here we find more cross-references to definitions at clarendon, English, runic, etc. A type-bar is illustrated, and the fact stated that it is also called linotype and type-slug. Even type-lice come in for notice, being defined as "imaginary lice, in whose pursuit a new apprentice or greenhorn in a printing-office customarily receives a dash of dirty water in the face." Lithography, engraving, bookbinding, paper-making, and the kindred arts are treated with similar completeness. A praiseworthy effort has been made to bring harmony out of the confusing nomenclature that has so long beclouded the manufacture of modern illustrations. The photographic processes are classified under photo-mechanical, as photochromography, photocollography, photoglyptography, photoplastography, photo-print and photo-typography. By reading these photo- words, and the definitions at half-tone, process, gelatin, etc., an understanding may be arrived at concerning the common processes, and their differences as well as their similarities. The photo-engraving people have fogged the public because each concern has tried to use a new and high-sounding title for a process, essentially the same as that of competitors, and only now, with the aid of the Standard, do we begin to see our way clear through the array of big names. The whole page of photo- words, and those referred to from them, will be good reading for the printing fraternity.

The system of hyphenation used in the work is that of F. Horace Teall, author of "English Compound Words and Phrases," etc. His methods were fully discussed in this magazine about a year since. The Century Dictionary also uses this system, although when that work was issued Mr. Teall had not yet developed it in its entirety.

Under "paper" is found a list of common kinds, with a table of sizes of writing, printing and drawing papers, both English and United States sizes being given. A Fourdrinier machine is given here as illustration, with a description that names the parts, explaining the transformation from pulp into the completed sheet. The familiar paper-cutter is also illustrated and described on this page. Elsewhere are found illustrated a standard job-stick, a treadle-press, a pair of cases, etc. At "case" is given a description of the principal forms of printers' cases, and at "rule" is a list of printers' rules (not the familiar ones honored in the breach).

At "ruling machine" the machine is illustrated, the parts being lettered and the operation explained. It is a feature of all the Standard's pictures that they illustrate the subject, and give no opportunity for mistake by the reader, since a letter is always placed on each important part of a cut, and explained in the description below.

A critical examination shows the Standard to be as complete in other respects as in printing definitions. It contains over seventy-five thousand more words and phrases than any other dictionary. This means that all literature has been ransacked for its unrecorded important terms, and that all the trades and the arts have been laid under contribution. There are 4,000 new words in electricity alone, besides many in mysticism, Buddhism, and the newer sciences.

The most striking feature of the whole work, and one embodying the widest departure from old dictionary methods, is the grouping of related words and terms, and the systematization of the sciences and arts. At such prominent words as art, architecture, mythology, nature, science, etc., are presented most complete systems of treating the subject represented by the word. These form keys, from which ancillary words may be found, where further division of the subject is obtained. Thus is wiped out the old objection to dictionaries—that they change the subject so often. The value of a complete library is obtained, since all subjects are treated, and it is only necessary to look up some important word of a trade or science to get on the trail, and then it may be followed up to the end if desirable.

The definitions excel in clearness, sententiousness and brief comprehensiveness. They are brief when a few words

are sufficient, being often cut down like a telegram to get it into ten words, but extended treatment is never omitted where the importance of the subject calls for it.

A count of several pages goes to show that there are almost a million and a half of words devoted to definitions specially interesting to mechanics and workers in the trades. A somewhat lengthy comparison with a dozen technical dictionaries, professing to give the usages of words in special trades, fails to show a single valuable word or meaning not covered in the Standard, and usually with more clearness than in the technical works. Common sense has been exercised in the use of language in defining trade terms, so that a novice can seldom fail to understand just what is the thing described.

There are some five thousand illustrations of a high character, all of which were passed upon by competent specialists. The scientific alphabet is used to indicate the pronunciations, minute shades of sound being thus clearly indicated. Where different pronunciations exist the several authorities for varying pronunciation are indicated.

The Standard has been indorsed by professors in all the leading colleges, and has received but one adverse newspaper criticism—from a New York newspaper that was engaged in a $25,000 law suit with the publishers of the dictionary. All others are more or less enthusiastic in welcoming the book to their shelves. One critic says:

"The editors (247) engaged upon the various departments of the dictionary have been selected from the front rank of English and American scholars; each is representative of all that is latest and most approved in his own field of exploration and research; and each is an accepted authority in his sphere. From beginning to end, the Standard Dictionary is the work of men thoroughly equipped in the schools of science, literature, and art, and of experts in all handicrafts and trades. It seems neither extravagant nor invidious to claim that no more capable and vigorous body of workers, in touch with the spirit and movement of the times, has ever been called to the making of a dictionary in any language."

THE INLAND PRINTER COVER DESIGN—I. R. HENRI.

THE INLAND PRINTER has the distinction of being the only periodical of its class which treats its readers to a new and original cover design each issue. The series of twelve designs which Mr. Will H. Bradley concluded with our March number form an interesting collection, and we anticipate that the next twelve issues will present a collection no less worthy of study, and perhaps be more interesting, as a variety of talent has promised its aid in this work.



The designs this month—cover, heading and initial—are by Mr. I. R. Henri, a native of New York city, where he began his career fifty-nine years ago. Mr. Henri's art training began at the age of twenty-two in an architect's office—architecture pure and simple having been his study previous to that time. Circumstances and taste led him out into general designing, in which troubled sea he encountered the usual reverses of beginners. Patience and enthusiasm finally had their reward, however, and Mr. Henri's work met with the appreciation it deserved. He has traveled extensively in the United States, and has a wide and practical experience in color and black-and-white work, from drawing on wood to lithographic and process work. He has experimented successfully in photography and its application to photo-process work—but venturing into the field of three-color experimentation, he has come to the conclusion that for the present the practice of the art of designing shall have his undivided attention. Mr. Henri has decided to establish himself for a time at least in Chicago. The many commendable qualities of his work are enhanced commercially by his rapid production, and by his adaptability to the true and artistic working out of the ideas of those requiring his services.

THE INLAND PRINTER OVERLAY KNIFE.

I am delighted with your flexible razor-tempered overlay knife. It is as handy as a good pocketknife, but many times more valuable for the object intended. Cuts clean; trims down beautifully, and keeps its edge as few overlay knives do.—*William J. Kelly, Brooklyn, New York.*

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY A. L. BARR.

Correspondence relating to this department is respectfully invited from electrotypers, stereotyers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

BLOWING OUT VERSUS WASHING OUT MOLDS.—Dela J., Denver, Colorado: "What is the best method of cleaning out molds. Should they be blown out or washed out?" *Answer.*—I presume that you mean on electrotype molds. I consider the washing out much the best, but it is good policy to use both.

ELECTROTYPING FROM ORIGINAL CUTS AND FROM ELECTROS.—B. S., Detroit, Michigan, wants to know if electrotypes from the original wood or process cut is of appreciable superiority to an electro from an electro of the same subject. *Answer.*—The best results are always obtained from the original, whether it be applied to wood cuts, electrotypes, photographs or blooded stock.

A NEW TYPE METAL.—Investor, Chicago: "I inclose you a specimen of a new type metal about to be placed on the market. It is exceedingly tough and hard, and is fusible at about 1,000° Fahr. What do you think of it?" *Answer.*—The sample is very good, and if it fuses at such a high temperature it should be especially good for stereotyping. I believe that you have something that will stand the test.

DALZIEL HARD-METAL STEREOS.—R. F., Albany, New York: "Some time ago I saw in the trade papers that Mr. Harvey Dalziel, of England, was making arrangements to place his patented stereo process on the American market. Has he done so yet?" *Answer.*—I do not believe that any country in the world can equal us in stereotyping; we have made wonderful improvements in the last twenty-five years, more so than any other country, both in time and fine workmanship.

THE CLAY PROCESS AND MACHINE MOLDING.—E. W. L., Des Moines: "1. Where can stereotyping machines of the clay process be obtained? 2. Has any new process been discovered to do away with hand beating of matrices in the papier-maché process?" *Answer.*—There is very little clay stereotype machinery made now, as it has gone out of use almost entirely. It is as expensive as electrotype and not as good, and for all classes of work is far inferior to the papier-maché process. Yes; there is a machine for molding, it is in general use in all of the eastern daily papers and is now being used in the West.

PLATES WITH WOODEN BASES ON TYPE FORMS.—Ax, Omaha, Nebraska: "I am getting out a book with a number of cuts in it, and am having it electrotyped. The electrotyper says my cuts should not be mounted on wood, as he

cannot do as well with them as he could if they were on metal. As he is disposed to raise objections all along the line, I would be pleased to know if he has any reason for his contention about metal bases, and what the reasons may be." *Answer.*—The electrotyper is right. The cuts are not easy to electrotype from wood mounts, but, if he understands his business, he should have no trouble in making a first-class job.

OBITUARY.

Mr. A. Lawson, editor and proprietor of the Yarmouth (N. S.) *Herald*, died on Sunday, March 3, at the age of eighty years. The deceased was of Scottish nativity, but arrived in Nova Scotia with his parents when a young boy. After learning the printing business, at the age of eighteen he started the paper which he controlled up to the day of his death. Mr. Lawson was the first newspaper proprietor in the maritime provinces to own a printing press driven by steam power. In addition to his engagements as proprietor of the *Herald*, he for over thirty years held the position of manager of the Western Union Telegraph office at Yarmouth. The family of Mr. Lawson has received many kind expressions of sympathy and condolence, including a telegram from the members of the House of Assembly.

BURNING OF THE GREAT WESTERN TYPE-FOUNDRY.

On the evening of March 13, the Great Western Typefoundry, of Kansas City, Missouri, was entirely destroyed by fire. The loss was total, the buildings and material contained in them being all destroyed. The fire originated in a large five-story building, 72 by 150 feet, across the alley from the foundry. This building was a regular fire-trap, and in less than twenty minutes, the rear wall

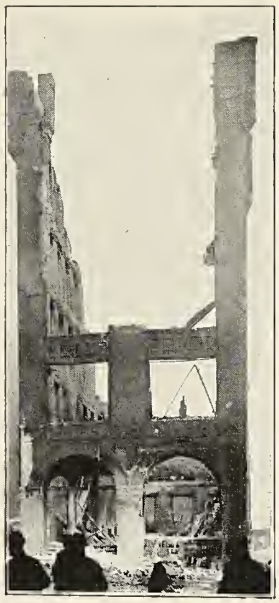


THE GREAT WESTERN TYPEFOUNDRY BEFORE THE FIRE.

fell in, and enveloped the Great Western Foundry in flames, so that the fire broke out on several floors simultaneously, and for an hour raged fiercely, when the walls of the building fell in.

The structure was owned by the Great Western Building Company, and was built at a cost of $32,000. It was insured for $16,000. It was occupied by the Great Western Typefoundry and the Western Newspaper Union jointly. The building with its contents are a total loss. The insurance on the stock of Barnhart Brothers & Spindler is $10,000, and on the stock of the Great Western Typefoundry $10,000, which will fail to cover the loss. The insurance was all placed in various Lloyd companies in New York city. The Western Newspaper Company printed "patent insides" for 200 western weekly newspapers, and employed a large force.

With characteristic energy the manager of the Great Western Typefoundry speedily rented new quarters, and in thirty-six hours after the fire broke out, three carloads of type material were on the track ready to be unloaded. The management express their appreciation of the many messages of good will and regret which are being received on account of the loss—together with assurances of continued patronage. The Great Western Typefoundry anticipates but a temporary interruption to its business on account of the fire, and, indeed, the resources of the main establishment are evidenced in a remarkable manner at this time. In an interview with a representative of Barnhart Brothers & Spindler regarding the fire, he said:



THE GREAT WESTERN TYPEFOUNDRY AFTER THE FIRE.

"On the morning of the 14th, the Great Western wired us an order for two series of nearly every face we make. The order reached us at 10 o'clock in the morning and at 5 o'clock in the afternoon the order was on its way to Kansas City—something over 20,000 pounds of type in 165 boxes. I believe no other typefoundry in the world could have accomplished the feat. It is especially remarkable, in view of the fact that we have had a wonderful run of business for the last two months. We have just completed an order amounting to about $18,000 for Marshall & Bruce, of Nashville, Tennessee, who were burned out. We have in hand two orders for Reading, Pennsylvania, amounting to about $4,000; orders for the University Press, of Nashville, for about $3,000; an order for between $4,000 and $5,000 for the *Courier*, of Lafayette; a $2,000 outfit for the Garcia Stationery Company, of New Orleans, and a $3,500 outfit for the Worthington Engraving and Printing Company, of Evansville, Indiana, and the ordinary run of smaller outfits, sorts, etc. I am pleased to say that business has been wonderfully good with us in spite of the prevailing depression ever since last fall."

DAVID W. BRUCE.

David Wolfe Bruce, a once well-known man about town and an art connoisseur, died March 13 at his home, No. 39 E. Twenty-third street, New York. He was seventy-one years old, and a retired member of the type manufacturing firm of George Bruce, Sons & Company, of No. 13 Chambers street. His father, George Bruce, came from Scotland to this country in the first decade of the present century. He first located in Philadelphia, but soon came to New York. He was first connected with the *Daily Advertiser*, but with his brother David he subsequently started a printing office of his own.

The brothers were dissatisfied with the low face type then in use. It was almost impossible to satisfactorily stereotype it, so they invented a new system of casting type. That made their fortune. Their manner of manufacturing is still in vogue.

After his father's death, David Wolfe became the head of the firm. He was a great student and lover of fine paintings and art works of all descriptions. He enjoyed the friend-

ship of the late Miss Catharine Lorillard Wolfe, and was one of the trustees of her will.

Besides having a magnificent collection of paintings, Mr. Bruce had a large collection of printed works, and was a devoted member of the Grolier Club.

Mr. Bruce's health began to fail him a few years ago, and he retired from active business and placed the interests of the concern in the hands of three trusted employes. He grew very weak in body and mind, and was almost constantly under the attention of a physician.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters of inquiry for replies in this department should be mailed direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

THE PRESS FLY AND TISSUE PAPER.—L. L., of San Francisco, California, has sent us a "poser"; it is in this shape: "Herewith we send you a half-sheet of tissue, printed with four electros thereon (to be cut up straight); can you oblige us by suggesting a method whereby we can work them so that they will fly straight? We worked these on a Hoe rack-and-screw rear delivery, tapeless (though there were strings on the reels); but they simply would not fly straight. Can you enlighten us?" *Answer.*—The size of sheet sent, 14½ by 19½ inches, is not a desirable one to fly straight when of tissue thickness. Had you made up the form so as to take on the full sheet, it would have been more possible to fly the sheets properly. However, in either case, the greatest difficulty in this respect would still exist, for it is next to impossible, with the methods at present employed on cylinder presses, to deliver tissue paper straight—that is, sheet upon sheet in mathematical order—for this simple reason, that the stock is too light in weight, and too susceptible to every draft in the pressroom, to be practically under control. There are various expedients employed by pressmen to lay tissue sheets of paper straight, one of which is to mask the fly-sticks with a smooth frisket, and allow just enough open space for the strings or tapes to run between these at proper distances. By this plan the atmospheric currents created by the fly, as it falls to the table, are greatly modified, and the chances of the sheet being laid straight are thus aided thereby. But this expedient alone only tends to the possibility of *chance*, and very little else. If we had to print and straightly fly a sheet of tissue paper so that it could be cut up into equal sections, we would adopt this procedure: Begin by leveling up all the electros, or form, evenly: set all the grippers so that they will act precisely and uniformly in their pressure upon the sheet; then set the gauges, front and side, so that the sheet must be taken in a perfectly straight shape from the feed-board: next we will adjust the steel bands to the cylinder, so that the delicate pressure of these on the cylinder will maintain the proper lay of the sheet, and be enabled thereby to enter its course between cylinder and bed in a perfectly straight manner. With this precaution, the sheet must travel with mathematical nicety; but the instant the grippers open and liberate the sheet, new difficulties meet it, for it is now at the mercy of air currents of varying degrees of intensity and, by reason of its flimsy lightness, susceptible to the caprice of any and all of these currents. At this stage of the journey we must prepare to receive the sheet fittingly and direct its course to the fly, and, finally, to the fly-table. To do this, we will make sure that the take-off, or delivery cylinder is clean, and that the fingers take the sheet with the same precision that has followed it so far. If there is not a take-off cylinder on the machine in use, we will use three tapes around the printing cylinder and set these so that one shall run on each end and one near the center of the sheet. The tapes should be neatly joined and free from lumps caused by bad sewing, etc. They should also be as near the same length as possible, and passed over the three guide pulleys which are movable on the stay rod. These must also be set uniformly in tension by the use of the guide pulleys, which can be raised or lowered, so that the several tapes may be made to correctly rotate with the printing cylinder and from thence to and over the delivery roller, and then to the fly. The delivery roller, which is simply made up of several movable skeleton wheels, may be said to take the place of a sheet-delivery cylinder. We have now prepared the way for the easy travel of the sheet to the point where the fly is to receive it, and, finally, lay it on the table in a methodical manner. But just here we will be met with a serious difficulty, and we must,



"TO THE BOATS!"—FROM ORIGINAL DRAWING BY H. REUTERDAHL.

therefore, proceed carefully, and with this object in view, namely, that of aiding the fly devices, in every way possible, to receive and discharge the sheet. To this end, we will now raise the fly to the rest, which is partly under the delivery roller, and slowly turn the press forward until we have the sheet run down on the fly to within two or three inches from the leaving end of the sheet, or just leaving the control of the tapes on the delivery roller and tape pulleys. We will next set the cam which raises the fly to the rest, and, likewise, the adjustable spring on the fly-rod, by means of which we can counteract the resistance of the atmosphere to the paper, and thus lay the sheet as lightly on the table as possible. Up to the present we have made use of the leading mechanical devices which can be counted on, if skillfully handled, for flying sheets of tissue paper in a straight manner. But, even with all these, we may be confronted with the possibility that the sheets will not run down the fly; that they will curl up and be carried out of their straight course before they reach the point where the fly is liberated by the cam, and the sheets be thrown off in a confused mass of creases. As almost all presses now made have a set of brackets into which a rod carrying tape or cord wheels can be inserted, and used in conjunction with the gripper delivery cylinder, we will invoke the aid of the strings or tapes in carrying down the sheet of tissue paper. However placed, these must be taut and free from lumps, and set in between the fly-sticks in the best distributed distances under the run of the sheet. Where the strings or tapes will permit, we will mask, with smooth paper or thin cardboard, the openings in the fly so as to present the appearance of having a frisket; these, of course, must be made fast to the fly in such a manner as to leave no lumps or creases, or anything that would impede the free action of the sheet of tissue paper. By the use of this mask, or frisket, we control, to an infinitesimal degree, the course of the printed sheet. Where spur-wheels form a part of the fly, we might avail ourselves of their use, although these sometimes act as barriers to the run of light sheets of paper, particularly if not working free and easy. A good sheet-jogger may often be employed in assisting paper-straightening; so, also, may a screen, of any material, if placed around the fly-table. Where the suggestions offered fail, then it will be in order to have a lad, or girl, behind the press to take the sheets from the fly as they are printed and lay them straight on the table. It is impracticable to straighten tissue paper in lots of several sheets.

Inks for Celluloid.—A. G. A., of Lawrence, Kansas, asks: "Is there any special ink that can be used for printing on celluloid, so that it will not rub off?" *Answer.*—Yes. Send to any ink manufacturer advertising in these pages and it can be furnished. State your wants when ordering.

To Prevent Inks from Mottling.—C. A. J., of San Francisco, California, inquires: "How can I prevent inks from looking mottled when printing on coated paper and glossy cards with large type, say wood type and half-tone cuts, with platen presses and still preserve the gloss?" *Answer.*—Use good inks; those full of color and body and which will leave the stock easily and smooth. Under conditions of usage and wear it is impossible to prevent showing the grain of wooden letters, as the pores of the wood absorb the fresh ink when under pressure. A good way is to get a stereo or electro cast made from the wood type lines, and then "face" these smooth like other metal type.

Wants to Know of a Good Overlay Knife.—J. C., Harrisburg, Pennsylvania, writes: "I need a good knife for making ready and overlaying. I have bought, from time to time, several knives made for the purpose; and I have used up pocketknives right along, some of which have been quite serviceable to me, but most of these have been too expensive for one only getting journeymen's wages here, which are not high at best. You likely know just what I need in price and quality; therefore, let me and others know through your tip-top journal where to get a good durable knife for the purpose just stated." *Answer.*—The Inland Printer Company have had many calls for a good overlay-knife and have finally succeeded in getting one in every way suitable for pressmen's use. It is made of flexible razor-tempered steel. The writer has used this knife and found it to hold a keen edge and just flexible enough to yield gently under pressure when trimming or shaving down edges of overlays. The blade is of handy length and runs the entire length of the handle, which can be cut off as the knife wears down. The price of the knife is 50 cents, and it will be mailed to purchasers at this figure.

Overlaying Half-Tone Engravings.—J. E. C., of Jersey City, New Jersey, sends us cut-out overlays for a couple of small half-tone engravings with these words: "I would like you to examine the two cuts and overlays inclosed, and let me know how they could have been improved. The paper used for overlaying is French folio and eighteen-pound folio writing; the ink cost $1 a pound. I try to follow the suggestions in The Inland Printer, for which I subscribe, and do not know what I could do without it." *Answer.*—The overlays are commendably fair for one having only an occasional chance to do such work. The "Ship at Sea" is the better of the two; perhaps because it is a much simpler subject than the "Life-boat." Both overlays would have been more effective if you had left off the sky portions, but retained the dark clouds in the latter. You should have placed the heavier paper overlays on top and thus allowed the secondary tones a chance to harmonize with those of lesser depth. Then you did injustice to some of the subjects in the picture by overlaying them with thick paper instead of the thin. Take, for instance, some of the figures and parts of figures in the foreground. These should have been lighter, in order that vividness might be depicted on the important event about to take place—the launching of the lifeboat. The wheels of the truck on which the lifeboat has been conveyed to the side of the angry sea should have been overlaid differently. Indeed, much more animation and grandeur could have been lent to this little picture if more light had been let in in a number of the places partly closed by the heavy portion of this overlay.

COLD WEATHER IN CHICAGO.

Speaking of the peculiar effect the late very cold weather had upon printing machinery, the Chicago *Record* has this to say:

Electricity and cold weather seem to go hand in hand. Down-town business men say that everything seems to be influenced by some sort of magnetic force. This is true especially in all places where machinery is used. "We can hardly do any printing upon our big presses," said Mr. Swift, of A. L. Swift & Co., printers, yesterday. "There is some sort of magnetism which holds the sheets together and they won't let go. Even when one is dropped it sticks to the others, so that when you go to lift up a sheet a dozen stick to it. The peculiar phenomenon has hindered us very much during this recent cold snap and we have simply ruined two or three jobs."

The novelties which the house of George B. Hurd & Co. are constantly presenting to the trade in the line of fine stationery is adding to the reputation of this well-known concern. A new "silver-blue" tint in "Prince of Wales" paper is meeting with much favor. It is particularly dainty. Mr. Coyle, manager of the western department, 173-175 Fifth avenue, Chicago, is busily engaged with the fruits of the firm's enterprise.



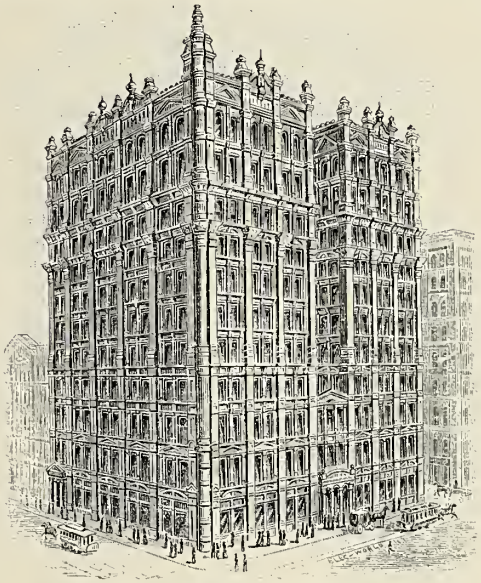
Half-tone engraving by
H. L. C. STEVENS,
20 College place,
New York.

From painting by A. Schroeder.

THE SOLO.

CHANGE OF ADDRESS OF THE EASTERN OFFICE OF THE INLAND PRINTER.

After May 1 the New York office of THE INLAND PRINTER will be at Room 135 Potter Building, corner Park Row and Beekman street, but a short distance from the old location in



EASTERN OFFICE OF THE INLAND PRINTER,
Potter Building, 38 Park Row, New York.

the Clark Building. This change has been made necessary by the growing importance of the New York branch office. Our representative, Mr. W. A. Dodge, will be glad to wait upon any firm wishing his services either in the advertising or subscription line, on receipt of word by mail or otherwise. Advertisers in the East are each day more fully appreciating the benefit and service THE INLAND PRINTER can be to them, and it shall be our earnest effort to continue to merit the confidence of all in this particular field.

THE UNITED STATES POSTAL LAWS.

IN continuation of the series of interviews published last month in these pages regarding the inequalities of the working of the United States postal laws respecting second-class matter, Stone & Kimball, the well-known book publishers, whose little periodical, the *Chap-Book*, has been so brilliantly successful, were called upon. Mr. Kimball said:

"I have read with some care and much interest the interviews with Mr. Browne and Mr. Montgomery in the last number of THE INLAND PRINTER. I cannot agree with all that Mr. Browne says. For instance, it seems perfectly just that MS. should pay letter rates, unless accompanied by proof, because it would be impossible to distinguish between letters and MSS. were this not so. Many MSS. are very short and many letters very long, and many MSS. are written in form of letters. Thus there would be an endless controversy. As I understand it, the low rate is given on a MS. accompanied by proof, because it is part of the work of publication which the government seeks to aid in every way, whereas before the MS. is put in type, it is merely a written communication from one person to another. Even considering all this, it seems as though some special rate might be made for MS. on its way to publishers or from publishers to authors.

"The most noticeable inequality seems to me to be the difference in rate between weeklies and other periodicals for delivery within the city of publication. There are but comparatively few fortnightlies published in the United States, and almost all of them are either literary, philosophical or scientific. Surely the postal authorities could afford to give them the same privileges that they do to such papers as the *Fireside Companion* and the New York *Ledger*, and that without overcrowding the mails. It is perfectly reasonable that dailies should not be delivered in the city of origin because their circulation is almost entirely local, but the circulation of the average fortnightly is general, the bulk of the mail matter going outside of the postal district in which it is published.

"It is needless to speak of the unfairness of making the publisher pay 2 cents for four ounces within the city, while the public can send the same periodical for one-half that price. If some of the gross abuse of the mails by publishers of paper-bound books were stopped, the legitimate periodical would have a better chance. By all means, let a commission be appointed, that the people may not be unfairly taxed for the almost free carriage of millions of pounds of bulky and as a rule harmful literature, and that the original intention of government may be carried out with less red tape and more exactness."

James W. Scott, chief proprietor of the *Times-Herald* and the *Evening Post*, of Chicago, and one of the most widely known and progressive newspapermen in the United States, expressed himself with clearness and emphasis on the question of the inequalities of the regulations governing the transmission of second-class matter through the mails. To a representative of THE INLAND PRINTER Mr. Scott said:

"There are most pronounced inequalities in the regulations governing second-class mail matter as they are interpreted and administered by the postal authorities. An instance showing clearly the practical discrimination worked by one feature of these regulations comes to my mind. In Connecticut are two towns situated closely together; one is considerably larger than the other and each has a daily paper. Strangely enough the paper published in the smaller town has not only the larger circulation, but the bulk of its circulation is in the adjacent town. A little study into the matter of its delivery reveals the reason for this. Under the postal regulations a daily paper cannot have the advantage of delivery, at pound rates, by mail-carriers, in the city of its publication. Outside the corporate limits of its own city it may be delivered by 'free delivery' carriers at pound rates. The publisher located in the smaller of the two towns took a shrewd advantage of this ruling and underbid, in its own city, the paper published in the larger place; consequently the outsider secured the larger business. This is an actual example and shows the practical injustice of the second-class postage law as it now stands.

"In general, I should say that the lines ought to be drawn more closely — very closely, in fact — by the authorities, in determining what publications are entitled to the benefits of second-class postage rates. The discrimination should be sharp and searching, and no subterfuges in the shape of quarterlies, annuals, and even weeklies which are intrinsically advertising sheets, should be admitted for transmission as second-class matter.

"A certain wholesale house owns an influential trade paper circulating throughout the country and among the very merchants from which it gains its trade. In this paper it advertises that it employs no traveling salesmen. It does not need to, for it makes the United States mail service its general salesman by carrying its publication, through which it advertises prices a shade lower than its competitors, and receives its orders by mail and telegraph. Competing wholesalers in its line, who own no trade or class journal, are obliged to reach the country trade by means of traveling salesmen at an expense of thousands of dollars a year. There are scores of cases of this kind where the postal law is shrewdly beat about for the purposes of pure commercial advantage and competition. There should be a

much closer discrimination made between class journals which are in the nature of price currents, and those journals which have for their purpose the dissemination of knowledge and information, whether of a general character or pertaining to the advancement of any special craft. The latter should have all the advantage.

"In a word, all genuine periodicals and weeklies which are not the disguised advertising machines of certain institutions or combinations of institutions, should have transmission and delivery through the mails at pound rates, in the city of publication as well as outside their own local territory. The 'free delivery' of daily papers in the cities of their publication is not practicable if those cities are large. If such papers were free to use the United States mail carriers for their delivery at pound rates they would not find it feasible to avail themselves of that privilege for the reason that such delivery would not be early or swift enough. There is much need of reform in the rules controlling second-class mail matter, and I look hopefully toward the future for the realization of a more equitable adjustment of its inequalities."

SENDING PICTURES BY TELEGRAPH.

W. W. Lowd, a train dispatcher of the Northern Pacific Railway, at Duluth, Minnesota, gave a successful exhibition of his invention for transmitting pictures by telegraph on February 16. The test was made in the presence of a number of railroad officials. A rough drawing was made of a house. Owing to an error in arranging the mechanism, the first attempt was only partly successful, but at a repetition the house was accurately reproduced at the other end of the wire. The second picture sent over the wire, a distance of only a few hundred feet, was that of a boy, and the reproduction was exact. Later developments showed that the finest details can be transmitted even to the shading of the features of a person, showing the play of expression from a smile to a scowl. A cut was sent over the wire showing the collision between the Elbe and the Crathie. Mr. Lowd now has his device in the Patent Office, and until the patent is secured he does not intend to explain the methods of his invention.

"THE COST OF PRINTING."

"I wish that every printer in the United States had a copy," is the testimonial of Mr. Theo. L. De Vinne, to the excellent publication entitled, "The Cost of Printing," recently issued by Mr. F. W. Baltes. The author explains the general purpose of his book by saying: "I believe that it is not practical to publish a general price list for printers with any degree of accuracy, that it is necessary to educate printers how to determine the cost of work and teach them to make prices on all classes of printing. This can only be accomplished by a system, and I believe the one illustrated by me to be very practical. I have used it very successfully the past ten years, and think that to it alone I owe my success in the printing business. If we can get our employing printers to adopt any good system, much good can be accomplished and prices will be more uniform. This is the only way in which uniformity of prices can be attained." The contents of the book are made up as follows:

FORMS.—Job Tag, Job Book, Bindery Tag, Compositor's Daily Time Tag, Total Time on Job in Composing Room, Total Daily Time in Composing Room, Pressman's Daily Time Tag, Total Time on Job in Pressroom, Total Daily Time in Pressroom, Daily Register of Counters, Foreman's Daily Press Record, Form Tag, Time Book, Day Book, Journal and Cash Book, Job Ledger.

TABLES.—Weekly Summary of Labor, Monthly Register of Counting Machines, Monthly Summary of Press Records, Annual Statement of Wages and Expenses, Cost of Time in Composing Room, Cost of Piecework, Cost of Work on Cylinder Presses, Cost of Work on Job Presses.

Measuring Dupes, Paid Jobs, Monthly Statement of Loss or Gain, Inventory Books, Notes, Samples of Work, Price List.

Space forbids a more extensive review of the work at the present time, but we hope to give further particulars regarding it in another issue. Suffice to say that it is perhaps the best work of the kind that has fallen under our notice. It is procurable through The Inland Printer Company.



PAGE ORNAMENTATION, DESIGNED BY CLAUDE F. BRAGDON.

REVIEW OF SPECIMENS RECEIVED.

FROM E. P. Westfall, 20 South Fifth street, Terre Haute, Indiana, an exceedingly neat bill-head and business card in colors and gold.

SOME neat specimens of small jobwork from the Crowl Manufacturing Company, Lewisburg, Pennsylvania. Composition and presswork excellent.

A FEW neat samples of commercial work from Will Brinkerhoff, with the *Audubon County Journal*, Exira, Iowa. Composition and presswork are very good.

JOHN J. DALY, 267 Tenth avenue, New York, occupies a place in the front rank of artistic printers, as evidenced by the samples of general work received from him.

FROM the *Independent*, Grand Island, Nebraska: Samples of jobwork, composition on which is fair, but presswork is poor, the color being thin and insufficient on most of the specimens.

FROM Charles M. Catlett, with the Laning Printing Company, Norwalk, Ohio: Five samples of composition, each of which give evidence of artistic ability in display and neatness in execution.

C. M. CHURCH, with the Chagrin Falls *Exponent*, Chagrin Falls, Ohio, submits many samples of commercial work, the composition and presswork of which is well up to the average of that class of printing.

H. & W. SLEP, Altoona, Pennsylvania, are justified in using the term "Artist Printers," as the samples of their work received give evidence of being the product of high-class workmen, both in composition and presswork.

SAMUEL J. WHITTUR, with W. F. Weber, Delaware street, Kansas City, Missouri. The three samples of work submitted appear to fill the bill completely. They are boldly, yet neatly, displayed, and the colors harmonious.

A LARGE package of varied samples of commercial work, druggists' labels, booklets, etc., from the Serrell Printing Company, Plainfield, New Jersey. The composition and presswork are excellent, some of the booklets and programmes being very artistic.

"IDEAS" are some excellent examples of artistic advertising, written by Earnest Elmo Calkins and designed by Jennie S. Rugar, Galesburg, Illinois. If the space before and after the line "Bryant Centennial" was increased, the title-page would be much improved in appearance.

THE Canada Printing Ink Company, Bay street, Toronto, Canada, forwards a calendar, the heading of which is artistically designed and neatly printed in five colors and silver and gold bronze. The calendar itself, printed in blue, with red dividing lines, is bold and striking.

JUDGING from the few samples of work submitted, L. A. Klinger, Rico, Colorado, is an artist-printer of the first class. His composition, both in design and execution, is admirable. If the stock used had been of a higher grade than print paper the presswork would have shown to greater advantage.

"PENNINGTON, Progressive Printer," has broken away from the late firm of Barnum & Pennington, of Shelbyville, Illinois, and has located at Decatur, Illinois. He has carried his original ideas with him, which are "bright and clean," like the new cent pieces which he attaches to the cards

issued by him to catch the patronage of the good people of Decatur. His work proclaims him to be a model job printer.

"Up-to-Date Ideas" is a book of specimens of printing issued by Curtis & Harrison, Norwalk, Ohio. It consists of thirty leaves, 6 by 9 inches, oblong, and a tinted cover printed in deep blue and gold. The designs are excellent, yet simple, and the work would prove of great assistance to young job printers.

"Practical Specimens," No. 6, by F. H. McCulloch, Austin, Minnesota, is an improvement on the average of former issues, and contains some neat designs in cards, bill-heads, etc., which will prove valuable to aspiring job printers, and the low price of 25 cents should be an inducement for them to send for a copy.

J. R. Weldin & Co., Wood street, Pittsburgh, Pennsylvania, make a specialty of society work in steel-die embossing. We have received some samples which are exquisite in delicacy of design and execution, and the four-page leaflet in red and black accompanying them is a fine sample of letterpress printing.

A programme and letter-head from Gilbert A. Selby, with the Bryan Printing Company, Columbia, South Carolina, have reached us, the composition on which is in excellent taste, and the presswork good. On the letter-head, however, a stronger color than olive-green would have made a better contrast with the gold.

From the printing department of the National Cash Register Company, Dayton, Ohio: A number of booklets of various sizes and styles, gotten up in an attractive manner, setting forth the advantages of their cash registers. The composition is admirable, the presswork good. George E. McConnell is foreman of the department.

The O. S. Hubbell Printing Company, 104 Sheriff street, Cleveland, Ohio, are issuing a series of neat monthly calendars, printed to represent a school slate, with a rhythmic reference to each month, and a half-tone illustration at the head of the calendar. The idea is an attractive one, and the cards are well printed in colors.

The Roylance Printing & Engraving Company, 167-9 South Clark street, Chicago, make a specialty of theatrical and circus work, and the samples of envelopes, cards and bill-heads submitted bear evidence of highly artistic treatment, being neatly printed in one or more colors. Composition, engraving and presswork are excellent.

Chelsea C. Fraser, Saginaw, Michigan: Your sample of printing is good, seeing that you have "never been in a printing office." If you have a liking for the printing business, we would certainly recommend you to learn the business in some good job office, where, under first-class tuition, you might become a capable and artistic printer.

Some samples of printing in gold and brown, on various kinds of tinted grained surface paper, sent by the J. C. Blair Company, Huntingdon, Pennsylvania, have a very rich and handsome appearance, looking far better than many designs printed in several colors. The simplicity of the method for producing fine effects is a great recommendation.

The Richard K. Fox Printing and Publishing House, Franklin square, New York, has issued a sixteen-page circular, 10 by 13 inches, oblong, illustrated with numerous half-tone engravings and printed in colors, describing the extent and capabilities of the house for executing printing and bookmaking of every description. The composition is admirable and very artistic, and the presswork faultless.

From the J. W. Sefton Manufacturing Company, Randolph and Union streets, Chicago, we have received a package of folding paper boxes, printed, creased and cut ready for use. All the work is of a high order, the printing being very neat and clean, some of the typographical designs being highly artistic. W. S. Chilcote is the printer, and the work reflects great credit upon him, as being a printer of the highest class.

The P. C. Darrow Printing Company, of 401 Pontiac building, Chicago, have issued a unique leaflet in imitation of ancient typography. In a card accompanying it, they state that they "owe apologies to Aubrey Beardsley, Will Bradley and others [for their title-page, in black and red], with the reminder that there are others besides them in the *fin de siècle* business." The leaflet and card are both clever productions.

From Bloomingdale & Co., of Philadelphia, Pennsylvania, comes "Another Little Book of Street Car Cards," if possible more dainty, attractive and humorous than the preceding one. In the advertising journals we occasionally see street-car advertising condemned as a bad medium for publicity. However that may be, we are assured that if advertisers use it at all, their surest road to success is *via* Bloomingdale & Co. They do the worrying —the advertiser pays the bill.

The S. A. Bristol Company, Cheyenne, Wyoming, have favored us with a large package of general work, with a request for a specific criticism of many of the specimens. Our space is too limited to comply with this request, as we receive so great a number of packages each month, that some have necessarily to be passed without notice. Your work generally is in good taste, composition and presswork fair, and colors harmonious. It compares favorably with much work received from many larger and more pretentious localities.

A valuable souvenir is the programme of the fourth annual concert and ball of Concordia Typographical Union, No. 297, which was held on February 22. The office of Ira C. Evans, Concordia, New Hampshire, is responsible for its production, and George H. Woods, who did all the work upon it, is deserving of the highest praise. From beginning to end of its twenty-eight pages and cover it is a delight to the printorial eye, both in typography and presswork, and is worthy of preservation as a sample of nineteenth century artistic printing.

The American Typefounders' Company has been active of late in producing novelties. It sends us handsomely printed specimen circulars showing Jenson Old-style and Cushing, Elzevir and Florentine Borders, and Collins Bands and Florets, appropriately and handsomely printed in colors. Copies may be obtained at any of the eighteen branches of this company.

Monthly Calendar Blotters.—A large number of these have reached our table during the past month, showing that this form of advertising by progressive printers is considered profitable. Among the most artistic and attractive we may mention those issued by the following: John T. Palmer, Race street, Philadelphia, Pa.; The Thurston Print, Exchange street, Portland, Me.; Adam Deist, West Dauphin street, Philadelphia, Pa.; M. J. Cantwell, Madison, Wis., embellished with fine half-tone, printed in three colors; Adams Bros., Kansas avenue, Topeka, Kan.; A. Whipple, North Third street, St. Louis, Mo.; Quick Print Company, Post street, Spokane, Wash.; Deck & Meyner, Frankfort street, New York, N. Y.; Bullard Printing House, Twelfth street, Wheeling, W. Va., a really artistic production; W. T. Ridgley, Great Falls, Mont. "The Blotter," Vol. I, Nos. 1, 2 and 3, from Walter Mayer, Madison, Wis., is very neatly printed, and ought to have a large circulation.

CHICAGO NOTES.

The American Typefounders' Company, 139-141 Monroe street (Marder, Luse & Co. Foundry), is selling agent in Chicago for the M. Gally Improved Universal printing, embossing and paper-box cutting and creasing presses.

Mr. Currier, whose advertisements for the Kirk's soap people enlivened the pages of the daily papers during the period of the World's Fair, has taken up the advertising of Willoughby, Hill & Co., clothiers, and is already attracting much attention.

The cover of the menu of the fourth annual banquet of the Chicago Trade Press Association, used at its last meeting, consisted of half-tone plates showing the covers or headings of all the different magazines included in this association, and made an attractive and interesting souvenir of the occasion.

The Marder, Luse & Co. Foundry, 139-141 Monroe street, is now doing business under the common style — American Typefounders' Company. This time-honored foundry is now selling one of the most comprehensive and desirable stocks of type ever collected in Chicago. Mr. John W. Marder is manager, and there have been no changes in the staff.

In our March issue, in commenting on Messrs. Rubel Bros. unique advertising blotter, we ascribed to Mr. L. Wessel, Jr., the origination of this "periodical" style of blotter. In this we erred, Mr. Walter Mayer, of Madison, Wisconsin, forwards to us evidence that the periodical style of blotter was issued by him on or about the middle of December last. Nevertheless Mr. Wessel is not a plagiarist. Both good people.

Mr. H. Bronson, during the month, has removed from 371 Dearborn street to 233 Randolph street, where he has secured very desirable premises, situated on the ground floor. He will keep on hand, as customary, a full line of new Old Style Gordon presses, with a variety of other machinery, printing materials, etc. Mr. Bronson is favored with good shipping facilities, excellent light, and is within convenient distance of a number of the leading transit lines.

The Empire Paper Company, 177 Monroe street, telephone Main 4702, is a new candidate for the patronage of paper purchasers. The moving spirit in the concern is Mr. Joseph Joyce, a native Chicagoan, and well known in the paper trade. Mr. Joyce has been connected successively with the Cleveland Paper Company, George H. Taylor & Co., the Butler Paper Company, and the Whiting Paper Company. He is businesslike and energetic, and will doubtless reap a fair share of profitable orders.

The editor of The Inland Printer begs to acknowledge the valuable assistance of the proofreading department in

aiding him to mix up the announcement regarding Mr. Charles W. Cox, which appeared in these notes last month. Mr. Cox, we desired to announce, is manager of the card department of the Moser-Burgess Paper Company, 237-239 Monroe street. It was the editor's enthusiasm that implied that the company's premises embraced a whole block. It was the proofreading department which clipped the firm name in two.

Mr. C. S. Burch, who has long been connected with the Thorne Typesetting Machine Company in Chicago, was recently appointed as general manager of the company, with headquarters in New York city. This move was made imperative by the increasing demand for this popular machine. Mr. Burch's thorough business experience, coupled with his genial disposition, makes this a very wise selection on the part of the company, and although his many social and business friends will regret his absence from Chicago, none can but congratulate him upon this just recognition of his energy and sagacity. Mr. F. H. Hall, who has been associated with Mr. Burch, will continue in the responsible position of western manager in Chicago.

Further particulars regarding Mr. P. D. Armour's private printing establishment mentioned in last month's issue are that Mr. Frank B. Gifford has been appointed manager and Mr. R. M. Hynes superintendent. Both gentlemen are of well-known ability as printers and of keen business capacity. The new building will be 30 by 125 feet, and will be three stories high. The first floor will be used for varnishing and die cutting; the second will be occupied by the composing room, pressroom and the art department, and the third floor, being on a level with the general business offices of the company, will be devoted to the bindery and business offices. The building will have light from all sides. The extent of the business to be done is exceedingly large. The first order to be gotten out will be 12,000,000 labels for corned beef. In the busy season, which lasts from July until November, 125,000 labels of one kind will be required daily. There are five hundred varieties of labels. The average expenditure for office stationery will be $100,000 yearly. There are one hundred and fifty branch houses, and the stationery, blank books and office blanks, of which latter there are three thousand styles, will be furnished for all the branches by the new printing department.

For the second time within three months the Challenge Manufacturing Company, makers of printing presses and supplies, have been burned out of business. Early in the evening of March 10 fire swept away the old Bouton foundry plant at Twenty-ninth street and Union avenue, in which the concern had taken temporary quarters. The entire plant of the company was destroyed by fire at Leo and Archer avenue, December 8, 1894. Having a stock of pressing orders ahead, the Challenge Company rented the Bouton machine shop as temporary quarters while the destroyed plant was being rebuilt. Everything is now in readiness at the new factory and it was planned to begin moving on the 11th. Within two hours after the fire was discovered there was nothing left to carry away. The loss, which is distributed among three interests, reaches about $60,000. Howard E. Perry, 3140 Calumet avenue, owns the premises. He lost $10,000 on the building and $25,000 on machinery. The Challenge Company lost $15,000 on machinery and outfit, part of the stock being new printing presses ready to ship and new machinery to erect in the home plant. Insurance about $10,000. The fire started in the pattern-loft, which was stored full of highly inflammable wooden patterns belonging to Mr. Perry.

The first colored printers' union in the world was formed at 2931 State street on March 14. Colored printers and journalists from all parts of the country were present, in response to a call from their Chicago brethren, and returned to their homes to organize subordinate branches to what will be henceforth known as the National Afro-American Typographical association. Fred W. Dabney, of Chicago, called the meeting to order and introduced J. H. Tucker, associate editor of the Chicago *Free Speech* and originator of the movement, who stated the object of the meeting in the following words:

Fellow Printers and Journalists: We have a duty and a mission to perform for the colored race. The press must be made as powerful a lever for the elevation of our people as the pulpit. We need daily papers and literary magazines for colored people, which will employ our educated young men and women and furnish suitable reading for our wives and mothers. We can only get this by organization. Organization will make our newspapers more than a byword and colored printers and journalists more independent. Colored printers and journalists are not, as a rule, employed on the great metropolitan dailies, and the reason probably is that we have not shown them our ability and numerical strength by organization. But we can employ ourselves. We ought to have a colored daily in every large city in the country, especially here in Chicago, and I think that ere long we will. Already there is a colored daily in New Orleans, and it is, I understand, more than paying its expenses. Besides, we need an organization to care for sick and worn-out colored printers.

All printers, bookbinders, stereotypers, reporters, apprentices and members of allied trades are entitled to become members of the association. Fifty cents is the initiation fee and the monthly dues are fixed at half that sum. Women printers, however, will have the mysteries of the association revealed to them for just half what it costs the men, and only 10 cents is required of them for monthly dues. Local branches of the organization will meet every Monday night, and a national convention will be held yearly. Secretary B. W. Fitts, in his report, said that as there are in the neighborhood of 2,000 colored periodicals published in the United States, the membership of the Afro-American Typographical Association would, doubtless, reach 50,000 within the ensuing year.

NEWSPAPER GOSSIP.

The New York State Press Association will hold its annual summer outing on the shores of Lake George, that state, June 24–28.

The *Press-Transcript*, of Lexington, Kentucky, is now running a seven-day paper, and is getting out one of the best dailies ever seen in the Blue Grass region.

The "Tribunal Correctionel de Reims" has decided that it is an infringement of a copyright to make a manuscript copy of a portion of a play. The infringement consisted of making written copies of portions of operas and producing them in a theater without permission.

Messrs. Fitzgerald & Keyes, publishers of the labor paper, *Every Saturday*, at Albany, New York, have discontinued its publication and launched a daily 1-cent paper, the *Evening News*, at that place. The new paper is independent, and makes a specialty of labor news.

There is a probability of the Lexington (Ky.) *Observer*, which for the past fifteen years has been conducted as a weekly, being changed into an afternoon daily. It is said that Col. John O. Hodgers, its editor and owner, will take in as a partner Mr. Louis Pilches, formerly of the Nicholasville *Democrat*.

L'Almanach Hachette for 1895 gives, on pages 245 to 250, the portraits of the different sovereigns of Europe, and all the copies mailed to Turkey have been seized by the customs officers, as the law in that country forbids the publication of the portrait of the Sultan, and only those copies can be sold from which the portrait of Abdul-Hamid have been removed.

The office and buildings of the Cleveland *World* and the plant of the A. N. Kellogg Newspaper Company, at Cleveland, Ohio, were destroyed by fire on the evening of March 17. The loss is estimated at $165,000. All the daily newspapers tendered help to the *World*, which got out a paper

Monday morning from a room where the management had stored their type when they put in machines. This is the second time the Kellogg Company have burned out in Cleveland. Cleveland Typographical Union, No. 53, lost its records in the fire.

Samuel J. Roberts, editor and largest stockholder in the Leader Company at Lexington Kentucky, has changed his mind in regard to putting in machines, and has bought a new dress of bourgeois, which will put a quietus on typesetting machines for Lexington for a year at least, as the *Leader's* action is calculated to prove a leader for the other journals.

The successful printing of half-tones in newspapers is only a matter of recent perfection. From the Electro Light Engraving Company, 409-415 Pearl street, New York, we have received a number of specimen proofs of their coarse-line half-tones for newspaper printing, printed on 40-pound, 26 by 40, 3½-cent paper, and with 15-cent ink. The work is certainly surprisingly good, and should go far toward popularizing this style of engraving for newspaper work.

The Tribunal of Commerce, Paris, has just had under consideration an interesting case touching the proprietorship of a periodical title. The question submitted to the judges by M. La Fare, editor of *Tout-Paris*, an annual which has appeared regularly for the past ten years, was, Could a little weekly sheet appear under the title of *Tout-Paris Journal?* After considering the case, the tribunal ordered the proprietor of the *Tout-Paris Journal* to remove the first two words from its heading under penalty of fifty francs for each issue in contravention of the decision.

Paris and London have been able to talk together for some time. It is now possible for a man sitting in London to write and sign a check in Paris. Tests were made a few days ago with Professor Gray's telautograph over the long-distance telephone wire between London and Paris. Seated in an office in Paris three engineers of the French government sent messages through to London, and for an hour and a half quite a correspondence was carried on. The distance over which the writing was carried was 312½ miles, and the transmission was perfect. It was found that eighteen words could be sent in thirty-six seconds. The writing was perfectly legible but somewhat ragged when a high speed was reached. An official report of the test is to be made to the French government.

Hon. Jeter C. Pritchard, of Madison county, North Carolina, representing the state of North Carolina in the Senate, is one of the youngest men ever honored in this way. Sedator Pritchard is a printer and a newspaper man. The *High Point Enterprise* paid a glowing tribute to Senator Pritchard at the time of his election, and at a special meeting of Raleigh Typographical Union the following resolutions were passed:

Resolved, By Raleigh Typographical Union, No. 54, that in the election of the Hon. Jeter C. Pritchard to represent the state of North Carolina in the Senate of the United States, we recognize an honor conferred upon our craft, and upon organized labor; and, further,

Resolved, That, irrespective of political affiliation, we do heartily indorse the choice made by the General Assembly of North Carolina in the person of our colaborer to the honorable position to which he has been called, feeling that we, as a craft, have a representative in the United States Senate, and that the interests of all classes in the state may be safely intrusted to his watchful care at the seat of the national government.

The Assistant Attorney General for the Postoffice Department has made an important ruling in regard to what are known as "newspaper laws." These so-called laws provide that subscribers to newspapers are liable for the price thereof unless they give express notice to discontinue, or when they give notices to discontinue without paying arrearages or refusal to take papers from the office, and that the publisher of a newspaper can have anyone arrested for fraud who takes a paper and refuses to pay for it, and it is a dangerous trick to allow a subscription to run on for six months or a year and a half and then tell the postmaster to mark it "refused," or send the editor a notice to discontinue the paper. The department has time and again informed parties making inquiries and the public generally, that there are no such laws. The ruling now made, however, goes beyond this. It was to the effect that a publisher who makes a demand for payment of the subscription price of his paper through the mails, accompanied by a threat of enforcing such pretended laws in case the demand is not complied with, may be prosecuted for attempting to obtain money under false pretenses, provided he knows that such so-called laws have no existence as laws or decisions of the courts.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices, should be inclosed in all publications sent for review.

"The Space Problem" is the title of an illustrated booklet by Mr. Herbert L. Baker, whose writings are familiar to readers of this journal. Mr. Baker explains in his characteristic style some of the advantages of self-spacing type, and the brochure should be efficient for the purpose for which it is designed.

Elementary Color, by Milton Bradley.—This is a convenient text-book of 128 pages, containing the latest and most advanced theories on color. To printers and those engaged in the arts, the work should be exceptionally valuable. Space does not permit of so extensive a review as the subject requires, but we may find occasion to refer to it in another issue.

Warren F. Kellogg, publisher of the *New England Magazine*, forwards some fine specimens of advertising, produced for his publication. They are beautifully and daintily executed. The motto of the leaflet, entitled, "Success is as hard to woo as a pretty girl," should not prove true in Mr. Kellogg's case, with such well planned business literature to commend him to the coy advertiser.

Hare & Company, Ltd., engravers and designers, 31 Essex street, Strand, W. C., London, England, have forwarded to us one of their pretty booklets, "All the World at the Fair," which was noticed so favorably during the Columbian Exposition. The book represents by colored pictures thirty-seven nationalities in gala costume, and as customary with Messrs. Hare's productions, is beautifully done.

Speaking of the spread of contagious diseases by means of books, *L'Imprimerie* states that a microscopic examination of new books disclosed very few bacteria; but that the books of a hospital library were found to be full of microbes after having been handled by the patients, as many as sixty-three varieties having been counted in a square centimetre. The majority of the bacteria were of an innocent character, but the representatives of tuberculosis, scarlatina and diphtheria were frequently encountered, hence it must be dangerous to moisten the fingers with the lips in turning the leaves of an old book.

The "American Newspaper Annual," for 1895, published by N. W. Ayer & Son, newspaper advertising agents, Times Building, Philadelphia, Pennsylvania, has been received. The value of this compilation cannot be overestimated, to those directly or indirectly interested in newspaper or periodical advertising. A closely printed book of 1,483 pages, the extent of the information contained within its covers is satisfactorily revealed every time it is consulted.

In the words of the publishers, we believe that "but few realize what an outlay of time and effort and cash this work calls for" on the part of the firm issuing it.

We have received from Lord & Thomas, the well-known Chicago advertising agents, a copy of their Pocket Newspaper Directory for '95. It is a handsome morocco-bound book that will fit in, but not fill one's pocket or the pigeonhole of his desk — full of terse and authentic information. This book is as attractive in its advertising pages as it is accurate in its ratings, and is an indisputable evidence that Lord & Thomas "know their business."

The admirable article on the "Measurement of Color," published on page 460, in the February number of The Inland Printer, has received a great deal of attention from a number of sources in America and elsewhere. The article was brought to our attention through the *Photogram*, of London, the admirable little monthly which has been so successful in the line of photo-engraving and photographic work generally. Through an oversight proper acknowledgment was not made to the *Photogram* at the time of publication. We have pleasure in acknowledging the source of our information.

"CHIMMIE FADDEN," MAJOR MAX, and other stories, by Edward W. Townsend. New York: Lovell, Coryell & Co. Cloth, $1; paper, 50 cents.

The collection of stories included in this work first appeared in newspaper form, and the favor with which they were received by the public has warranted their presentation in their present handsome form. The first glance at the twisted English of the ideal New York street arab inspires a distaste for Mr. Townsend's study. Patience will be rewarded, however, for the author has evidently a deep knowledge of the character which he describes. He has embellished and toned up the picture, but the full strength and flavor of the original is there. The short stories included in the book are distinguished by an adroit and significant reserve. The illustrations — zinc etchings from pen drawings — are excellent.

Among the advertisements in the "Want Advertisements" column this month, Mr. Chapman calls attention to a valuable time-saving compilation entitled, "Chapman's Instantaneous Method for Ascertaining the Relative Thickness of Different Sizes and Weights of Paper." The book is one of those conveniences which a man will use until it is worn out, and then immediately secure another, if possible. Mr. Chapman is the recipient of a number of testimonials to the merit of the leaflet, among them being the following:

Office of
Raynor & Taylor,
Printers and Binders,
96 to 110 Bates street.

Detroit, Mich., March 9, 1895.

Mr. A. Chapman:

Dear Sir,—We have given your little book entitled "Chapman's Instantaneous Method for Ascertaining the Relative Thickness of Different Sizes and Weights of Paper," a careful examination, and think it will prove a great time saver to the busy printer or stockman, besides saving possible mistakes in figuring.

The tables are very concise, and we had no difficulty in understanding them at once.

Foreseeing a large sale for this valuable little book, we are Yours truly,

Raynor & Taylor.

The ladies of the library committee of the Cotton States and International Exposition, which opens in Atlanta next September, are endeavoring to secure a representative collection of books written by women, to be exhibited in the library of the Woman's building. In order to make their list as complete as possible, they solicit the coöperation of publishers and authors of the West. They want books written by women who are either by birth, adoption or the character of their work identified with this section; photographs, autographs, and any relics or mementos of a literary nature that may be obtainable; exhibits illustrative of printing or publishing enterprises carried on by women; examples of illustrative work in black and white, either for books, magazines or newspapers, which is exclusively the work of women.

The American Authors' Guild has been incorporated in New York state. The particular business or object of the club shall be, first, to promote a professional spirit among authors; second, to foster a friendlier feeling and greater confidence between authors and publishers by devising some practical means of securing accurate returns of sales by the publisher; third, to advise authors as to the value of literary property and the different methods of publishing, and to see that their contracts are so drawn as to secure them their rights; fourth, to settle disputes between authors and publishers by arbitration or by an appeal to the courts; fifth, to maintain, define and defend literary property, and advance the interests of American authors and literature; and, sixth, for library, literary, benevolent and social purposes. The trustees for the first year are: James Grant Wilson, Julia Ward Howe, Moses Coit Tyler, Albert Matthews, Craven Langstroth Betts, Titus Munson Coan, Thomas W. Higginson, Richard H. Stoddard, Louise Chandler Moulton, Ellen Hardin Walworth, Olive Thorne Miller, Elizabeth Allen, Cynthia Cleveland, Newland Maynard and Edwin H. Shannon. The principal office of the club shall be in New York city.

TRADE NOTES.

Mr. W. F. Vanden Houten, of the well-known New York printing house of Vanden Houten & Co., has been elected secretary and treasurer of the North America and Brazil Mail Steamship Company.

The American Typefounders' Company has consolidated its two Cincinnati branches at 7 Longworth street. Hereafter the Cincinnati branch will do business under the name, American Typefounders' Company.

From C. B. Cottrell & Sons Company, New York, we have received a special catalogue of their two-revolution presses. The work was executed by the Alley-Allen Press, and is an excellent piece of printing.

A new ink has just been put on the market by the Jaenecke-Ullman Company, called barometric ink. Work printed in this new color changes from light pink to a decided blue, according to the conditions of the atmosphere. It is a decided novelty.

All branches of the American Typefounders' Company have dropped the use of local names, and will do business in future under the name, American Typefounders' Company. There are eighteen selling branches, the addresses of which are given on page 22.

Hencken & Roosen, manufacturers of printing and lithographic inks, 66 and 68 John street, Brooklyn, New York, have issued a fine, lithographed pictorial calendar, executed with their inks. The artistic excellence of the work should bring gratifying demands to the firm for their admirable specialties.

A correspondent writing from the Pacific Coast says: "While I know it is out of your line of business, could you not through kindness suggest a good name that is unique and expressive for a new up-to-date printing office — job printing exclusively?" We trust our readers will lend their assistance to our correspondent.

The new pony press manufactured by the Campbell Printing Press and Manufacturing Company, New York, called the "Century," is now ready for delivery, and orders

are being filled as rapidly as possible. The machine is said to be a success in every way, and the number of advance orders received for it would certainly indicate this.

"Embossed 'Silktone' Art Menus" is the title on the front cover of a number of menu cards forwarded to us by Mr. Milton H. Smith, publisher of society address cards, 95-97 Andrew street, Rochester, New York. The examples are executed in a new color preparation to which Mr. Smith has given the name of "Silktone," and for which he has applied for a patent. The designs are new and the work is beautifully done.

From The Ault & Wiborg Company, makers of fine printing inks, Cincinnati, Ohio, we have received a catalogue which has just been issued by them. The claim of the company that their goods sell on their merits, and that they are of the highest quality, is evidenced in the examples before us. The depth and brilliancy of tone and the great variety of examples should make this catalogue more than ordinarily valuable to modern art printers.

In the eastern states the Thorne Typesetting Machine Company has recently delivered machines to the following firms: Street & Smith, publishers, Rose street, New York (who use 4); Thomas K. Ferguson, 61 Frankfort street, New York; Portland (Me.) *Daily Argus* (who use 3); Pawtucket (R. I.) *Times* (who use 3); Portland (Me.) *Daily Press* (2); Brockton (Mass.) *Daily Times* (3); Rochester (N. Y.) *Abend Post und Beobachter* (2); *Kennebec Journal*, Augusta, Maine; Vickery & Hill, Augusta, Maine. The Thorne factory reports booming business.

F. L. Montague & Company, sole agents for the Dexter folding machines, have recently taken orders from the *Youth's Companion*, of Boston, and from Houghton, Mifflin & Co., for several large machines. Their new rapid 4-16 or quadruple machine is meeting with great favor, and one of the first will shortly be set up in Donohue & Henneberry's, of Chicago. Orders for these machines have been taken from Ginn & Co., of Boston; Trow Directory Printing and Book Binding Company, of New York; Braunworth, Munn & Barber, of New York; the Werner Company, and several others.

From Sir Frederick Abel, Secretary and Director of the Imperial Institute of the United Kingdom, the Colonies and India, London, England, we have to acknowledge the general prospectus of a special exhibition of photography in its application to the arts, sciences and industries throughout the British Empire. Application for space in this exhibition should be made at once, as the exhibits must be installed and arranged in their cases not later than Thursday, May 2, 1895. All communications should be addressed to the Secretary of the Photographic Exhibition, Imperial Institute, London, S. W.

The specimens of magazine and book illustrations, engraved on copper by the enameled half-tone process, entitled "Artistic Illustrations," recently issued by the New York Engraving and Printing Company, is an exceedingly artistic piece of work. One beauty of the production is that the plates are taken from the regular run of work and not made especially as samples for this particular pamphlet. They include work done for all of the leading magazines and large publishing houses of New York and other eastern cities. The making of illustrations as handled by this house has become as near perfection as any one could wish.

MM. Ch. Lorilleux & Cie, printing ink manufacturers of Paris, have issued a beautifully embossed calendar, consisting of a delicately colored bunch of chrysanthemums, with an arabesque border and panels printed in gold, on a deep gray ground. The subdued tones of the flowers are remarkably well chosen, and harmonize beautifully with the bronze border and dark background, while the embossing is also artistically executed. While the general appearance is not so striking as the usual run of brightly colored American productions, the æsthetic appearance of the calendar more than compensates for this. Each leaf of the calendar proper contains an advertisement of some technical publication, useful in a printing office.

Mr. L. Wessel, Jr., the writer of the chatty little monthly calendar blotters issued by Rubel Brothers, of Chicago, is something of a humorist, as the following excerpt from his "Salutatory" will prove:

> The policy of this new aspirant for journalistic honors will be easily defined. It will observe neutrality in all things save one—the love for ink, in which particular it will generally be found "in the swim" and of "absorbing" interest. *The Blotter* appreciates congenial society, and will always prove a good fellow if not too roughly rubbed up against.
>
> We hope to take up this ink question and treat—(sit down! sit down!)—and treat it just as you would treat any subject involving a bottle—of ink, paying due attention to all its multifarious shades and colors, and if we are successful in this we have no doubt *The Blotter* will be red. (How does your ink-stand this?) We are not sumptuous in our demands upon your hospitality, and if you cannot find a place for us in the sweet recesses of your private office, just locate us anywhere about the pen—(Does your pen-holder type-writes?)—or if you have no pen, of course the pencil do. Whatever rule you lay down we shall be ink-lined to follow. Where's the office boy?—can't eraser round our way once in a while?

In the Superior Court, before Judge Beekman, a verdict was returned on March 14, for the defendant, in an action by Nathan D. Thompson against Albina Goodspeed, to recover $1,122.16, the cost of a campaign book containing the lives of the late James G. Blaine and John A. Logan, issued during the presidential campaign. The defense was that the work was defective and erroneous in many respects. Among other peculiarities of the work one plate represented Blaine as a ragged boy kneeling by the bedside of his dying mother. Blaine was forty-one years old when his mother died. A poem on Logan, occupying eight pages of the work, and a chapter containing Garfield's letter of acceptance, were alleged by the defendant not to be pertinent to the character of the work as advertised. The grammatical construction of many of the sentences and a number of misspelled words were also complained of by the defendant.

Exhibitors who secured awards at the World's Fair have at last been placed in a position where they will be enabled to reap some practical advantage from the distinction. Under the existing law, supplemented by red-tape regulations in the departments, newspapers have been debarred from securing electrotypes of medals to be used for advertising purposes, and have been debarred from printing them. A measure to correct this evil was drawn up and slipped into the sundry civil bill just before it passed the Senate. It directs the Treasury Department to furnish to exhibitors and to newspapers as many electrotypes of medals as are desired, the cost, of course, being paid by the applicant. The amendment will undoubtedly be accepted by the House and become a law. Its effect will be to allow every exhibitor who received a medal to advertise that fact in the best manner possible, which is, of course, by printing a facsimile of the medal and award. This will be good news for the thousands of firms awarded medals who thus far have been inclined to believe that the distinction was not worth having.

The Book of Specimens for 1895, issued by the A. D. Farmer & Son Typefounding Company, is remarkable for the large number of beautiful and useful faces set forth therein. With the return of taste to the plainer styles of display a greater fastidiousness will be shown in the accuracy of fitting and cleanness of cut of all styles of type. In these qualities the specimens shown in the book before us display admirable perfection. The Chicago branch of this foundry, managed by Mr. Weatherly, is now 111–115 Quincy street, the recent enlargement of the

premises being a gratifying evidence of the growing appreciation of the type of this foundry's manufacture. Included in the catalogue are a large variety of borders, ornaments, cuts and other et ceteras for the printing office. A recent testimonial to Mr. Weatherly's energy and business alertness appeared in the *Wisconsin State Journal*, of Madison, Wisconsin, under date of March 15, thus: "Mr. John Hawks, manager of the State Journal Printing Company, has returned from Chicago, where he placed an order for two and a half tons of the latest and best book type, ordered of S. M. Weatherly, the western agent of A. D. Farmer & Son, typefounders, of New York city. The type will be used for law book and other fine printing, and is one of the most considerable orders for fine type ever placed from Wisconsin."

OF INTEREST TO THE CRAFT.

ALBANY (N. Y.) TYPOGRAPHICAL UNION, No. 4, and the *Sunday Telegram*, of that place, are having a bitter fight, the result of the *Telegram's* non-unionizing its office.

THE American Typefounders' Company has added a new size to its Porson Greek series. As the sale of Greek is limited, printers will not fail to appreciate the real enterprise displayed in producing this best of all Greek faces. The American Typefounders' Company is the only firm which makes Greek in the United States.

THE American Typefounders' Company has just printed a specimen circular showing two series of Hebrew, one of Rabbinic and Russian type. We believe the manufacture of type for these languages is at present exclusively in the hands of the American Typefounders' Company. This circular will be sent on application to any of its eighteen branches.

THE following officers have been elected during the month by Cleveland Typographical Union, No. 53: Charles E. Bowman, president; J. B. Reynolds, vice-president; A. T. Proctor, treasurer; A. W. Thomson, secretary; executive committee, J. J. Smith, S. S. Hester, William Steffens; auditing committee, Messrs. Werschmidt, Hutzleman, Brown; delegates to State Printing Assembly, Messrs. Proctor and Scott; sergeant-at-arms, Thomas J. Maguire.

THE question of the desirability of separate local unions for job and newspaper printers has again been forced into prominence by a recent meeting of dissatisfied job and book compositors in Chicago. The complications liable to follow an arrangement of separation seem to cause a lack of enthusiasm in the movement, particularly in view of the probable numerical equalization of job and newspaper compositors by the increasing use of typesetting machines.

A MAN with a very large heart and one that is located in the right place, is Mr. Henry C. Saffen, of Brooklyn, New York. When he was recently elected to the position of clerk of Kings county, he presented his entire printing plant, valued at over $30,000, and good will of same, in fee simple, to six of his oldest employes in trust for the force of thirty men he employed. Mr. Saffen is a firm believer in profit-sharing and the business is to be conducted on the coöperative plan. Mr. Saffen is a member of Typographical Union, No. 98, and most of his men have been with him a good many years.

FROM Mr. H. J. Wendorff, color pressman of the New York *World*, we have received a number of the colored supplements of that paper. The work is certainly admirably done. Mr. Wendorff is one of those rare geniuses in the pressroom who are able to make a press fulfill its utmost possibilities, and out of the most unpromising materials obtain the most delicate and refined effects. That New York should select a Chicago pressman for so important a position as that which Mr. Wendorff occupies is certainly gratifying to western pressmen, and is an additional testimonial to Mr. Wendorff's well-known ability.

THE large number of personal inquiries which Mr. William J. Kelly has received of late relating to overlay cutting, making-ready, mixing colors, composition, display, etc., have induced him to take up the matter a little more seriously, and he has now commenced giving a few private lessons at his home in Brooklyn and by mail. The scheme is a good one, and, in the hands of so competent a man as Mr. Kelly, should have a marked influence in developing the latent talents of ambitious young printers.

MR. JAMES J. MURPHY, the president of Typographical Union No. 6, New York city, has recently been appointed school trustee for the Sixth Ward, by the New York Board of Education. As this is the first time that a trade-unionist has been appointed to so important a position, the press generally congratulates Mr. Murphy on the credit which he reflects on organized labor by his distinguished personality. On the occasion of Mr. Murphy's appointment a very interesting sketch of his life appeared in the *New York Union Printer and American Craftsman*, which we would gladly reproduce at this time did space permit.

A CORRESPONDENT of the *Allgemeiner Anzeiger*, of Frankfort, gives some interesting details of the printing business in Madagascar. The writer of the article ought to be well posted on the subject, having resided for eighteen years in the island, during ten of which he was editor of the Madagascar *Times*. Printing was introduced into that country in 1827 by the English missionaries, who established an office to do their own work. Some years afterward the government opened an office at Tananarivo, the capital of Madagascar, where there are now eight offices; and several other cities also have printeries. The most important is that of the British missions, which employs fifty hands, and in addition to printing, does ruling, binding, etc. The manager is the only white man employed, the workmen being all natives, who work for $3 a month, nine hours constituting a day's work. Commercial work is done at these offices at an exceedingly low figure, and the premier exercises a rigid censorship over all publications. The Quakers' Missionary Society has a lithograph press and pays its native lithographers $5 a month, the men being able to live on this salary owing to the excessive cheapness of everything in the island. The Society for the Propagation of the Gospel, which prints religious works exclusively, employs thirty hands. All the offices are kept busy and turn out work at a remarkably cheap rate. At Tamatave are two printing offices which turn out two miserably printed newspapers. On the whole, the island would not seem to offer great attractions to foreigners — particularly those who are printers.



FROM ORIGINAL DRAWING BY JOHN SLOAN.

Easter Chicks.



Price per font, containing one character of each, $2.25
Single characters, 25 cents each.

Moonies.



Price per font, containing one character of each, $1.00
Single characters, 25 cents each.

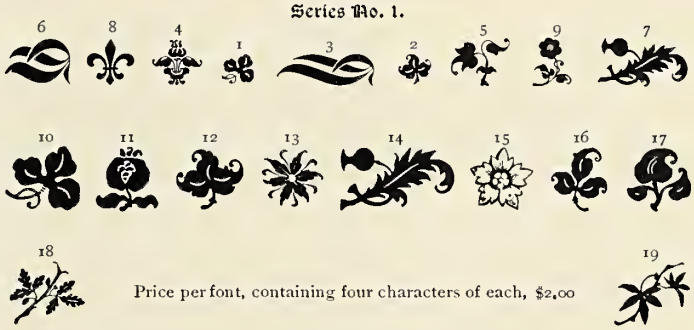
Bikes.



Price per font, containing one character of each, $1.75
Single characters, 25 cents each.

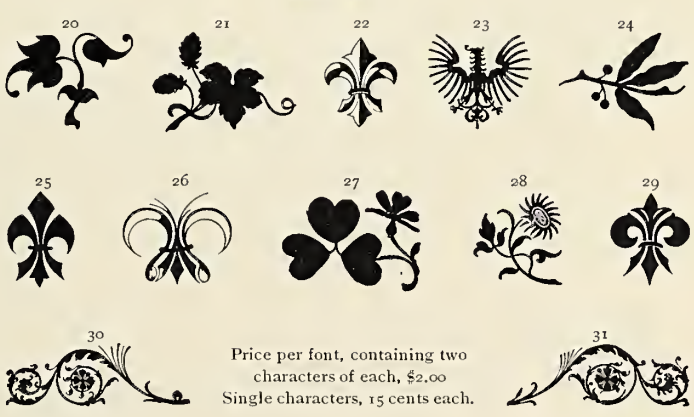
Gem Ornaments.

Series No. 1.



Price per font, containing four characters of each, $2.00

Series No. 2.



Price per font, containing two characters of each, $2.00
Single characters, 15 cents each.

Manufactured by BARNHART BROS. & SPINDLER, Chicago, Ill.

GREAT WESTERN TYPE FOUNDRY, Omaha.
ST. LOUIS PRINTERS' SUPPLY CO., St. Louis.
FOR SALE BY
MINNESOTA TYPE FOUNDRY CO., St. Paul.
GREAT WESTERN TYPE FOUNDRY, Kansas City.

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TYPOGRAPHY Harmonious

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48 POINT NO. 648 — 7 A 9 a $6 50

UNCOMPROMISED Superintendents

36 POINT NO. 636 — 8 A 10 a $5 50

Honorably Represented METROPOLITANS

30 POINT NO. 630 — 12 A 15 a $5 00

FASHIONABLE CLOTHIERS Generously Patronized

24 POINT NO. 624 — 16 A 24 a $4 50

Photographers Demonstrating CONSPICUOUS ACHIEVEMENTS

18 POINT NO. 618 — 22 A 32 a $4 25

Beautiful Diamonds Highly Praised
VALUABLE PRESENTS

12 POINT NO. 612 — 35 A 52 a $3 75

Animated Games and Exhilarating Amusement
AUDIENCES OVERDELIGHTED

8 POINT NO. 608 — 52 A 70 a $3 75

Unbounded Enthusiasm when the Boats Crossed the Finish Line
NATIVE CRAFT OUTSAILS ALL COMPETITORS
1234567890

14 POINT NO. 614 — 30 A 42 a $4 00

Charming Fantastic Dances Introduced
BEWITCHING PLEASURE

10 POINT NO. 610 — 45 A 60 a $3 50

General Satisfaction Guaranteed to Every Contestant
MATCHMAKING REPORT ADOPTED

6 POINT NO. 606 — 60 A 70 a $3 00

Customary Reception Tendered to Victorious Crew on Wednesday Afternoon
PRIZES AND TROPHIES ON EXHIBITION AT HOTEL
1234567890

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48 POINT No. 748 — 6 A 9 a $7 50

FORMIDABLE Demonstration

36 POINT No. 736 — 8 A 10 a $6 50

Merchant Exports PRODUCTIONS

30 POINT No. 730 — 10 A 15 a $5 50

EXCURSIONISTS Betray their Admiration

24 POINT No. 724 — 14 A 20 a $4 75

Handsome Contribution for CHARITABLE PURPOSE

18 POINT No. 718 — 18 A 28 a $4 50

Humane Societies Convene
RESERVE FUNDS

14 POINT No. 714 — 25 A 35 a $4 25

Splendid Valentines Exchanged
YOUTH AND MAIDEN

12 POINT No. 712 — 30 A 45 a $4 00

Reporters Admire Industrial Exhibit
SILVER MEDALS ORDERED

10 POINT No. 710 — 35 A 50 a $3 75

Destructive Cyclones Demolished Property
HOUSES AND CROPS RUINED

8 POINT No. 708 — 45 A 60 a $3 50

Anticipating Serious Results from Mining Investment
INDULGENT GUARDIAN FRIGHTENED
1234567890

6 POINT No. 706 — 50 A 60 a $3 25

Academy of Elocution Organized for Sagacious Youngsters
SUPPORTED BY BENEVOLENT CITIZENS
1234567890

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48 POINT No. 848 — 6 A 8 a $8 50

CHARMING Seminarians

36 POINT No 836 — 7 A 10 a $7 00

Comprehensive AVERMENTS

30 POINT No. 830 — 8 A 14 a $6 00

MECHANICAL Gimcrack Emporiums

24 POINT No. 824 — 14 A 20 a $5 25

Oriental and Mexican TOURISTS DELIGHTED

18 POINT No. 818 — 16 A 26 a $4 75

Merchants on Horseback
DETERMINATION

14 POINT No. 814 — 25 A 35 a $4 50

Operatic Troupes Banqueted
FEMALE BARITONE

12 POINT No. 812 — 30 A 42 a $4 25

Sunshine Banishes Despondency
WELCOME SPRINGTIME

10 POINT No. 810 — 35 A 50 a $4 00

Establishment Undergoing Examination
WORKMANSHIP QUESTIONED

8 POINT No. 808 — 45 A 60 a $3 75

New Leaves Turned Over and Habits Improved
OLD-FASHIONED CUSTOM RENEWED
1234567890

6 POINT No. 806 — 45 A 60 a $3 50

Young Spendthrift Mysteriously Became Economical
PARSIMONIOUS ACTIONS NOTICED
1234567890

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48 POINT NO. 948 — 5 A 7 a $8 50

PATRONS Mentioned

36 POINT NO 936 — 6 A 9 a $7 00

Cosmopolitan SOURCES

30 POINT NO. 930 — 8 A 10 a $6 00

SUBORDINATE Congregations

24 POINT NO. 924 — 12 A 16 a $5 25

Machine and Casting DEPARTMENTS

18 POINT NO. 918 — 14 A 22 a $4 75

Seasoned Balustrade
HANDSOME

14 POINT NO. 914 — 20 A 30 a $4 50

Generous and Tempting
INDUCEMENTS

12 POINT NO. 912 — 25 A 38 a $4 25

Eminent Senators Debating
QUESTION ARGUED

10 POINT NO. 910 — 30 A 45 a $4 00

Offered During the Holiday Season
GREAT REDUCTIONS

8 POINT NO. 908 — 38 A 50 a $3 75

Declined with Thanks by Suburban Visitor
RAILROAD TRANSPORTATION
1234567890

6 POINT NO. 906 — 40 A 50 a $3 50

Midwinter Pleasure Beneath a Starry Firmament
SLEIGHING PARTIES ORGANIZED
1234567890

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48 POINT No. 1048 — 4 A 6 a $9 25

HOMES Damaged

36 POINT No. 1036 — 6 A 8 a $7 75

Rhinoceros HUNTING

30 POINT No. 1030 — 7 A 10 a $6 50

MANUSCRIPT Document

24 POINT No. 1024 — 10 A 15 a $5 50

Renowned Printer RECOGNIZED

18 POINT No. 1018 — 12 A 20 a $5 00

Soldiers Boasting
HORSEMEN

14 POINT No. 1014 — 18 A 26 a $4 75

Nocturnal Serenader
REPORTERS

12 POINT No. 1012 — 22 A 30 a $4 50

Philosopher Enlightened
RECOGNITION

10 POINT No. 1010 — 25 A 40 a $4 25

Enterprising and Blithesome
CHARMING MAIDENS

8 POINT No. 1008 — 35 A 45 a $4 00

Pleasant Slumber Rudely Disturbed
EXHAUSTED WANDERERS
1234567890

6 POINT No. 1006 — 38 A 50 a $3 75

Safely Traversed by Courageous Bicycler
DANGEROUS COUNTRY ROADS
1234567890

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48 POINT NO. 1148 — 4 A 6 a $10 00

HORSE Returns

36 POINT NO. 1136 — 5 A 9 a $8 50

Superior MACHINE

30 POINT NO. 1130 — 7 A 10 a $7 00

PARTISAN Councilmen

24 POINT NO. 1124 — 10 A 15 a $6 00

Unconstrained PERFORMERS

18 POINT NO. 1118 — 12 A 18 a $5 25

Rational Scholar
HUMORED

14 POINT NO. 1114 — 16 A 26 a $5 00

Learned Instructor
DOWNCAST

12 POINT NO. 1112 — 20 A 32 a $4 75

Extravagant Payments
DECREASING

10 POINT NO. 1110 — 25 A 40 a $4 50

Distinguished Philosophers
UNFORTUNATE

8 POINT NO. 1108 — 35 A 45 a $4 25

Prominent Musicians Rehearsing
HARMONIOUS SYMPHONY
1234567890

6 POINT NO. 1106 — 35 A 50 a $4 00

Review on Development of the Muscle
CALISTHENIC EXERCISES
1234567890

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PORTLAND, Second and Stark Sts.
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48 POINT NO. 1248 — 4 A 5 a $9 25

SAVED Nubians

36 POINT NO. 1236 — 5 A 7 a $7 75

Australian BANKS

30 POINT NO. 1230 — 6 A 9 a $6 50

MINERAL Experiment

24 POINT NO. 1224 — 9 A 12 a $5 50

Demonstrative LECTURES

18 POINT NO. 1218 — 12 A 15 a $5 00

Evening Games
AMUSING

14 POINT NO. 1214 — 14 A 22 a $4 75

Starlight Rambles
BENEFITS

12 POINT NO. 1212 — 18 A 28 a $4 50

Enchanted Audience
COMEDIANS

10 POINT NO. 1210 — 22 A 35 a $4 25

Clairvoyant Demonstrate
VENTRILOQUISM

8 POINT NO. 1208 — 28 A 42 a $4 00

Mechanical Electric Operations
BEAUTIFUL SCENERY
1234567890

6 POINT NO. 1206 — 30 A 45 a $3 75

Delighted with Generous Professors
ENLIGHTENED YOUTHS
1234567890

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DENVER, 1616-1622 Blake St.
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48 POINT NO. 1348 — 3 A 4 a $10 00

NOISE Heard

36 POINT NO. 1336 — 4 A 6 a $8 50

Reprint BONDS

30 POINT NO. 1330 — 6 A 8 a $7 00

MEDICAL Scientist

24 POINT NO. 1324 — 7 A 12 a $6 00

Academical EDUCATION

18 POINT NO. 1318 — 10 A 14 a $5 25

Adopt Report
MINUTES

14 POINT NO. 1314 — 14 A 22 a $5 00

Modern Designs
CARBINES

12 POINT NO. 1312 — 18 A 28 a $4 75

Romantic Scholars
PROPHETIC

10 POINT NO. 1310 — 20 A 35 a $4 50

Reorganize Regiments
INDEPENDENT

8 POINT NO. 1308 — 25 A 40 a $4 25

Exciting Nautical Exhibition
HOLIDAY PASTIME
1234567890

6 POINT NO. 1306 — 28 A 40 a $4 00

Bright and Charming Coquettes
HANDSOME NUBIANS
1234567890

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48 POINT NO. 1448 — 3 A 5 a $11 25

FAST Horse

36 POINT NO. 1436 — 5 A 7 a $9 75

Bright MATCH

30 POINT NO. 1430 — 6 A 9 a $8 25

HEROIC Regiment

24 POINT NO. 1424 — 9 A 12 a $7 00

Australian MOUNTAINS

18 POINT NO. 1418 — 12 A 15 a $6 00

Roads Paved
CEMENT

14 POINT NO. 1414 — 15 A 22 a $5 50

Houses Bought
TENANTS

12 POINT NO 1412 — 16 A 26 a $5 00

Streams Dredged
WRECKAGE

10 POINT NO. 1410 — 22 A 32 a $4 75

Mountains Traversed
DANGEROUS

8 POINT NO. 1408 — 25 A 40 a $4 50

Sedate Elocution Teacher
JUVENILE SCHOLAR
1234567890

6 POINT NO. 1406 — 28 A 45 a $4 25

Furnished Apartments Rented
TOURISTS DOMICILED
1234567890

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American Type Founders' Company

CLEVELAND SERIES

STANDARD LINE

THE EXPLORING OF THE NILE

SWIMMING RIVERS

MASTER DAMEON

HOW LITTLE AFTER ALL WE KNOW OF WHAT IS ILL OR WELL--HOW LITTLE OF THIS WONDROUS STREAM OF CATARACT AND POOLS THIS STREAM OF LIFE THAT RISES IN A WORLD UNKNOWN AND FLOWS TO THAT MYSTERIOUS SEA WHOSE SHORE THE FOOT OF ONE WHO COMES

HAS NEVER PRESSED-- HOW LITTLE OF THIS LIFE WE KNOW--THIS STRUGGLING WAY OF LIGHT BETWIXT GLOOM AND GLOOM--THIS STRIP OF LAND BY VERDURE CLAD BETWEEN THE UNKNOWN WASTES--THIS THROBBING MOMENT FILLED WITH

LOVE AND PAIN--THIS DREAM THAT LIES ALONG THE SHADOWY SHORES OF SLEEP AND DEATH--WE STAND ON THIS VERGE OF CRUMBLING TIME--WE LOVE WE HOPE WE DISAPPEAR--AGAIN WE MINGLE WITH

THE DUST--AND THE KNOT INTRINSECATE FALLS APART--BUT THIS WE KNOW--A NOBLE LIFE ENRICHES ALL THE WORLD--THE HAPPIEST DREAM IS ETERNAL REST FREE FROM PAIN.

A TRADE JOURNAL LATELY ISSUED THE FOLLOWING TIMELY NOTICE RELATING TO A METAL MUCH USED IN TYPE MAKING:-

THE WORLD'S SUPPLY OF ANTIMONY SEEMS ABOUT EXHAUSTED. THE PRICES

HAVE BEEN GOING UP STEADILY FOR SEVERAL MONTHS

WHILE DEALERS ARE ANXIOUSLY

COMPLETE SERIES, Eleven Sizes, $23.95.

22222 HHHHHHH 44444

ART BORDERS



NO. 1271.



NO. 1272.



NO. 1273.

IN FONTS OF 2 FEET, 75 CENTS.



NO. 1806.



NO. 1805.



NO. 1807.

IN FONTS OF 2 FEET, $1.25.

CLEVELAND SERIES...6 Pt. No. 1, 35 A $1 25--No. 2, 30 A $1 25--No. 3, 30 A $1 25--No. 4, 30 A $ 150--8 Pt. No. 1, 30 A $1 75--No. 2, 30 A $2 00--12 Pt. 20 A $2 30--14 Pt. 20 A $2 80--20 Pt. 10 A $2 70. 24 Pt. 8 A $3 40--30 Pt. 6 A $3 75.

THE STANDARD TYPE FOUNDRY, 200 SOUTH CLARK ST., CHICAGO.

ROCOCO BORDER, No. 1809.
2 FEET, $1.25; 3 FEET, $1.90.

ROCOCO BORDER, No. 1808.
2 FEET, $1.25; 3 FEET, $1.90.



"MOULIN SUR LA SARTHE."

Half-tone engraving by
SUFFOLK ENGRAVING COMPANY,
275 Washington street,
Boston.

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

BENJAMIN FRANKLIN would have bought the inks made by The Queen City Printing Ink Company had they been made when he was in business, as he always bought the best in the market.

FROM Woodruff's Engraving and Advertising Novelty House, Ravenna, Ohio, we have received a specimen of the catalogue, "Aids for Printers," which they have been advertising in these pages. The "aids" consist of a varied number of original cuts, designs, head and tailpieces and borders, in which a number of stipple effects are of great originality. Mr. Woodruff claims for his specialties that he has in their production carefully studied the needs of printers and that the merit of adaptability, in addition to artistic quality attaches to them. The book is printed in a variety of tints and colors to show the various effects of the designs. The Sherwood Press, of Ravenna, Ohio, are the printers. Mailed to any address for 10 cents.

A NEW RABBETING AND BEVELING MACHINE.

Elsewhere in our advertising pages in this issue, Messrs. George E. Lloyd & Co., manufacturers of electrotyping and stereotyping machinery, Jackson and Canal streets, Chicago, present an illustration of a rabbeting and beveling machine which they have lately produced, designed especially for rabbeting and beveling copper and zinc etchings. This machine has won much favor from those who require such mechanism, and it is already placed in all of the more important engraving houses in Chicago and elsewhere, and has earned unstinted praise for its efficiency and simplicity of construction.

JOB TICKETS AND OFFICE METHODS.

Messrs. Fleet, McGinley & Co., printers, Exchange place and Commerce street, Baltimore, Maryland, would be pleased to exchange with a number of printers using "The Inland Printer Account Book," the samples of job tickets used in the conduct of their business. This method of interchange is mutually helpful to printers in deciding upon the most suitable method of keeping track of the work of any office, the run of custom in which has a special tendency. The editor of THE INLAND PRINTER will be pleased to receive from employing printers descriptions of their methods in this regard and publish them from time to time.

A REMARKABLE AND GRATIFYING TEST OF THE HUBER PRESS.

The curiosity of many will be aroused by the remarkable illustration of a damaged electrotype reproduced by photo-engraving, shown in an advertising page in this issue, in the space purchased by Messrs. Van Allens & Boughton. The half-tone is the evidence of a most remarkable test to which one of the Huber presses was recently subjected and which it withstood without the least perceptible jar, strain or injury of any kind. While the press was running at full speed, printing from an electrotyped form, a key became detached from the line shaft, and unnoticed by the pressman, dropped upon the smoothly moving form. The press gave no indication of any unusual obstruction, and the first intimation of the accident was displayed in the defective sheets. The damaged plate, which was mounted on a wood block with a warped grain, was not split. The key seemed to have cut its impress out of the electro and forced it down into the tough wood as though the wood were some plastic material of small resistance. Mr. H. W. Thornton, the western representative of Messrs. Van Allens & Boughton, sole agents of the Huber press, secured the electro and with characteristic enterprise had it photographed in a number of ways. None of the photographs, however, give an adequate idea of the depth or appearance of the depression made in the cut, but the best was chosen and is thus presented to the consideration of our readers. Mr. Thornton, in addition to the good favor which always attends the representative of high-grade goods and a well-known house, has a pleasant and engaging personality. At his office, 256 Dearborn street, Chicago, he has the original electro on permanent exhibition, and on this subject he is really eloquent.

THE IMPROVED PERRY QUOIN.

When the Perry quoin was first noticed in these columns its meritorious features made it at once a favorite. Since that time the Perry Quoin Company have developed and perfected it, reducing it in size to occupy the space of any wedge-shaped quoin now on the market and manufacturing it of the best quality of malleable iron. A casehardened nickel-plated steel key has also been adopted which is exceedingly durable. The advertisement of the company showing an illustration of the quoin appears on another page. The Perry Quoin Company is now located at Room 507 Pontiac Building, corner Dearborn and Harrison streets, Chicago.

A RELIABLE MEXICAN AGENCY FOR AMERICAN EXPORTS.

We are pleased to acknowledge an announcement from Eduarde M. Vargas & Co., Yrapuato, Gto., Mexico, publishers of *La Revista Tipografica*, informing us that they are prepared to act as the Mexican agents to American manufacturers of printing presses and supplies. Messrs. Vargas & Company say that American manufacturers can find a new market in Mexico, where printing is making progress and where many foreign manufacturers are importing their goods. Yrapuato is located in the most central mercantile point, with communications everywhere with railway direct between the United States and Mexico City, Tampico (an important seaport on the Mexican Gulf) and Mexico, and the city therefore offers an exceptionally good place for trade. "Frequently printers visit our city," write Messrs. Vargas, "to see our printing office and to buy printing machinery, and we give them valuable information about printing machinery, new tools, etc., unknown until now in other printing offices. Our paper, *La Revista Tipografica*, is forwarded directly to every printer throughout the country, and it is the best medium we have found to bring us into acquaintance with all the printers. By this means, also, foreign manufacturers can be introduced to the Mexican craft, and if they should see fit to put advertisements in our publication, we are convinced that the results would be exceedingly satisfactory to them."

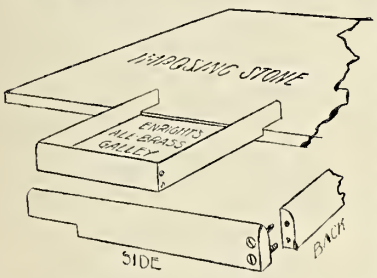
METAL FURNITURE.

The Metal Base Electrotype Company, of Newark, New Jersey, are manufacturing an improved design of metal furniture which embodies great strength and resistance to pressure, and is materially lighter in weight than other makes on the market. It is practically impossible to crush one part without affecting the entire piece. It is made in sizes from 2 by 4 to 10 by 40 picas, and a font of sixty-seven different sizes only weighs sixteen and one-half pounds. Their advertisement in this issue shows a cut of the furniture, and it will be seen that the top and bottom are concave, thereby giving a greater resistance to pressure than a straight sur-

face; the concave surfaces are supported at the center by a strip of metal which acts as a keystone; the strips being in turn strengthened by cubes, this being the strongest possible combination, of its class, known to science. It is absolutely accurate in measurement, as each piece is trimmed by machinery designed especially for the work. The furniture is being used extensively throughout the eastern states, and is pronounced a great success.

A NEW TIME-SAVING AND PI-ABOLISHING ALL-BRASS GALLEY.

A new style of all-brass galley has recently been devised by Mr. Daniel R. Enright, a job printer of Stamford, Connecticut. This galley's points of merit are almost instantly evident to the discriminating printer — and the expression, "Just the galley I have been wanting," is frequently heard from printers when shown the galley, or drawings of it. Whoever has watched a number of printers correcting or changing standing pages, taking them from slides, boards, stones, etc., calling on each other for assistance in pushing the pages on the galleys, cannot fail to have noticed the inadequacy of the ordinary galley for this style of work, and the frequent loss by "pi" occasioned by too-venturesome printers using it — frequently a serious loss when presses are waiting. The drawing of Mr. Enright's galley shown herewith sufficiently explains its merits. The extension of the side pieces are the main advantages. The galley is all brass, and very substantially made. It has all the advantages and none of the disadvantages of any galley on the market, and can be made as cheaply as any of them. Mr. Enright not having the time or capital to introduce this galley as its merits require, has decided to sell his patent-right in it outright, or in part, or make terms which will be mutually satisfactory. The investment is a safe one. Address all letters to Daniel R. Enright, Hanrahan avenue, Stamford, Connecticut.



A NEW TYPE METAL.

A considerable stir has been caused in typefounding circles in Chicago during the month by rumors of a new type metal about to be placed on the market, and a few specimen letters cast from it have been passed from hand to hand, and have caused much astonished comment by their exceeding hardness, light weight and excellent finish. A curious stereotyper forwarded a specimen letter to A. L. Barr, who conducts the department on stereotyping and electrotyping in this journal, and he gives the metal indorsement, as will be noted in his Notes and Queries in this issue.

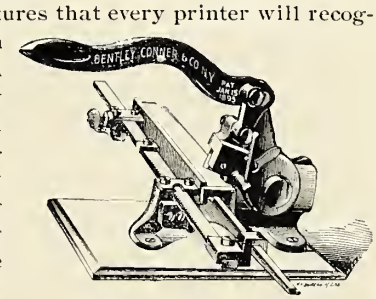
THE INLAND PRINTER has not yet been authorized to give the names of those connected with the development of this new metal. Suffice it to say they are practical typefounders of long experience, expert mechanics, and well versed in metallurgy. The qualities of this metal are best understood by those most interested when briefly summarized. In the first place type made from it is practically indestructible. In it there is no variation as to height, width or body — it is always the same. For stereotyping the metal will become indispensable — as heat connected with this work has no effect upon it. It dispenses necessarily with the copper-facing of type, as the lines cannot be broken by any ordinary usage. No electrotype matrices are used in making type from this metal. All fonts are cut on steel and by the best artists in the business, and all work is carried out on the point system, the punches being cut to conform to the body of the type, so that some characters will not appear to vary in thickness, as appears at present in many of the products of our foundries. Leaders, braces, dashes, etc., will line perfectly, and can be justified on the point system without the use of cardboard or paper, from the smallest to the largest size, and will be sure to lock correctly, because there is no chance of the type gaining in any way whatever. The type is all cast with one class of metal, and special characters are cut, cast and delivered in a few hours' notice.

This typemetal is lighter than ordinary typemetal in a ratio of about 28 to 40. Its melting point is about 1,000° Fahrenheit. A 24-point letter placed in a vise and struck repeatedly and heavily sidewise with a sledge bent slowly and reluctantly — but showed no sign of fracture. Another letter faced up in the vise and polished briskly with a rasp displayed insignificant attrition considering the test. A fine new 72-point script capital made from ordinary metal was then placed on its side under a powerful lever and a 24-point letter placed on it face down. The lever was then brought down, driving the new typemetal through and smashing and crumbling the old as though it had been a piece of dried putty. The crushing letter was not scratched.

A piece of babbitt metal was then shown into which a letter made from this extraordinary typemetal had been swaged. The letter appeared less damaged than an iron spike would have appeared in a similar test. It had also split the babbitt metal in two. The letters were then driven into tough wood knots, crushed into solid compressed papier-maché and subjected to almost every test which ingenuity could devise, all serving to establish firmly a belief in the extraordinary and valuable qualities of this remarkable metal. Finally to arrive at the definite resistance of the metal a 24-point letter was placed on a registered toggle press and a pressure of five tons was brought to bear on it but the type was not even slightly defaced.

EAGLE LEAD AND RULE CUTTER.

Bentley, Conner & Co., 18-20 Chambers street, New York, have patented and placed on the market a lead and rule cutter which contains features that every printer will recognize have been lacking in machines now in use, and the wonder is that they were not thought of and applied before. The plunger has been done away with by using long bearings, thereby giving more room around the knife. One knife is used for both leads and rule, a straight or slant cut being easily obtained by a small lever in the head of the machine. The gauge, graded from one to forty-eight picas, is placed in front of and separate from the bed, and gives the size in front of the knife instead of in the rear, as in the old cutters, thereby giving a continuous feed, the cut material falling clear of the next piece. While the front gauge is to forty-eight picas, the table or bed gauge is ninety-six picas, giving a range not reached by any other machine. The gauge, while movable, can be fastened, not only with a thumb-screw, but also with a lever which gives an absolute lock, so that the operator, unless careless, can cut any number of pieces of lead or rule to a perfect pica point, without varying a hair. Great care has been taken in the construction to have all wearing points made of steel and carefully hardened. Printers will readily see the advantages of the machine, and we bespeak for it a large sale.



AN OPEN LETTER TO THE INLAND PRINTER COMPANY.

253 Broadway,
New York City, March 24, 1895.

Gentlemen,—Your article in the March issue, entitled "Brains Versus Bluff—Inventor Versus Imitator," contains statements which are not true and which, moreover, are calculated to deceive the fraternity which you claim to impartially serve. Notwithstanding I take it for granted that the space was paid for and even that you did not prepare the article in question; still, as it was not signed, and as it aims to appear as of *editoriat* utterance, which you do not disclaim, I therefore hold that this puts the responsibility thereof upon you. I hasten to say, however, that I do not suppose you intended to issue a falsehood while I firmly believe you will properly apologize upon learning the facts, as follows:

First, that "the Universal printing press is the *invention* of Mr. Merritt Gally." This is a deliberate falsehood, and if the statement had been signed by the person named I should more tersely characterize the claim. It is true that a few hundred Universal presses were first built at Rochester, New York, under the supervision of the patentee, that is the (then) Rev. Merritt Gally, which resulted in the financial ruin of the manufacturers, Mr. L. C. McNeal and the late Henry C. Hamilton. But the Universal press was originally a mechanical failure, fatally defective in principle, until partially corrected by the inventions and designs, *not* of the ex-reverend gentleman just named, but by the late C. A. Davis, of the Colt's Arms Company, and by myself. If you question this assertion I stand ready to supply you with copies of the affidavits, to this point, sworn to by the said Davis and by McNeal, together with those of Mr. Harbison, then treasurer, and of General Franklin, then vice-president, of the Colt's Company, submitted in the cause in equity, Gally against the Colt's Company and myself, decided against the plantiff, March, 1887, by Judge Shipman, of the United States court.

Now, had these controlling inventions been patented in the United States the monopoly of the Universal would yet have been in force; but they were not patented here, and why? Simply because the Colt's Company, the owners, neglected it, and also because Mr. Gally had no legal nor moral right to a patent; and he in fact did not patent these improvements (mark) *in the United States;* as here an oath is required, a kind of falsehood which constitutes perjury. But as matter of record he did apply for and he did obtain patents for inventions of Davis and myself in Great Britain and in Germany, where an oath is not required, and he did go so far as to *sign the papers* (now in my possession) for an American application.

Second. "It's," the Universal's, "chief competitor for public favor *was an imitation.*" This, by the context, undoubtedly refers to the "Colt's Armory" press, designed by me. This statement, like unto the first, is a deliberate falsehood; for the "Colt's Armory" press was a distinctly novel design, and was placed upon the market before the present imitation of our original Universal was launched upon its troubled sea; for the building of the Universal was voluntarily discontinued by the Colt's Company simply and solely because its defects could not be entirely eliminated, a better design, less expensive to its users to maintain, was desired and a better one was supplied, upon which at least a dozen patents have been taken of the broadest scope. Moreover, *we stitt have* the patterns, tools and appliances for manufacturing the Universal, and we, in fact, yet largely supply parts for the repair of these presses; the demand for which, unfortunately to the users, is all too large.

Third. I am glad to see, for the first time, a copy of that famous Chicago Award (which we missed, it is alleged), and here, *Messieurs*, I gracefully "accept the situation and *go by the record*," which I briefly review: In mechanical novelties, the Columbian award for A. D. 1893, is to the "double form-inking attachment." This was originally invented by me, and is shown in American and German pamphlets of about A. D. 1880. Then there is the second element, "Connecting rod cams which produce the platen dwell." This originated with Mr. McNeal, was *patented* by Mr. Gally; then made a practical success by the improvements of Mr. Davis and Professor Richards, and was again improved and also patented by myself; this being the only patent now in force on this device. Aside from the foregoing "inventions," the Award covers two references to "nickel"-plated parts, and there is no doubt but that the learned expert, the "individual judge," was imbued with the belief that this "inventor" had both discovered the metal, *nicket*, and the process of its electrical deposition—on presses. There are also three references to "high finish" and scraping "to fine-surfaced face," undoubtedly a new discovery this, and no revamping of a lost art!

And now, concluding, as to the application of the foregoing; which is this:

I have no controversy with you or any person, firm, or corporation who may legitimately make or vend a press dubbed by name the Universal or the Universal *in fact;* the Universal as it, *in fact*, is known to the trade; for anyone can now make it who chooses to do so. It, the real, the actual Universal, in truth, was well made; it was the result of hard, close, painstaking effort; it may not have been a mighty "invention," the outburst of genius, but it was the result of trained engineering skill, and of character in maintaining material and manufacture; the *dupticate* of such a machine as this will not tend to lower the standard, but will assist in keeping it up. It was this machine which I and my associates, the Colt's Company, made, produced, originated, built up; hence, Messrs. Publishers, when you deliberately assert that the result of our effort was due to another source and then apply this argument as a reason wherefore a competitive machine, and that, too, not a duplicate, is by right of such experience and knowledge entitled to the special consideration of the craft you, by innuendo, attack us unjustly and mislead the public.

Whether the present alleged improvements of this "inventor" have not been mistaken, in the glow of genius, for mere changes; or whether they are of better gauge than his earlier attempts, "good enough," is not here the question; for the sake of printerdom let us hope they are; but the present urging fact to be considered is that *the* Universal press, the original Jacob, should not be confounded with Its Imitation; for the person who has simply helped himself to the work of others, claiming it as his own, is quite as likely to have missed being "inspired" at the second seance as at the first.

Be this as it may, however, I submit to you, gentlemen, that your position in this matter has been fully disproved and therefore call upon you to frankly admit it.

Very respectfully,

John Thomson, President,
John Thomson Press Co.

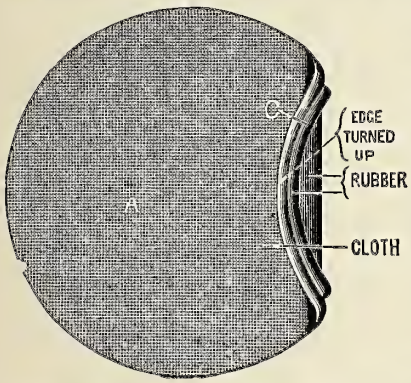
A SUIT FOR FIFTY THOUSAND DOLLARS.

Messrs. Bingham & Runge, large manufacturers of printers' rollers, Cleveland, Ohio, a few years ago got up an important invention in the shape of a carrier for shipping job press rollers out to the trade. The object of this carrier was to protect the rollers so that they could be shipped by express without any danger of being damaged, and also to save transportation charges and boxing. From the very first, the value of these carriers was recognized by the trade. While this carrier was protected by United States patent,

still some of the rival manufacturers of the country, recognizing the value of the device, began to use them. The owners of the patent, Messrs. Bingham & Runge, have recently entered suit against one of the infringers in Philadelphia for $50,000 damages, and are pushing the matter vigorously; and propose, as soon as this suit is determined in their favor, to stop other infringers.

THE ADAMSON DISK COVER.

This invention consists of a eloth disk lined with rubber, and having a rubber clamping edge so as to fit over the ordinary round ink disk of any job press. The cloth side of the cover comes in contact with the rollers and on it the ink is distributed, the disk revolving in the usual manner; the cloth becomes saturated with the ink, especially if the thinner and freer-copying kinds are used, and a much *longer run can be made without re-inking.*



When the job is completed, it is only necessary to remove the cover, fold the inked side together, and the disk is ready for ordinary ink; thus saving the time usually wasted in washing up, as well as the ink, all the ink on the cover being ready for use next time it is wanted. In ink alone these covers will save their cost in less than six months, to say nothing of the time and vexation saved — which is usually lost in washing up an oily ink before starting up copying ink, and again on changing back to ordinary ink.

By using these covers, and keeping a separate set of rollers for copying-ink work, less than five minutes will be sufficient to make the change from black ink to copying ink, or vice versa.

These covers are of great value to printers doing imitation typewriter work, and it is one of the many inventions of Charles E. Adamson, who is well known in that art.

The covers are manufactured in all sizes by the American Imitation Typewriter Company, of Muncie, Indiana.

HALF-TONES FROM HALF-TONES — THE ILLINOIS ENGRAVING COMPANY.

The interesting and beautiful drawings of Mr. George F. Morris which accompany his biographic sketch printed elsewhere in this paper, are shown with remarkable brilliancy and detail, though much reduced from the original drawings, by the admirable half-tone work of the Illinois Engraving Company, 346 to 350 Dearborn street, Chicago. The business of this company is steadily growing, the quality of the work produced being exceedingly fine — a recent example of their skill in reproducing a half-tone cut from a half-tone print showing almost no difference between the first proof and the reproduction. The company first began business in 1893 under the title of the Boston Photo-Engraving Company, but the name was changed to the present style in 1894, when Mr. H. McRoy came into the business. Mr. McRoy's long experience of over twenty years in engraving of all kinds has admirably fitted him for his present responsible position — and his appreciative and artistic consideration of present-day needs in the line of engraving enables him to promptly and satisfactorily fill the desires of every customer. Mr. H. C. Maley is the energetic business manager of the concern, and his motto of "prompt and satisfactory work" is carried out in a way to win him friends as well as dollars. Mr. R. H. Nicholson is the secretary of the company.

CORRECT PRINCIPLES IN PRESS BUILDING.

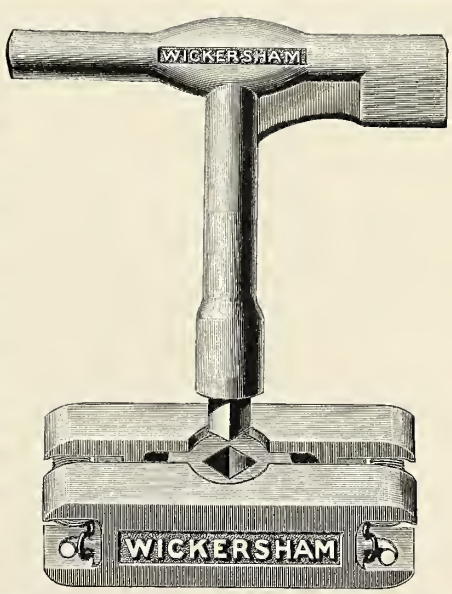
A great many job presses are built with proportions that convey the impression of strength, but which will develop weakness in vital points when put to the test. Every pound of superfluous iron in the running parts increases friction and adds to the consumption of power. There can be nothing stronger or more rigid than a solid frame, well reinforced where there are bearings for shafts and studs, and in all parts sustaining the strain of impression. The Golding Jobber has all these essential points. The construction is such that strain is compression, and the bed is so supported that it is impossible to spring it under any pressure supportable by iron. All the shafts and studs are steel. This press won first prize at Chicago.

A LABOR-SAVING SCHEME.

Barnum, Phineas, the showman, had one address that sufficed. 'Twas "Barnum, America." Now we have our leading type concern doing business direct in eighteen cities under one name. You can address "American Typefounders' Company, America," and your order or inquiry will reach it at some point nearest you. Instead of memorizing the great variety of names formerly used, printers need remember but one, and that *the* one. If you wish to be exact append to the above name the city which best suits your convenience, thus: Boston, New York, Philadelphia, Baltimore, Buffalo, Pittsburgh, Cleveland, Cincinnati, Chicago, Milwaukee, St. Louis, Minneapolis, St. Paul, Kansas City, Omaha, Denver, San Francisco, Portland, Oregon. There is scarcely a printer in the country who cannot reach one of these warehouses by long-distance telephone.

THE BEST QUOIN — THE IMPROVED WICKERSHAM.

Time-saving is an important advantage in every mechanical device, and added to this quality, "The Best" quoin has nearly all the advantages which can commend a patent quoin. It is absolutely true and secure, it has a square movement and conforms to all furniture without springing. It is quickly placed in position. There is no pointing or fitting. In its use skewing of type is impossible, and an important advantage due to its peculiarity of construction is that it conforms automatically to beveled furniture, untrue blocks, etc., obviating all looseness and springing of forms. Its use in such concerns as the University Press, Riverside Press, Harvard University Office, *Youth's Companion*, Rand-Avery Supply Company, Rockwell & Churchill, Alfred Mudge & Son, Boston Directory, and a long list of other well-known printing establishments, is a strong testimony to its superiority. Two dozen of the quoins were submitted to the consideration of



Mr. S. H. Treloar, composing-room superintendent of The Henry O. Shepard Company, Chicago, printers of THE INLAND PRINTER. He reports these quoins to have very superior advantages and commends them to the attention of printers generally. Write for circulars to the Wickersham Quoin Company, 174 Fort Hill Square, Boston, Massachusetts.

AGAIN "THE PEERLESS."

It is a notable fact that in the better class of printing offices you can find from one to a dozen Peerless job presses. Possibly the manufacturers have been relying too much of late on their reputation, and were satisfied with the gradually steadily increasing output of their works, but we are glad to welcome them again as advertisers, and aid them in their desire to let all printers know of their justly celebrated machine, and tell why it can be most profitably used by the printer of moderate means as well as anyone. As indicating the durability of these presses and the general satisfaction they give, we print below a letter from the printers of THE INLAND PRINTER, which may interest readers of that magazine:

Frank Barhydt, Chicago: CHICAGO, March 26, 1895.

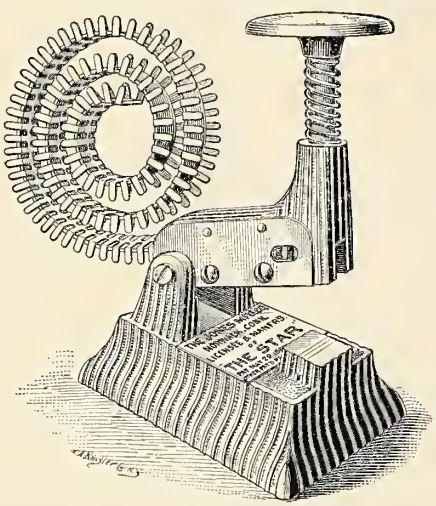
DEAR SIR,—The very first machine put in our office when we started in business in a small way seventeen years ago, the firm name then being Shepard & Johnston, was a Peerless press. It has been running constantly every working day since, and has given us entire satisfaction. The cost of repairs has been merely nominal, and the machine does as good work today as when first set up. Very truly yours,

THE HENRY O. SHEPARD COMPANY.

The advertisement of the Peerless machines will be found on page 20. Write to the builders, or to Frank Barhydt, New York Life Building, Chicago, for net prices. It will pay you.

THE STAR FASTENER.

The Jones Manufacturing Company, 44 Broad street, New York, have brought out a fastener that certainly is a "Star." It is simple in construction and absolute in its work. It is automatic and uses an entirely new staple; they are of brass and come one hundred in a strip. The action of driving it detaches the staple from the strip. This will prove invaluable in fastening legal papers and documents where the old style of brass fastener was used, and is much more simple and handier. Anyone can use it as there is no complicated machinery to get out of order. It is far ahead of anything in that line on the market.



PHILADELPHIA LINING GOTHIC.

The Philadelphia system of gothic faces displayed in this number of THE INLAND PRINTER is the most complete and comprehensive ever attempted and successfully accomplished in any country. This series was originated and has been produced for the American Type Founders' Company by the MacKellar, Smiths & Jordan Foundry, of Philadelphia, at an expense of $25,000. It comprises three distinct classes of weights—heavy, medium and light. These each embrace three individual widths of faces—condensed, normal and extended. The system thus constituted consists of nine separate series, of ten sizes of bodies each, ranging from 6-point to 48-point in each series, making in all ninety variations in size of body, in face and in color. Regarding the interlining quality of this system of gothics, perfect harmony prevails. This feature admits of a vast variety of combinations in working, using point justification only. Great satisfaction and economy will result from its use to both employer and employed. Pamphlet showing fully the uses to which this series can be put will be sent upon request by any of the branches of the American Type Founders' Company.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 20th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

ALL live printers should have Bishop's "Practical Printer," 200 pages, price $1. Also his "Printers' Ready Reckoner," 50 cents each; the "Printers' Order Book," price $3, and "Specimens of Job Work," price $2. Sold by H. G. Bishop, 126 Duane street, N. Y., and all typefounders. Handiest and most useful works published for printers. Also "The Job Printer's List of Prices and Estimate Guide," price $1. All who are starting in business need these books.



ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, or Ann street and Park Row, New York.

CHALLEN'S JOB PRINTERS' RECORD is essential in every office to systematize orders and keep track of customers.

CHALLEN'S ADVERTISING AND SUBSCRIPTION RECORDS (one entry does five years) for newspapers and periodicals. Over 5,000 use and re-order. CHALLEN, 165 Broadway, New York.

EMBOSSING. We make a specialty of embossing dies. Send proof of job and we will send die by mail, with full instructions for use. A copy of our Embossing Circular will be mailed for a 2-cent stamp. We also sell EMBOSSING MADE EASY, the only really practical instruction book. Price $1, post paid. EMBOSSING COMPOSITION, all ready for use, no heating or mixing. Price 75 cents per jar. C. J. PETERS & SON, 145 High street, Boston. Above book and composition kept in stock by American Type Founders' Co., New York, Buffalo, Pittsburgh, Cincinnati; Golding & Co., Boston, Philadelphia, Chicago.

FOR SALE—A first-class weekly newspaper, with job plant in best town in Idaho. Address "TRIBUNE," Pocatello, Idaho.

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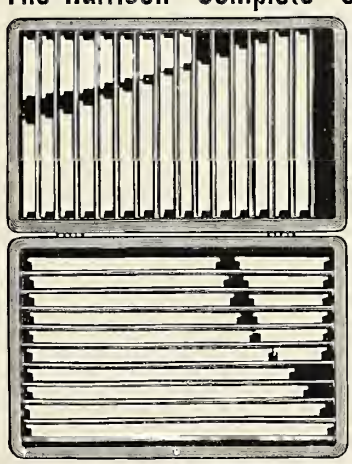
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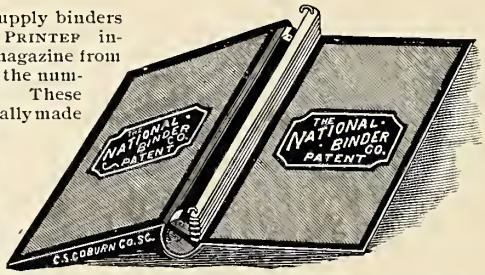
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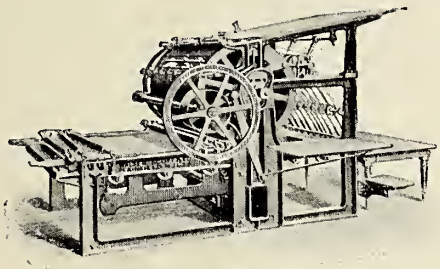
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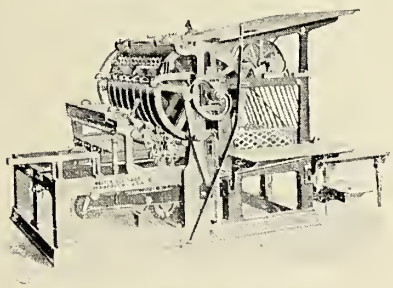
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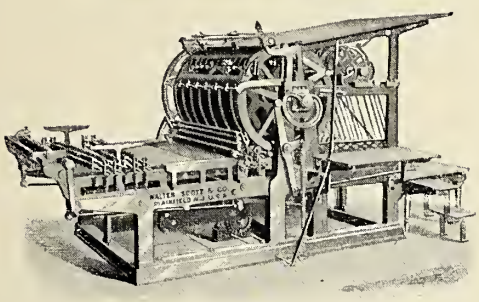
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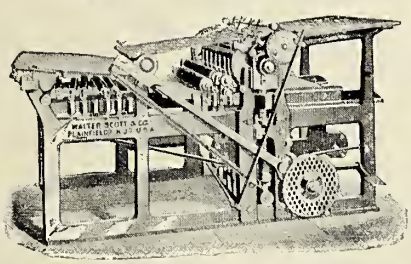
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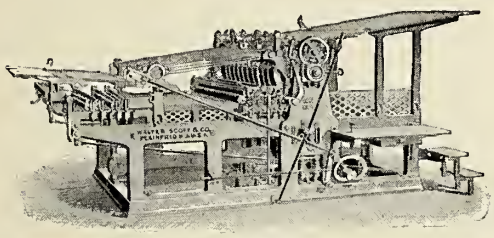
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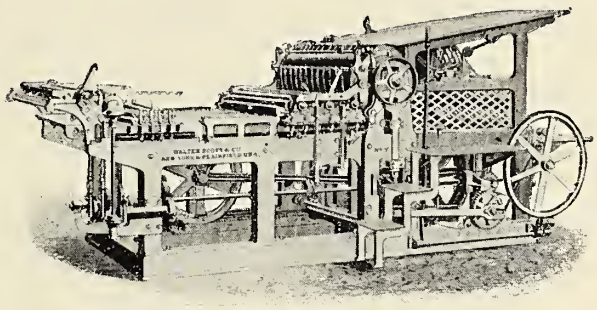
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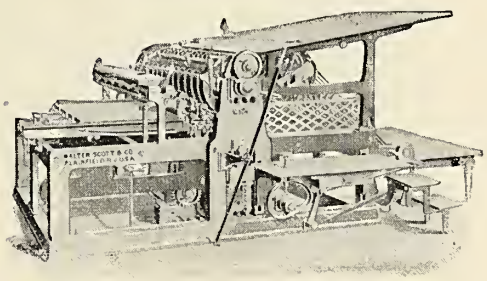
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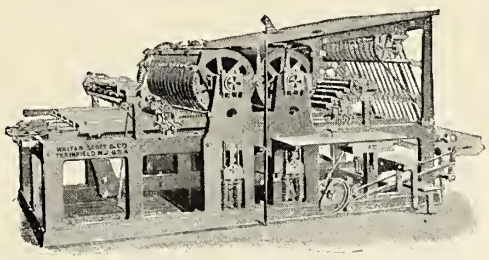
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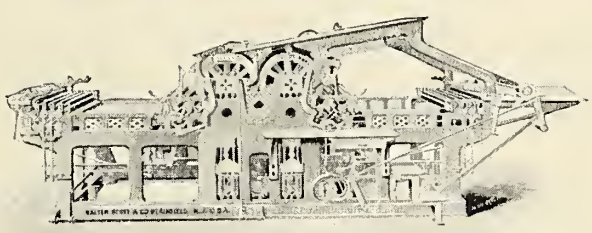
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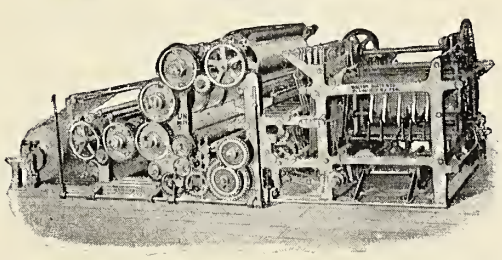
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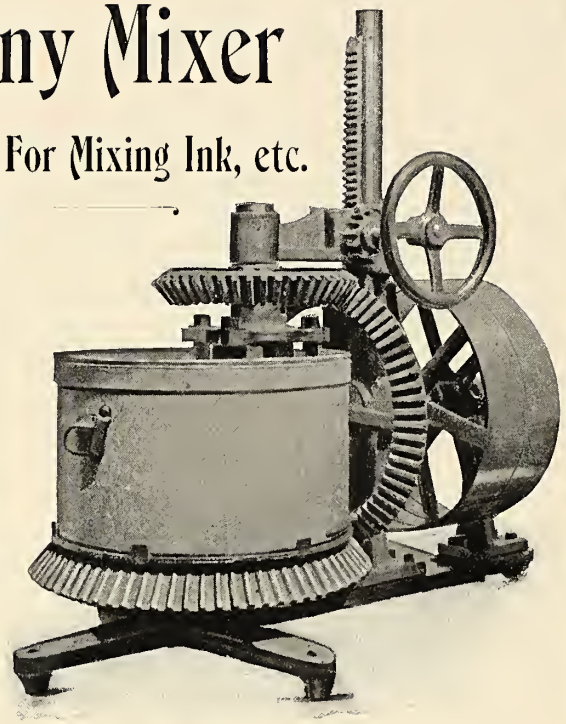
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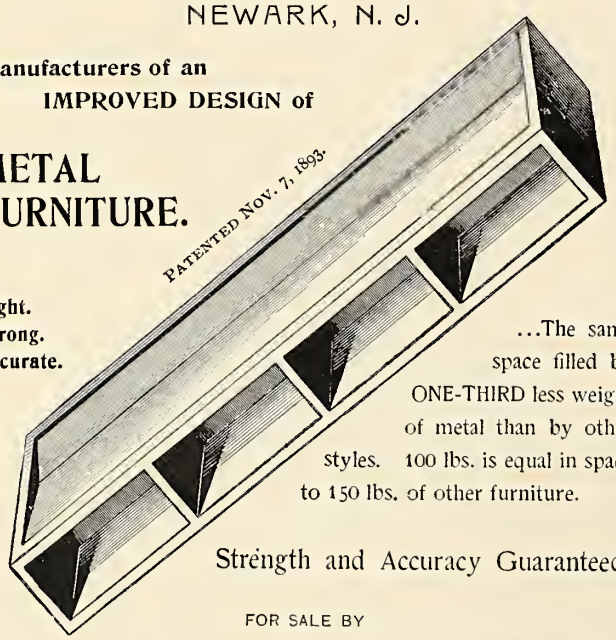
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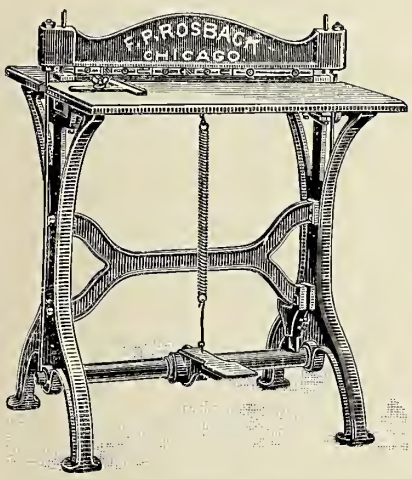
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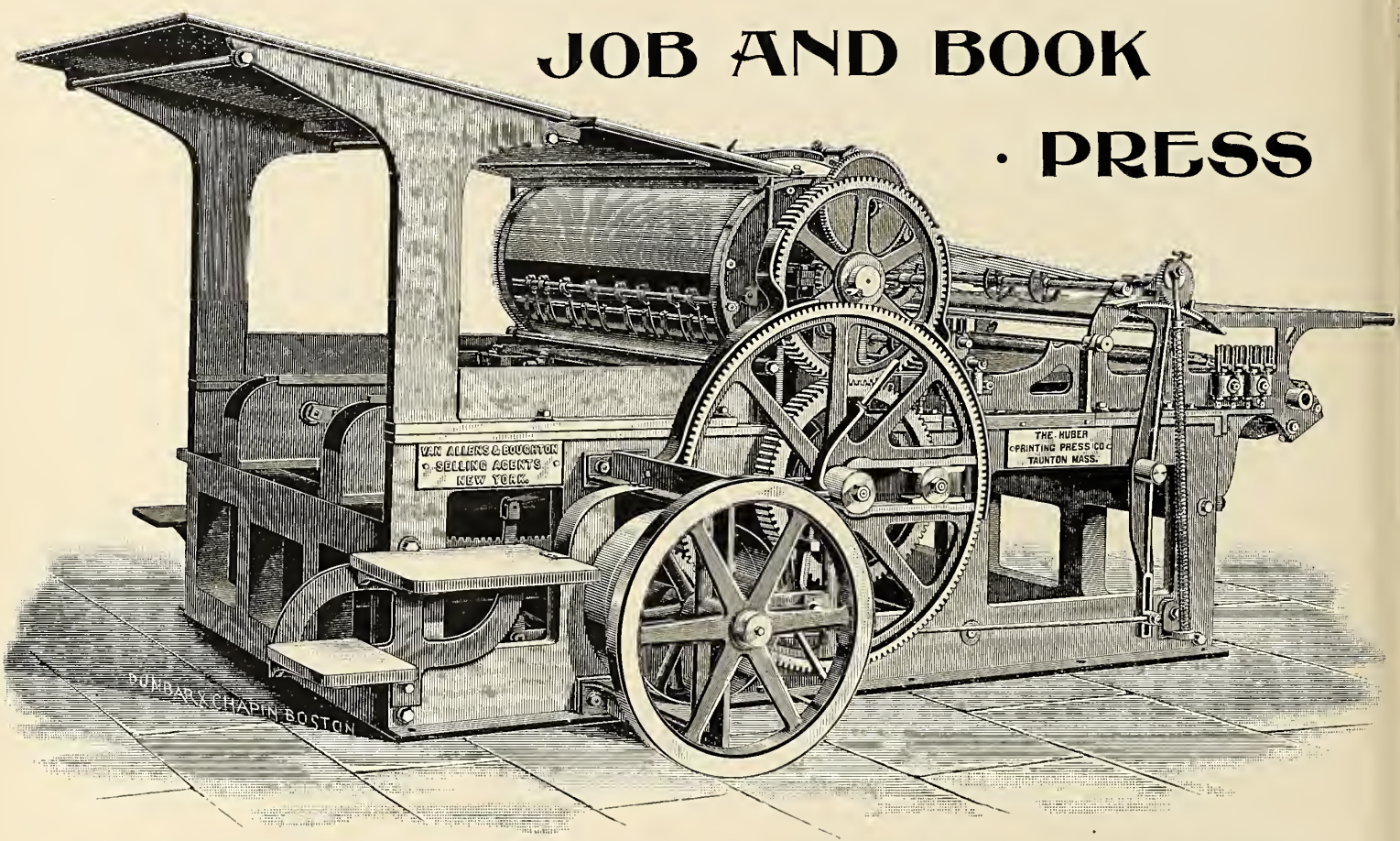
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1½	4	37 x 57 in.	34 x 54 in.	1½ 4-roller	13 ft. 6 in.	8 ft. 7 in.	5 ft. 5 in.	" 7½ "	1,300 to 1,800
1½	3	41 x 57 in.	38 x 54 in.	1½ 3-roller	14 ft. 2 in.	8 ft. 7 in.	5 ft. 5 in.	" 8 "	1,200 to 1,700
2	4	37½ x 52 in.	34 x 48 in.	2 4-roller	13 ft. 6 in.	8 ft. 7 in.	5 ft. 5 in.	" 7 "	1,300 to 1,900
2	3	41½ x 52 in.	38 x 48 in.	2 3-roller	14 ft. 2 in.	8 ft. 7 in.	5 ft. 5 in.	" 7½ "	1,200 to 1,800
3	4	29 x 43 in.	24 x 40 in.	3 4-roller	12 ft. 8 in.	7 ft. 6 in.	5 ft. 0 in.	" 6 "	1,500 to 2,000

We furnish with Press — Countershaft, Hangers, Cone Pulleys, Driving Pulleys, two sets of Roller Stocks, Wrenches, Boxing and Shipping.

VAN ALLENS & BOUGHTON,

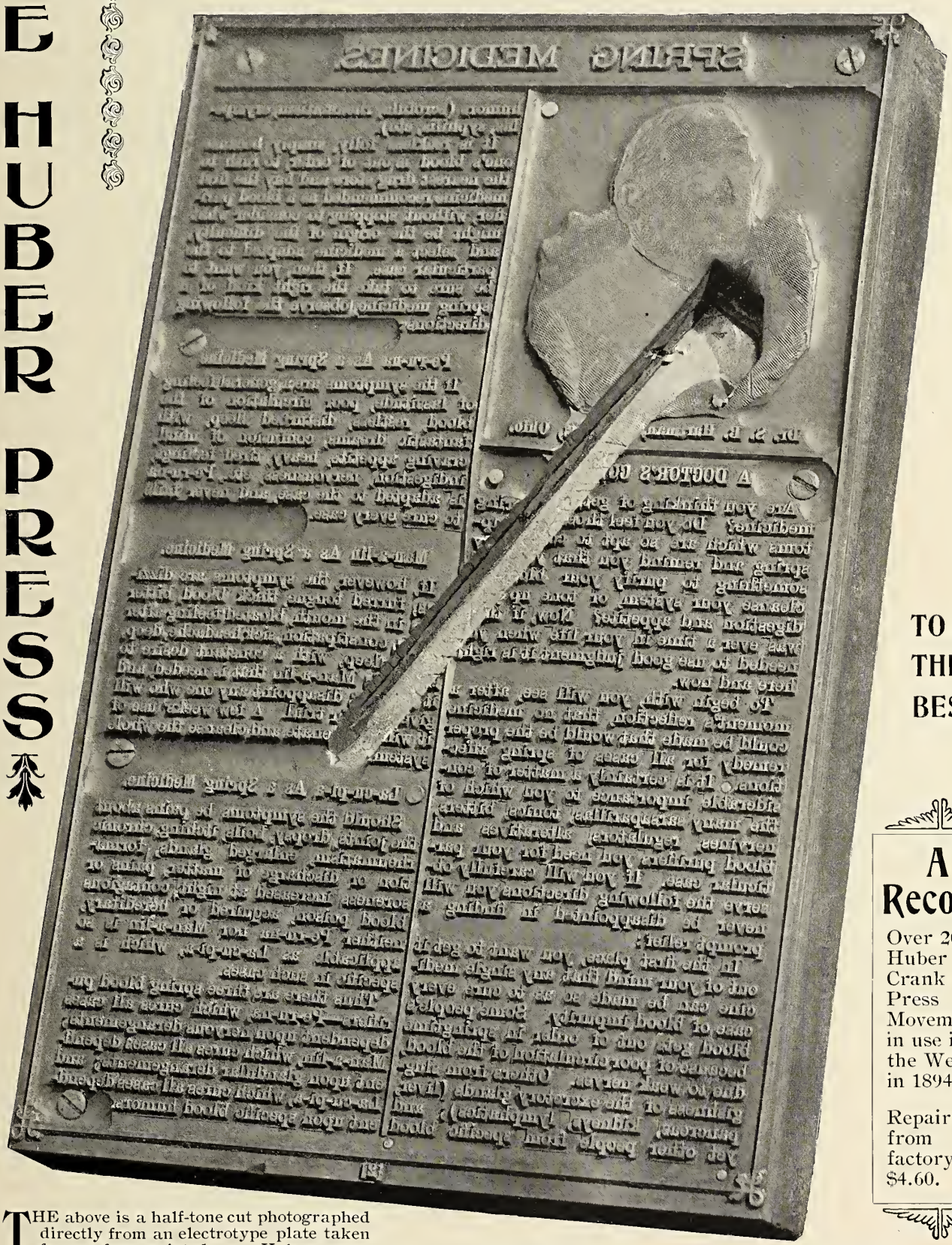
59 Ann St. and 17 to 23 Rose St., NEW YORK. **No. 256 Dearborn Street, CHICAGO, ILL.**

H. W. THORNTON, Western Manager.

THE HUBER PRESS

A Telling Incident and an Illustration.

Merit Wins!



DOES IT PAY TO BUY THE... BEST?

A Record:

Over 200 Huber Crank Press Movements in use in the West in 1894....

Repair bills from factory, $4.60.

THE above is a half-tone cut photographed directly from an electrotype plate taken from a form printed on a Huber press. On the electrotype plate, mounted on tough wood, a line-shaft key had accidentally been dropped. The Huber Press accepted the accidental test, forced the key down "type-high" and printed smoothly on without injury. The indent is three-quarters through the block without splitting. The original electro is on permanent exhibition at the Chicago Office of Van Allens & Boughton, 256 Dearborn Street.

THE Strength, Smoothness of Action and Solidity of the Huber Presses are thus admirably proved.

For 25 Years

Reigning King of Presses.

In this inventive age a series of inventions which remain (separately and collectively) unequaled for a quarter of a century may justly claim attention. It is as true today as it was twenty-five years ago, that better printing can be done on the Universal Press than is possible on any other (Cylinder or Platen), and this is because Mr. Merritt Gally's inventions are perfect in principle, give perfect results, and defy improvement except in minor details.

The Universal, in various styles, is adapted for all grades of letterpress printing, embossing, wood printing, and paper-box cutting and creasing. Latest improvements have increased its speed, rendered distribution more effective and added a safe and simple chase latch.

The Inventor claims here only what is his by right of discovery, but purchasers are warned that his inventions have been imitated.

Points of Universal Press.

Gally's Sliding Platen

moves toward impression parallel at all points to type form, and gives an absolutely rigid and *square* impression. Gally's is the only theoretically correct platen, and in practice excels all others, especially those which open as a book does.

Gally's Impression Adjuster

increases or decreases pressure instantaneously at all points of platen without touching platen screws. The Universal platen still remains unique in this important labor-saving detail.

Gally's Impression Throw-Off

was first used on the Universal Press, but is now used on all good platen presses (and some that are not good) in some form or other. For convenience and simplicity, this invention is still unexcelled by any of its imitators.

Gally's Method of Distribution

is perfect and superior to that of every other platen press, with least friction on delicate form rollers.

Gally's Roller-Carriage-Stop Movement

holds the form rollers against the distributing cylinders, and prevents them from passing over the form until the ink has been thoroughly distributed. The platen may be in operation meanwhile. On presses not invented by Mr. Gally, the rollers pass over the form with the undistributed ink on them, and the only way to prevent this is to lift the form while distributing.

Gally's Vibrating Distributors

give lateral distribution from right to left, and vice versa, at the same time. They are adjustable and removable. This is the most important improvement to the Universal in recent years.

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Dealers in all kinds of Printing Machinery.

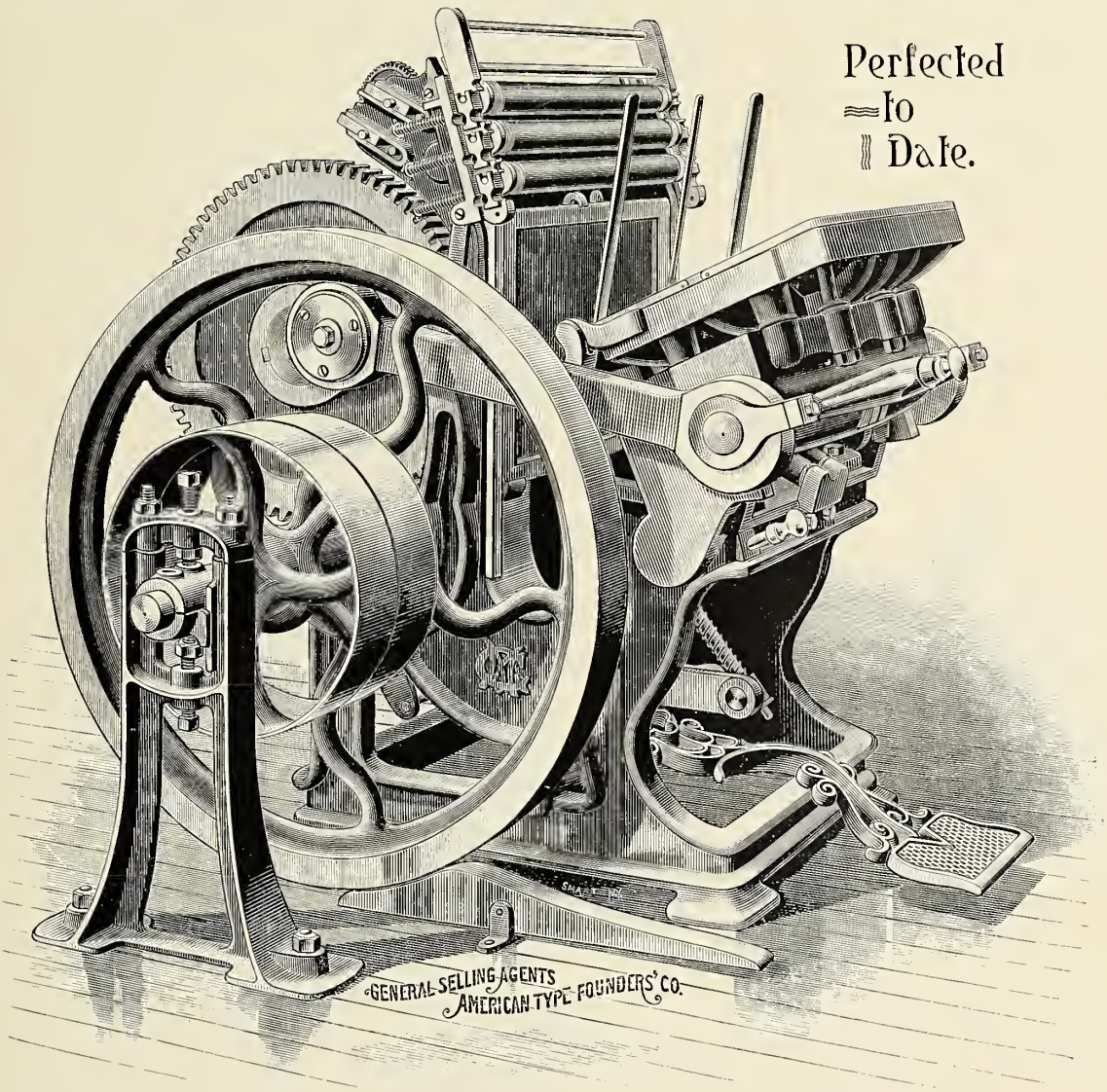
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Universal Printing Press

Built by NATIONAL MACHINE COMPANY, HARTFORD, CONN.,
For MERRITT GALLY, Inventor and Proprietor.

EMBODIMENT OF GALLY'S ORIGINAL INVENTIONS



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PHILADELPHIA, - - 606 Sansom Street.
BALTIMORE, Frederick and Water Streets.
BUFFALO, - - - 83 Ellicott Street.
PITTSBURGH, - - - 308 Wood Street.
CLEVELAND, - - 239 St. Clair Street.
CINCINNATI, - - 7 Longworth Street.
CHICAGO, - - 139-141 Monroe Street.
MILWAUKEE, - - 89 Huron Street.
ST. LOUIS, - Fourth and Elm Streets.
MINNEAPOLIS, - - 113 First Avenue.
ST. PAUL, - - - 84 E. Fifth Street.
KANSAS CITY, - - 533 Delaware Street.
OMAHA, - - - 1118 Howard Street.
DENVER, - - - - 1616 Blake Street.
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Bargains!

Here is our Bargain List....

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Don't Buy until you get our Prices.

CYLINDER PRESSES.

1485 18 x 23½ Hoe Pony drum, springs in bed; 1-roller; rack and screw; tapeless delivery.
1728 23 x 28 Hoe Pony drum, rack and screw; spiral springs; tapeless.
1763 29 x 42 Cottrell & Babcock drum, 2-roller; air springs; tape delivery; book press.
1813 32 x 52 N. S. Taylor, double cylinder press; air springs; tape; back up.
1839 23 x 28 Campbell drum cylinder, spiral springs; rack, screw and table distribution; tape.
1884 40 x 55 Hoe drum cylinder, 2-roller; rack and screw distribution; tape delivery; wire springs.
1895 21 x 26 Guernsey, 2-revolution; 2-roller; tape delivery; hand or steam.
1900 23 x 28 Cincinnati, tapeless delivery; rack and screw distribution.
1942 21 x 27 Potter, spiral springs; tape delivery.
—— 32 x 46 3-revolution Hoe Press, in fine order, with Folder attached.
—— 36 x 53 Taylor, 4-roller; rack, screw and table distribution; tapeless delivery.
1984 32 x 46 Cottrell & Babcock, air springs; tape delivery; rack and screw distribution.
2511 32 x 47 R. Hoe drum, rack and screw; tape delivery; spiral springs.
2513 24¾ x 28 R. Hoe, rack and screw; tape delivery; spiral springs.
2514 25 x 35 Potter drum, rack and screw; tape delivery; spiral springs.
2515 24 x 30 Cottrell & Babcock drum, rack and screw; tape delivery; spiral springs.
2516 19½ x 24½ Taylor drum, air springs; rack, screw and table.
2517 28½ x 43 Acme, hand and steam.
—— 41 x 54 Tapeless Potter drum, 2-roller; spiral springs and tape delivery.
2521 32 x 48 Country Campbell.
2530 28 x 42 Country Campbell.
2532 16 x 21½ Hoe.
2533 16 x 21½ Hoe.
—— 34 x 52 Cottrell, air springs; tapeless; job and book.
—— 27x36 Campbell, 2-rev., 4-roller, front delivery

POWER CUTTERS.

—— 32-inch Rival, used very little.
—— 28-inch Sheridan.

HALF-MEDIUM JOB PRESSES.

—— 13 x 19 Universal, steam and fountain.
2526 13 x 19 Liberty Press, steam.

QUARTER-MEDIUM JOB PRESSES.

—— 10 x 15 Peerless, in fine condition.
—— 10 x 15 Universal, steam and fountain.
2534 11 x 16 Star, steam and throw-off.

EIGHTH-MEDIUM JOB PRESSES.

1114 7¼ x 11 Briggs Label Press.
1741 6 x 12 Nonp. Cincinnati Job Press; treadle.
1977 6 x 10 Model; treadle.
—— 6 x 9¾ Standard.
—— 7½ x 11 Star, with throw-off.
2520 6 x 9 Columbian.
2525 5 x 8 Pearl, nearly new.
—— 8 x 12 C. & P. O. S. Gordon, throw-off; steam.

PAPER CUTTERS—LEVER.

1244 30-inch Plow Cutter.
1400 Plow Cutter.
1669 14-inch Card Cutter.
1971 R. Hoe & Co., all iron Card Cutter.
2502 26-inch Naponock.
2503 28-inch Anson & Hardy, iron frame Plow Cutter.
2504 Eagle Card Cutters.
2531 25-inch Cranston, under cut.

BOOKBINDERS' MACHINERY.

1050 No. 12 Embosser and Smasher, nearly new; been used very little.
1267 Book Trimmer.
1440 Latham Smasher.
1498 Rotary Board Cutter.
—— No. 5 Wood Standing Press.
—— 26-inch Card Cutter.
2523 28-inch Rosback Perforator.
2527 24-inch Rosback Perforator.
2528 24-inch B. & C. Perforator.

RULING MACHINES.

—— 46-inch Donnell Ruling Machine.
1544 36-inch Hickok Ruling Machine.
1705 36-inch Hickok Ruling Machine; feint line.
1911 Ruling Machine; feint line.
—— 36-inch Hickok Ruling Machine, with Collins striker.
1882 36-inch Hickok Ruling Machine; feint line.
2006 36-inch Hickok Ruling Machine, with O. A. striker.
2007 Double Ruling Machine.
2509 44-inch Hickok latest Imp. Ruling Machine.
—— Multiplex striker, patent sheet lapper.

WIRE STITCHERS.

—— 2 No. 11 Thompson.
1697 Brown Stapler, flat table; treadle.
1746 Stapling Machine.
1893 No. 3 Donnell Wire Stitcher.
1894 No. 4 Donnell Wire Stitcher.
1939 No. 2 Donnell Wire Stitcher.
2009 No. 3 Donnell Wire Stitcher.
2010 No. 3 Donnell Wire Stitcher.
2507 No. 3 Donnell Wire Stitcher.
2002 Stapling Machine.
2522 Stapling Machine, saddle back; foot power.

PAGING AND NUMBERING MACHINES.

1332 Seybold Numbering Machine, 4 and 6-wheel, steel head.
—— Five-wheel Hand Numbering Machine.
1452 Sutcliffe, 5-wheel, brass head.
1453 Hoole, 4-wheel, brass head.
1455 Hoole, 4-wheel, brass head.
1456 Culver, Page & Hoyne, 4-wheel, brass head.
1457 Swalback, with two heads, 4 and 6-wheel, brass.
1458 Hoole, 5-wheel, brass head.
1459 Hoole, 4-wheel, brass head.
—— Five-figure Hand Numbering Machine.

PAGING AND NUMBERING MACHINES—CONTINUED.

1691 Cooper Paging Maching, 4-wheel head.
1695 Hoole & Co. (Eureka) 6-figure steel head Numbering Machine; treadle.
1704 Hoole Paging Machine, 4-wheel head.
1914 Hoole Paging Machine, with 6-wheel brass head.

FOLDING MACHINES.

1341 Special Dexter Folder, for programme and pamphlet, or small newspaper work. Guide machine with paster; folds any size sheet from 22 x 32 down to 11 x 16; 3, 4 and 5 folds. A fine machine, little used, and in perfect order.
—— 6-column Forsythe.
—— 32 x 46 Stonemetz Folder; 3 and 4 folds, 8-page paster and trimmer.
—— 6-column quarto Stonemetz No. 30, size A; folds sheet 22 x 28 to 33 x 46; 4 folds; for hand feed or attaching to press.
—— 6-column Dexter Folder.
1832 6-column Dexter Folder.
—— One 7-column quarto, hand feed Dexter Folder, with paster and trimmer for 8-page paper.
1093 8-column folio Chambers Folder; newspaper.
1937 Bascom Folder.
—— Three-fold Chambers Point Paper Folder.
—— 6-column quarto Dexter Newspaper Folder, attached to press.

ENGINES.

—— 10 horse-power Horizontal Steam Engine and boiler; nearly new.
1528 2 horse-power Otto Gas Engine.
1415 2 horse-power Sombart.
1516 1 horse-power Shipman Oil Engine.
1615 1 horse-power Sombart Gas Engine.
1660 No. 11 Water Motor.
1675 1 horse-power Sombart.
1928 4 horse-power Otto Gas Engine.
—— 7 horse-power Charter Gas Engine.
—— 2 horse-power Racine Oil Engine.

STEREOTYPE OUTFITS.

1753 17 x 30 Carleton, Caps & Co. Stereotype outfit.
1964 1 Dorman Hercules Matrix Stereotype Machine, complete.
—— 1 12 x 25 Carleton & Caps Stereotype outfit.

ELECTRIC MOTORS.

1780 20 horse-power Belding Motor.
1750 ¾ horse-power Hawkeye Motor, 500 volt.

TYPE AND MATERIAL.

Fifty Stands; several hundred Cases; Galley Racks; two Times Mailers.

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1025 7-column Inking Apparatus.
1053 7-column Inking Apparatus.
Finishing Press; 3 Stereotype Beating Tables; lot Cherry Press Boards.

200 CHASES, WROUGHT IRON, all sizes.

EVERY MACHINE on our list has been or will be thoroughly overhauled, and is guaranteed in perfect working order. Send for catalogue and circulars.

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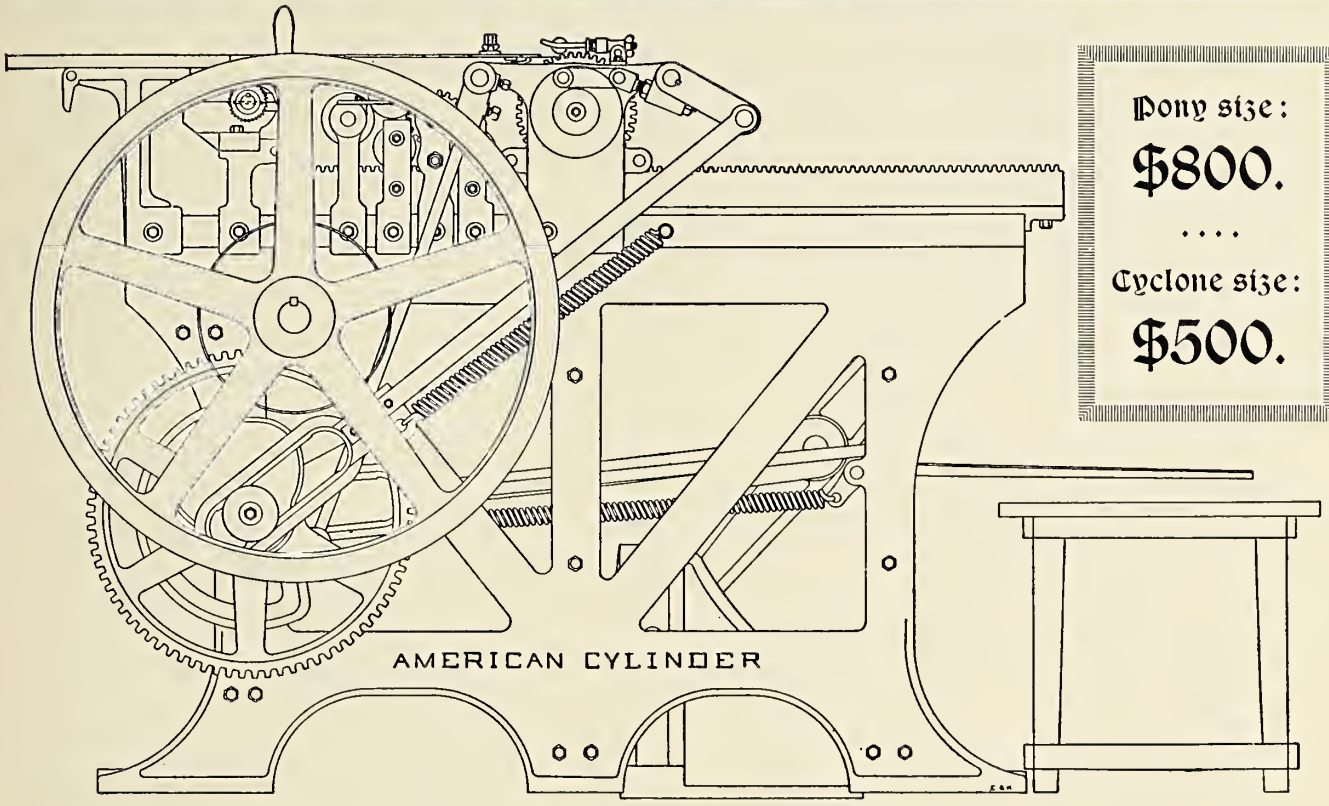
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$800.
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The Greatest Mechanical Achievement of the age is our

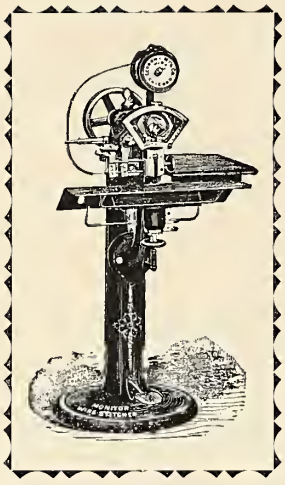
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A MONEY MAKER

Because time is spent in **stitching,** not in **adjusting.** Capacities up to 1¼ inches in thickness.

ALL SIZES OF WIRE IN STOCK.

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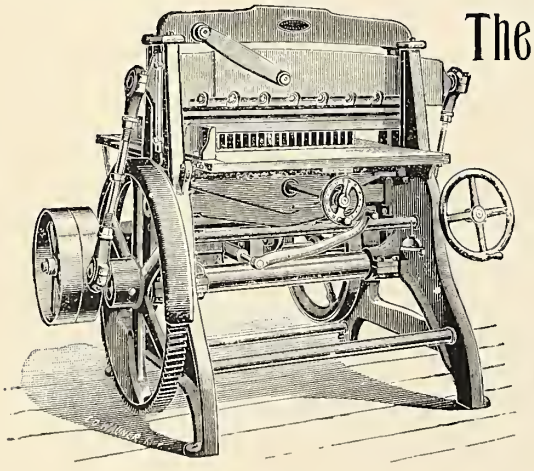
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THERE ARE Printing Inks and Printing Inks. But when you get through experimenting, come back, as everybody does, to the old reliable goods of

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The Brown & Garver Paper Cutter

Accuracy Guaranteed.

is the result of twenty-five years' experience and continued endeavor to produce the best possible Paper-Cutting Machine.

The design is simple; power direct to knife at both ends; never cuts below; never falls short; the clamp is balanced, one spin of wheel running it the entire distance, up or down.

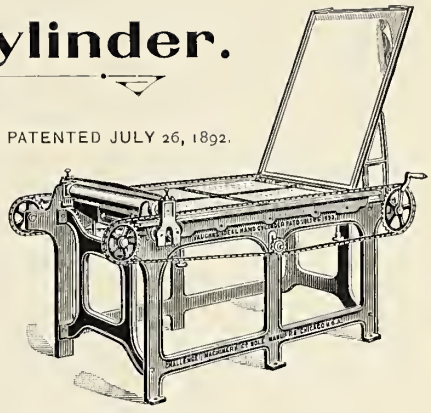
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A Wonderful Machine for Country Newspaper Printing....

AN IMPRESSION is taken by each forward or backward turn of the crank. The press runs so easily that a boy or girl can operate it without undue exertion. It occupies the least floor space. It is the fastest hand cylinder made. It is lightest, although built of iron and steel.



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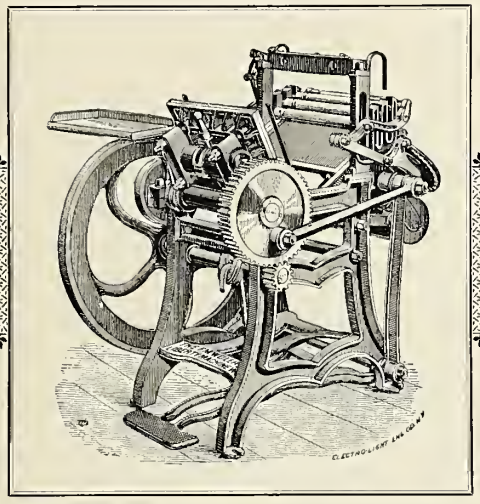
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Electrotypers

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A Few Straws.

Build honestly and the proverbial bread will return in loaves, a crock of butter with each. . . . . .

ROCKFORD FOLDER CO.: ELGIN, ILL., March 21, 1895.

Gentlemen,—Please enter our order for six more Trucks, same style as those you have already furnished us; size of platform, 24 x 35 inches. We like these Trucks so well that we are supplying them to every press.

Yours truly, DAVID C. COOK PUBLISHING CO.
G. B. RICHARDSON, *Supt.*

DO YOU STILL HESITATE?

PONTIAC, MICH., March 11, 1895.

ROCKFORD FOLDER CO., Rockford, Ill.:

Dear Sirs,—We have used the Bennett Folder a year and a half; never put a cent on it in repairs, and never had any trouble with it whatever. It's the greatest labor saver I have, and I wouldn't be without it for double the price.

Yours truly, FERRIS S. FITCH.

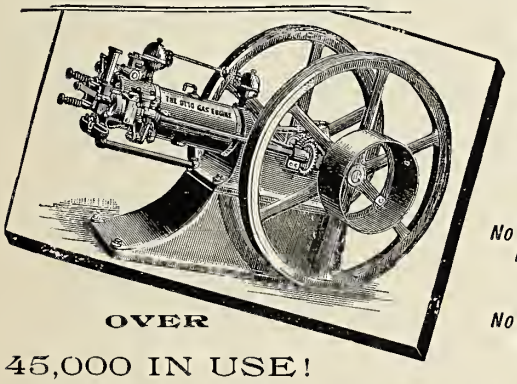
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THE ROCKFORD FOLDER COMPANY,
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POWER FROM GAS OR GASOLINE.

THE OTTO GAS ENGINE

OF TODAY, IS THE RESULT OF OVER TWENTY-FIVE YEARS' EXPERIENCE IN THIS FIELD.



OVER 45,000 IN USE!

CAN BE USED EVERYWHERE!

No Boiler, No Steam, No Coal, No Ashes, No Gauges, No Engineer, No Danger

SIZES: 1-3 TO 120 HORSE-POWER.

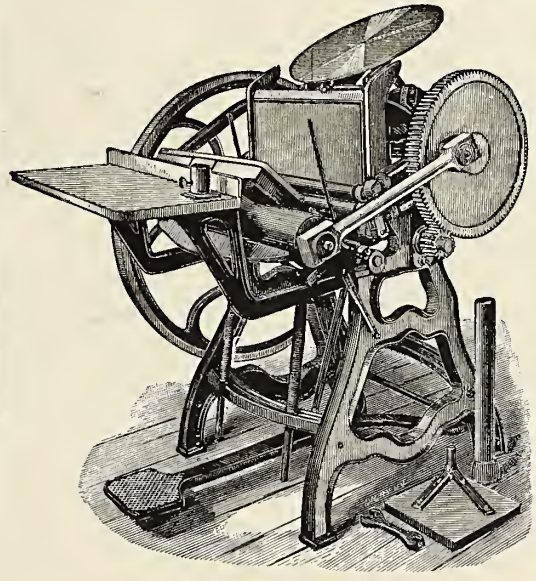
THE OTTO GAS ENGINE WORKS,
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1-8

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LOWEST PRICES.



BEST WORK.

PRICE LIST.

PLAIN PRESSES, WITHOUT THROW-OFF.		FINISHED PRESSES WITH ALL STEEL BEARINGS AND STEEL CONNECTION RODS.	
Chase 6x10 in.; weight, 300 lbs.,	$ 65	Chase 8x12 in.; with throw-off,	$120
" 8x12 " " 600 "	85	" 9x13 " " "	140
" 9x13 " " 750 "	100	" 10x15 " " "	175
" 10x15 " " 1,000 "	135	" 11x17 " " "	225

Steam Fixtures, $12. Ink Fountain, $12. Boxed and delivered in New York city free.

Easiest running; simple in construction; the equal of any other job press; every one warranted; for fine as well as for heavy work; two weeks' trial allowed. Send for circular.

NEW CHAMPION PRESS CO.
A. OLMESDAHL, MANAGER.
Machinists and Manufacturers and Dealers in Job Printing Presses,
No. 41 Centre Street, New York.

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"GATLING GUN PROCESS"

And are a sufficient reply to the silly attacks made by those actuated by malice, jealousy and envy.



A Familiar Front on Custom House Place, Chicago.

TESTIMONIALS OF MERIT.

OFFICE OF CHICAGO TIMES.

SAM'L BINGHAM'S SON, CHICAGO, ILL.:

DEAR SIR,—This office has been supplied with rollers from your establishment for years, and they give uniform satisfaction. The Gatling Gun Process is the correct thing, which I know from experience. L. ROSITER,

Pressman Chicago Times.

OFFICE OF THE WERNER CO., AKRON, OHIO.

SAM'L BINGHAM'S SON, CHICAGO, ILL.:

DEAR SIR,—We are well pleased with the machine-cast rollers and consider them superior to all those cast by hand. They are free from small holes, straight on the stock, and with proper care in using will give good service.

Yours respectfully,

THE WERNER CO.,

C. B. Denaple, Supt.

OFFICE OF CHICAGO MAIL.

SAM'L BINGHAM'S SON, CHICAGO, ILL.:

DEAR SIR,—I am thoroughly well satisfied that the Gatling Gun is as much above the old method of making rollers, as the web press is superior to the old-fashioned single cylinder. I can speak for myself and say that the rollers made in your machines are all that anybody could ask.

Yours respectfully,

WM. H. WEST,

Pressman Chicago Mail.

OFFICE OF THE HENRY O. SHEPARD CO., CHICAGO, ILL.

SAM'L BINGHAM'S SON, CHICAGO, ILL.:

DEAR SIR,—Replying to your request for my opinion of your machine-made rollers, will say that during an experience of some twenty years in the pressroom, and having tried nearly all kinds of rollers, I can say that the rollers made by you, by your new process, have given me the most satisfactory results, in all particulars, and I consider them the best I have ever used.

Respectfully,

FRANK BECK,

Foreman Pressroom The Henry O. Shepard Co.

OFFICE OF CHICAGO INTER OCEAN.

SAM'L BINGHAM'S SON, CHICAGO, ILL.:

GENTLEMEN,—We use several Scott three-deck presses, equal to nine single ones. On these we require rollers of the best quality. Allow me to say that by the machines you have, called the Gatling Guns, the quality of the rollers is all that can be required, the essential quality of the rollers requiring them to be straight, round, true, with plenty of suction.

Not only do they possess these qualities, but the promptness with which they are returned is another satisfactory feature. Yours respectfully,

JOHN MANGAN,

Foreman Inter Ocean Pressroom.

OFFICE OF CHICAGO EVENING POST.

SAM'L BINGHAM'S SON, CHICAGO, ILL.:

DEAR SIR,—We have five double-deck Potter presses, equal to ten single presses. All the rollers for these presses have been made by you and give the best of satisfaction. I cannot commend too highly the machines called the Gatling Guns, which you employ in making rollers, or the rollers made in such machines, and you are deserving of a great deal of credit for what you have done.

The rollers are all that could be required, being straight, round and smooth, and can be set to a hair. I can send the rollers out in the morning with the assurance that in the evening they will be back, which never could be done in the old way. With best wishes for your success, I remain

Yours very truly,

JOHN G. McMILLEN,

Pressman Chicago Evening Post.

OFFICE OF CHICAGO TRIBUNE.

SAM'L BINGHAM'S SON, CHICAGO, ILL.:

GENTLEMEN,—I have had a practical illustration of your Gatling Gun system of making rollers. In case of accident you can be relied upon to rapidly replace any amount of rollers that this establishment may require on all our machines. This is not a trifling matter. The stoppage of any of our machines would be attended with serious consequences. The rollers received from you, made in those new steel tubes by your Gatling Gun Process, are straight, round, true and smooth, which is something that was never obtained by the old method.

Quality is something that has always been desired. In the improvement and development of the printing press which has for its object the increase of production, you have kept pace by your invention and construction of roller-making machines. Printers should just as soon think of going back to the old hand press, as for you to think of going back to the old method of making rollers that was used when the old hand press was in use.

The rollers are in every way satisfactory, and they are not only good but cheap, not through low price, but through quality.

The roller bills of the Tribune Company have been vastly reduced since using "machine-cast rollers."

Yours respectfully,

P. J. MASTERSON,

Pressman Chicago Tribune.

OFFICE OF CHICAGO DAILY NEWS.

SAM'L BINGHAM'S SON, CHICAGO, ILL.:

DEAR SIR,—When our large Hoe presses were put in this establishment the rollers were made in the molds that accompanied them, which were the ordinary single molds such as has been the custom to furnish with presses for years. These rollers had all the imperfections that imperfect molds would make. They were neither round nor straight, and printing under these conditions was difficult. Since you have put in your beautiful steel tubes and made rollers by the Gatling Gun process, the faults of rollers made by the old process have been entirely removed. The rollers are straight, round and smooth. So straight are these rollers that they can be set to a hair, on each end, with the knowledge that they touch with the same degree along the whole surface of the plate. There is no filling up of the plate which would be occasioned by a crooked roller. No light and dark spots on the print. You are to be congratulated on what you have done in perfecting the admirable machinery for casting rollers.

As a practical illustration of what they are worth allow me to say that the roller bills have been cut in two since the rollers have been made in those steel tubes by your process.

Yours respectfully,

IRVING STONE,

Chicago Daily News, Chicago Record.

OFFICE OF CHICAGO HERALD.

SAM'L BINGHAM'S SON, CHICAGO, ILL.:

GENTLEMEN,—This establishment requires the best of everything, and especially the best of rollers. The rollers furnished by your machines are everything that could be required, and the promptness with which the work is delivered is something unequaled.

On occasions a complete set of rollers for the entire pressroom have been made and delivered between morning and evening of the same day. Not only are the rollers made better and quicker by your process than by the old way, but they are cheaper, our roller bills running less than before, although we have put in double-deck machines, which take twice as many rollers as the old ones.

I congratulate you on what you have accomplished, and remain, Yours very truly,

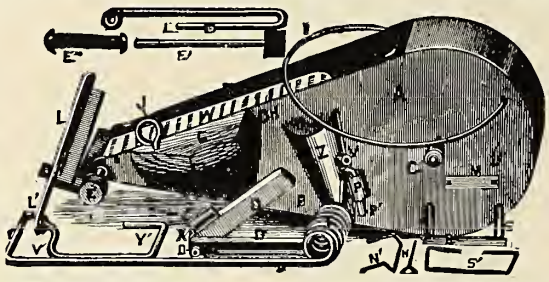
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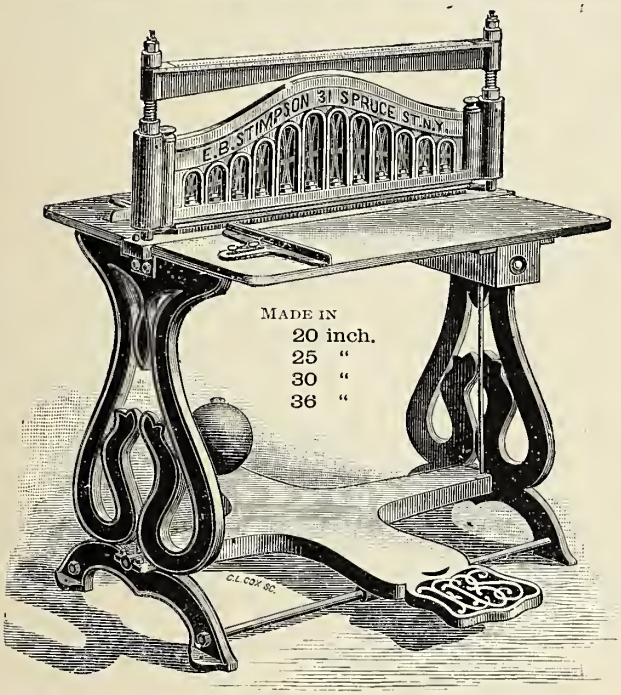
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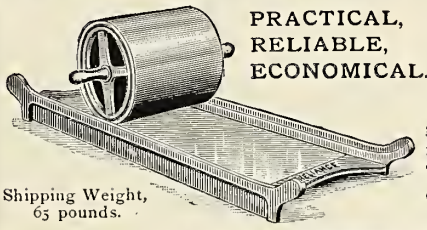
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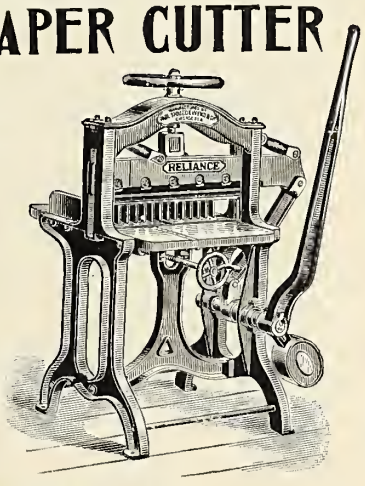
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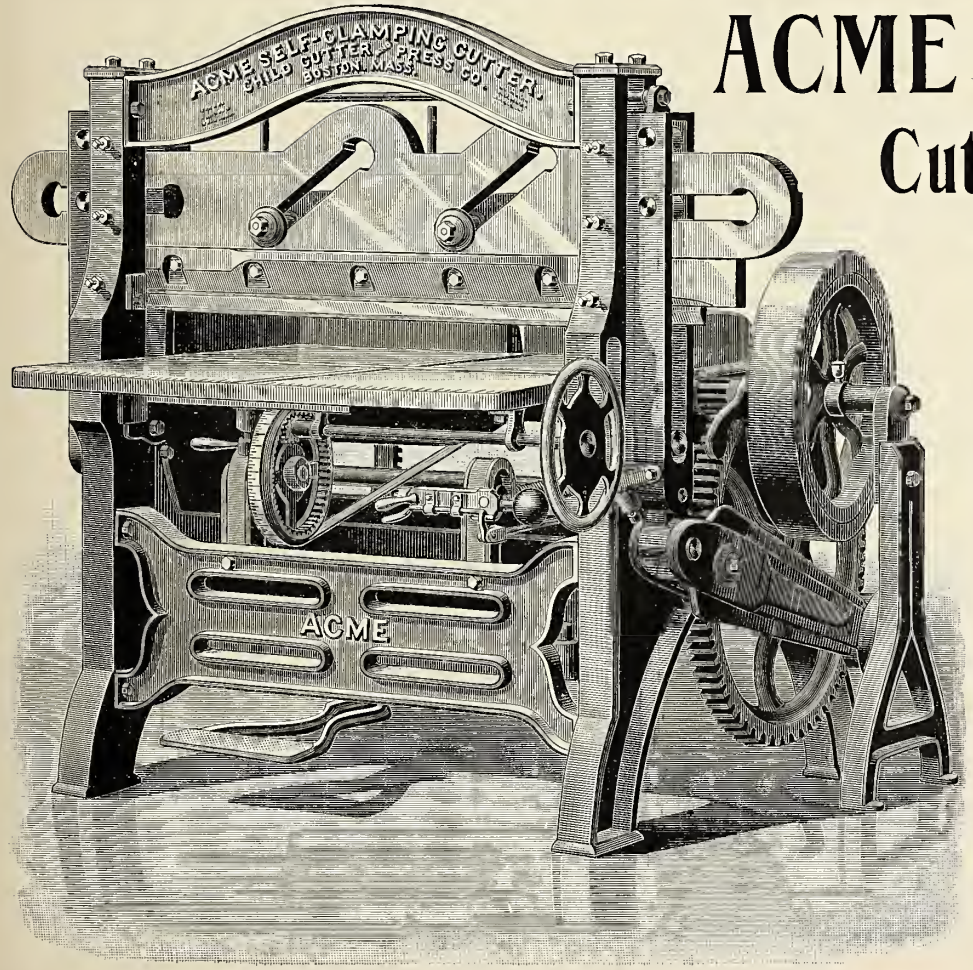
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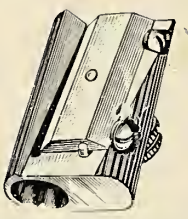
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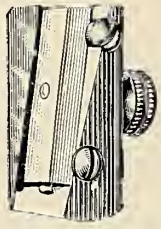
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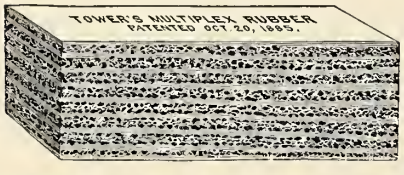




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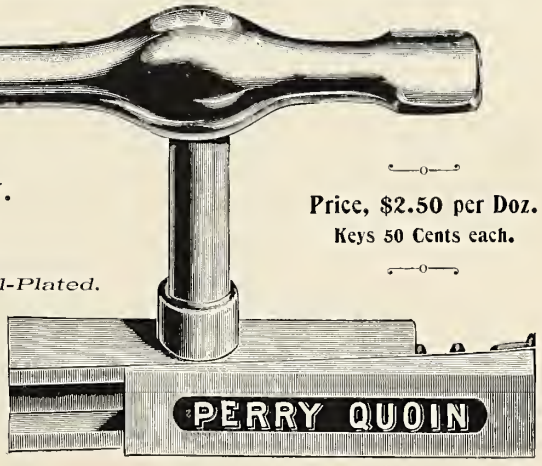
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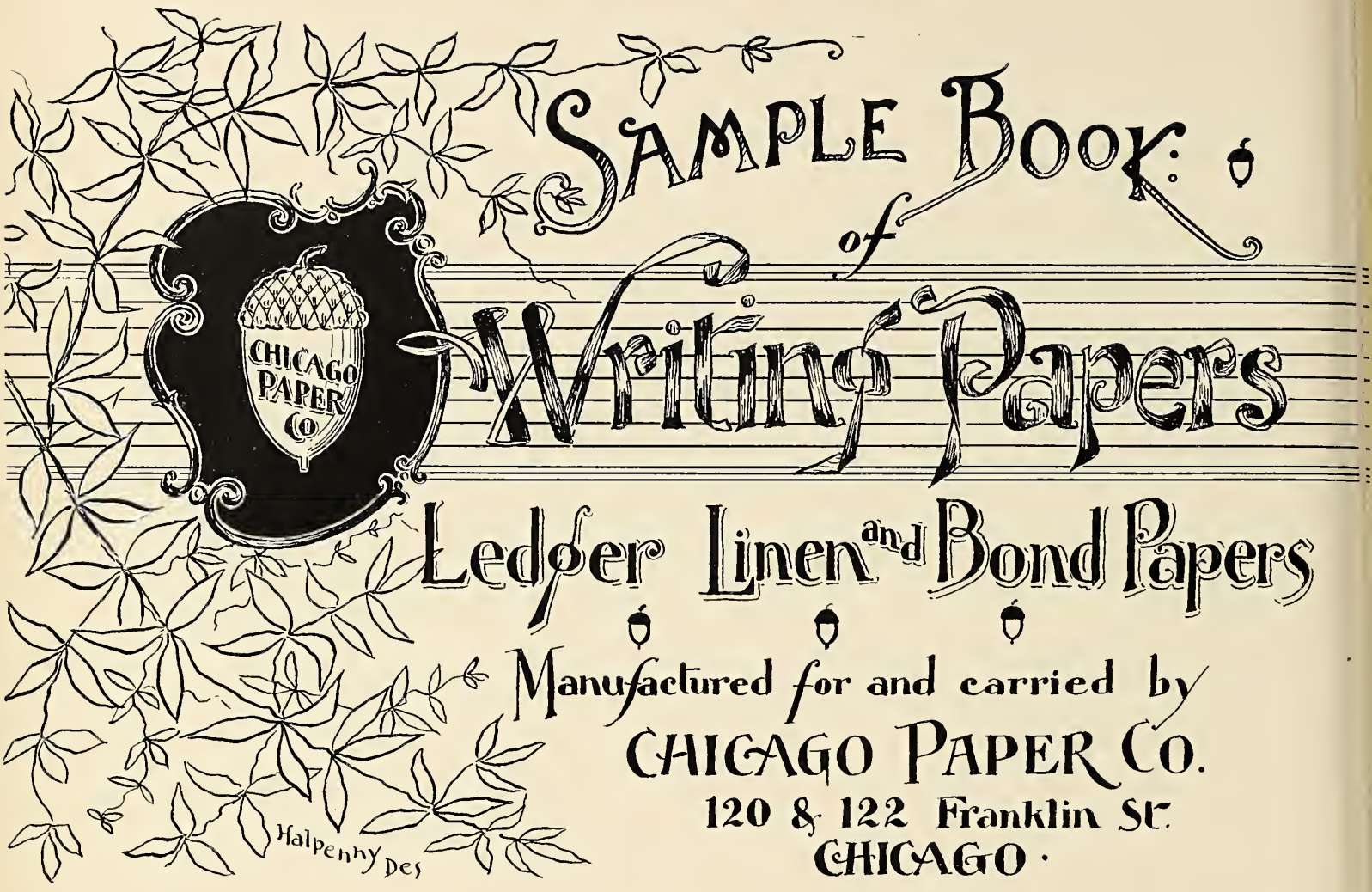
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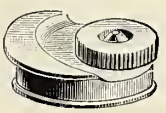
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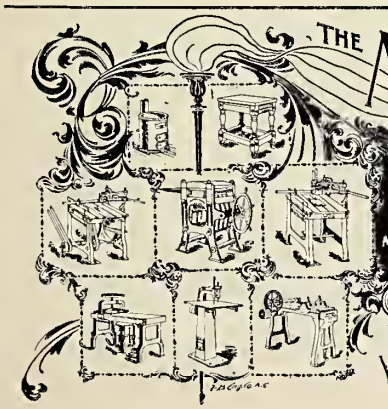
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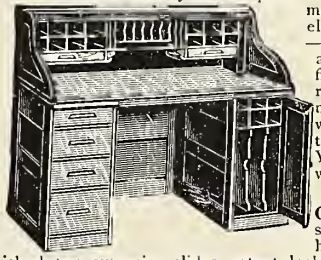
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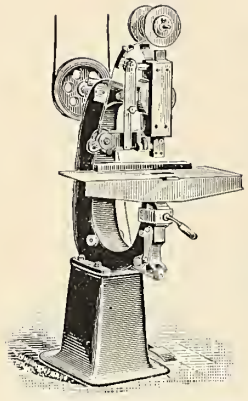
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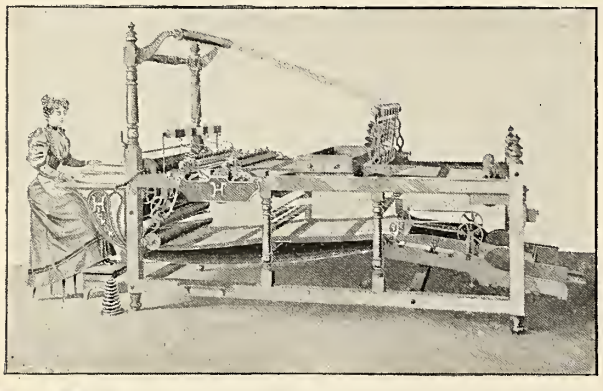
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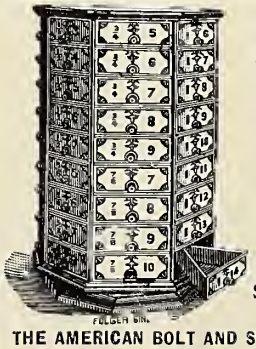
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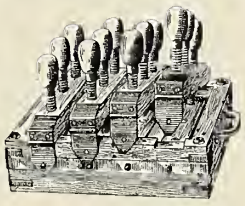
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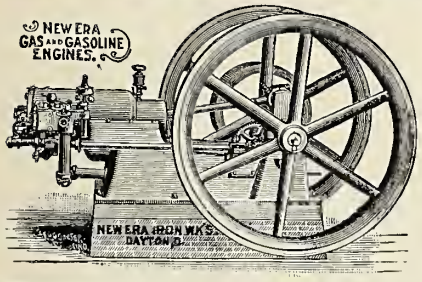
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That the circulation of THE INLAND PRINTER in the United States alone exceeds the bona fide *combined* circulation of all the printing trade journals in America.

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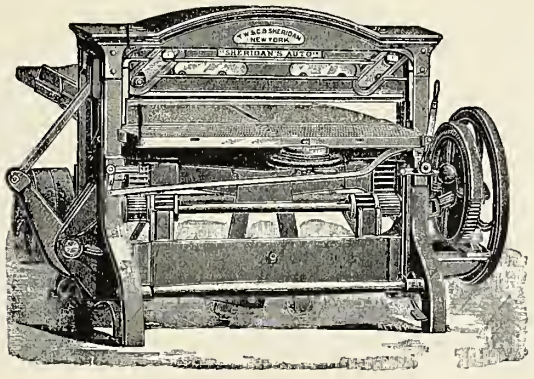
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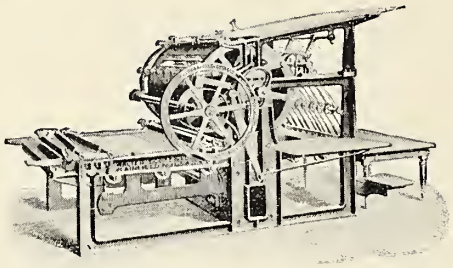
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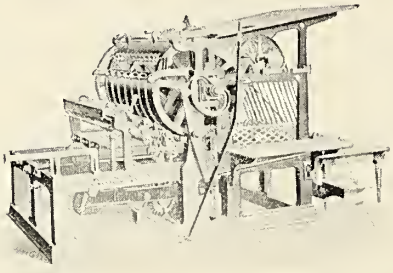
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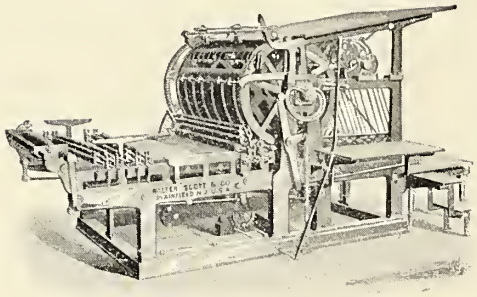
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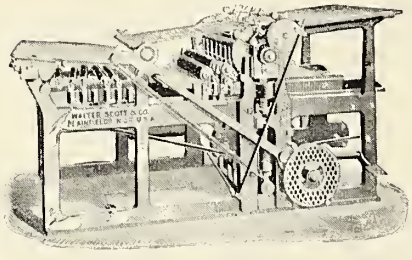
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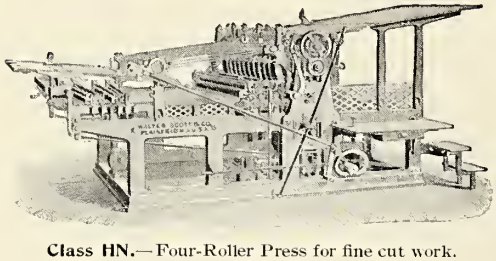
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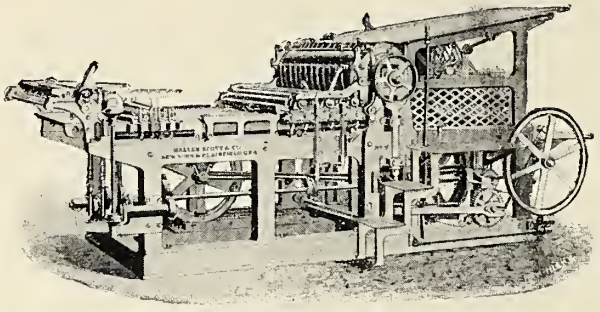
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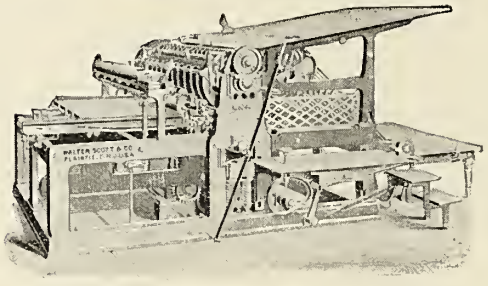
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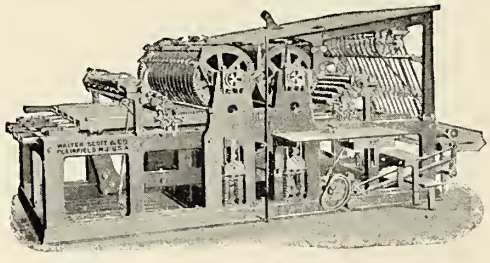
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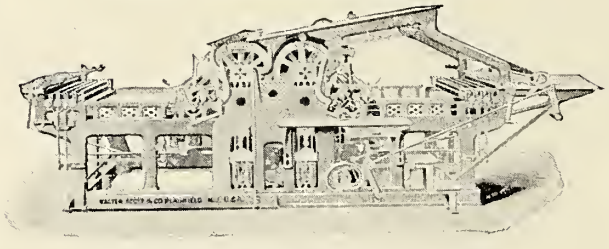
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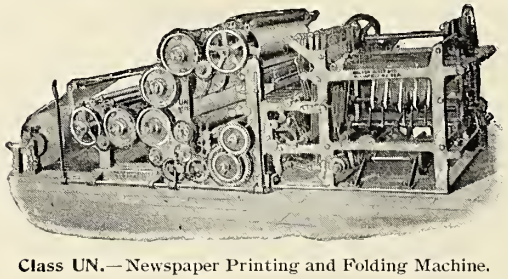
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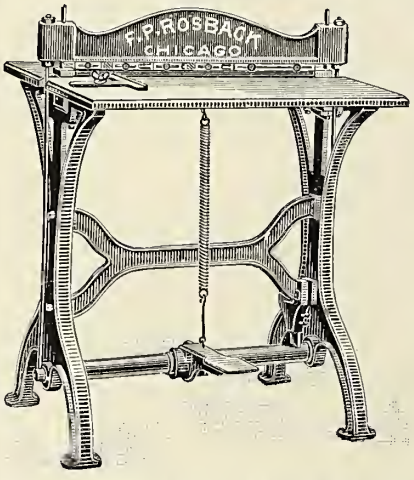
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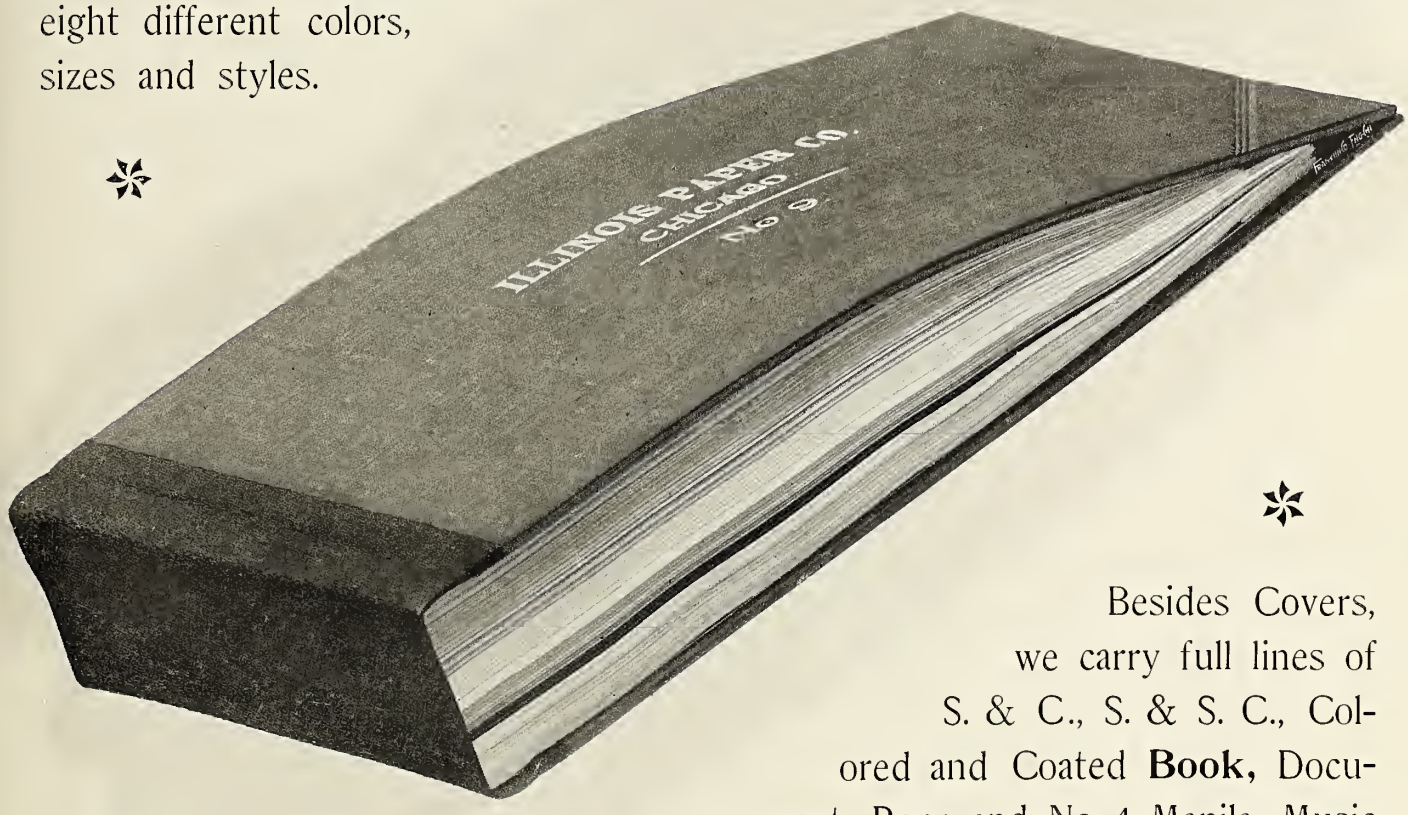
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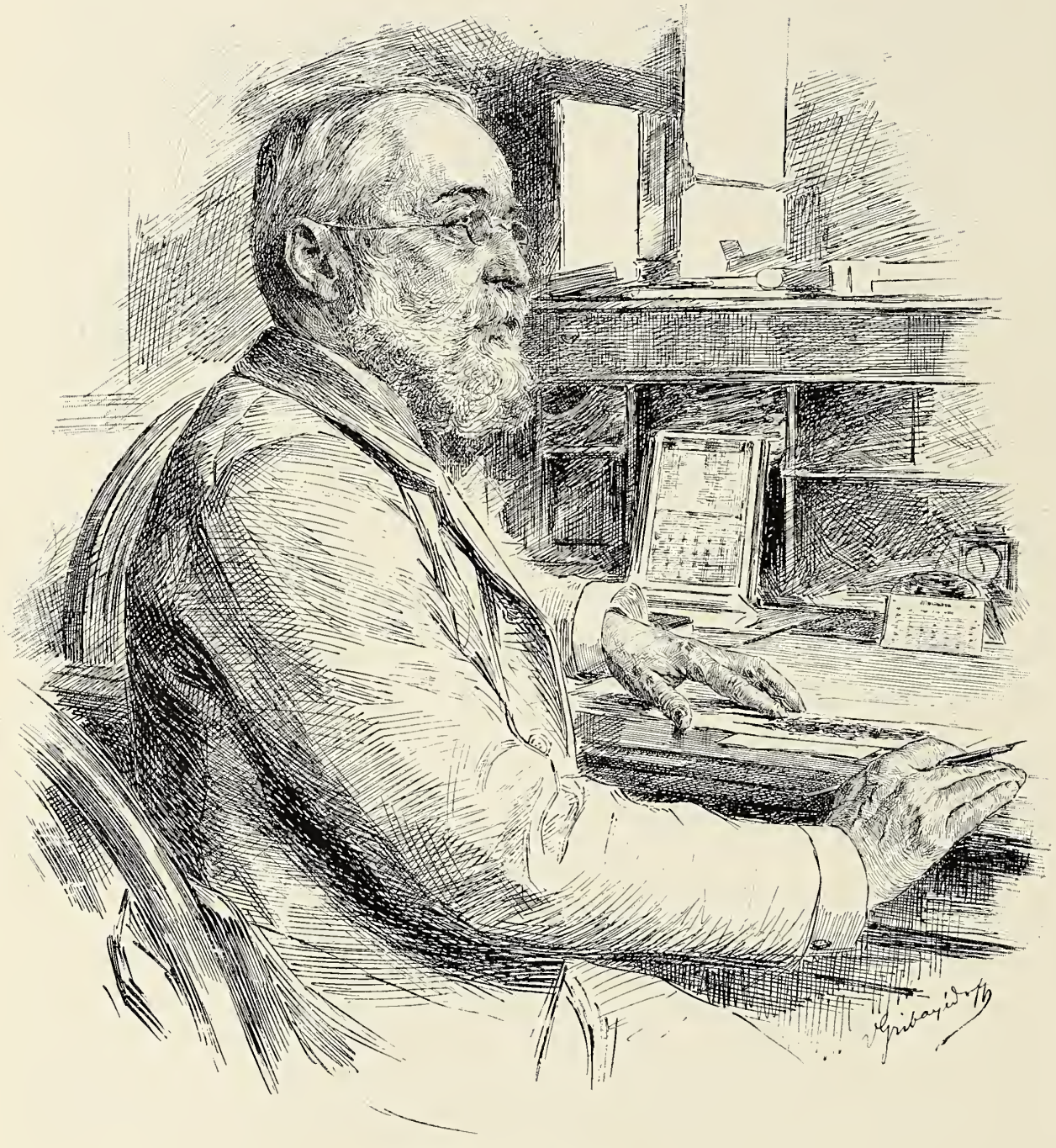

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THE INLAND PRINTER

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

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THE ALDINE CLUB.

BY V. GRIBAYÉDOFF.



N this age of trusts and monopolies, of fierce business competition and sordid accumulation of wealth, the Artistic Idea finds it difficult indeed to exist, much less to fatten and prosper. Poor thing, barely does it dare venture upon a new field than that grim ogre, the Commercial Spirit, followed closely by his twin brother Shoddy, appear with panting breaths, the latter to seize and destroy, the former to fatten on its carcass. It resurrects perennially, does the poor thing, but only to be gobbled up once more. In nearly every field the ogres have gained the mastery. They have invaded the domain of copper-plate etching, and have reduced this once noble art to the level of a catchpenny device; their touch has blighted every known method of art reproduction, and has degraded the æsthetic sense of the rising generation. Their latest assault is on the fin de siècle poster, that creation of Chéret's fertile brain, and presently—horrible thought—they will doubtless be seen invading the precincts hallowed by Aubrey Beardsley.

These are the reflections that came to me the other day after leaving an up-town New York club of recent creation, where the pretentiousness and vulgarity of the mural adornments and furniture vied with the pompousness of the attendants. I wandered thence some distance downtown in a disgusted frame of mind, but meeting a friend in the publishing line was invited by him to take a look at the Aldine Club's new quarters, at No. 75 Fifth avenue. It required but a short stay here to change the trend of my thoughts and awaken a hope for brighter things. In short, I could soon say to myself, "The ogres will at least never penetrate *these* portals." And indeed they will not! Without ostentation, without display, these club-rooms convey to my mind the very essence of good taste and refinement, coupled with comfort, cosiness, and warmth of color. The eye is ever interested by niceties of detail, never offended by incongruities or exaggeration of ornament. The first floor consists of a large reception room with a beautiful marble fireplace, and white polished paneling extending almost to the ceiling, and surmounted by a shelf which supports many rare



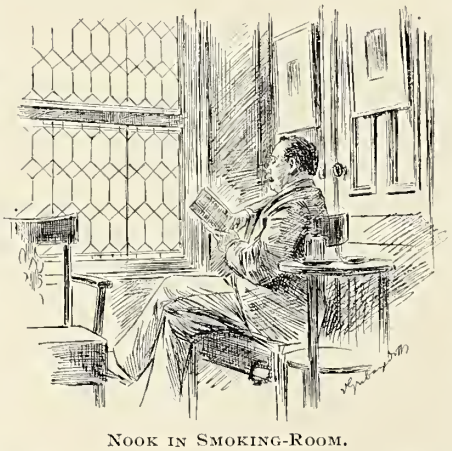
WILLIAM W. APPLETON,
First President Aldine Club.

articles of bric-a-brac. At the rear end is a lounging nook for smokers, and beyond this in the annex is the ladies' dining room. The basement is, however, the special attraction. I will not endeavor to describe it, further than to say that Henry T. Thomas, the publisher, when he first conceived the idea for the club, had but little before returned to New York from London, and his mind was filled with recollections of the ancient ale rooms and

chop houses of the British metropolis; of the "Cheshire Cheese," the "Old Cock" tavern and other like resorts, and it became his dream to create a similar gathering place in New York, and make it the nucleus of all that was truly representative in the world of Art and Letters. How well he and his early coadjutors, Messrs. Charles E. Merrill, George R. Cathcart, John Seymour Ward and General James F. Ruggles have succeeded, is now a matter of history. No metropolitan club can boast a more distinguished membership than the Aldine, not even the Century, which for many years was held up as the *ne plus ultra* of culture and refinement; and no metropolitan club offers its members in the same degree that form of enjoyment derived from a rematerialization of those "good old times," those days of Charles Lamb, of knee breeches, white chokers, frilled shirts and good cheer! Seated in the basement of the Aldine, with its old-fashioned grill room, its ale tobies dangling from the ceiling, its quaint prints and lithographs, its sanded floor and solid mahogany furniture, not to mention the unique buffet, one might imagine oneself transplanted to an eighteenth century tavern and eating-house; such a one as Johnson and Dean Swift or Fielding might have patronized.



Gen. Alf. C. Barnes,
Former President Aldine Club.



Nook in Smoking-Room.

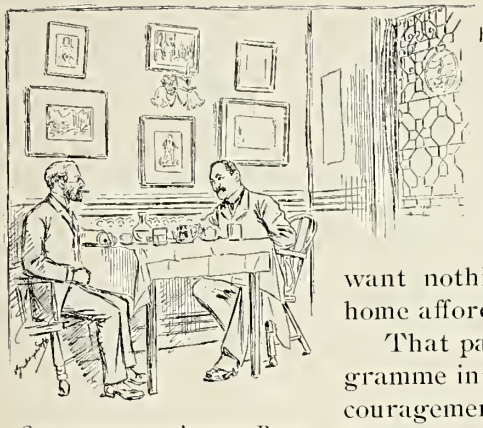
At noon time the basement has a most animated appearance, while the waiters have their hands full. At one table are seen the tall frames of several members of the Appleton family, one of whom, William W., practically head of the great publishing house, was the first president of the club, at its opening in 1889, while another, Daniel, is famous the country over as the colonel of New York's Seventh regiment. At another table sit the Scribner brothers, and beyond, perhaps at a larger board, some members of the great American Book Concern, the vice-president of which, Henry H. Vail, retires from the club's presidency this month, after a year's service in that capacity. The same firm had already furnished the club with an earlier president in the person of General Alfred C. Barnes. Pretty well all the great publishing houses and magazines are represented during this busy noon hour. The *Century* contingent consists of Richard Watson Gilder, Alex. W. Drake and Lewis W. Frazer; the *Outlook's*, of Lyman Abbott, Lawrence Abbott and William B. Howland; *Judge's* and *Leslie's Weekly's* of W. J. and Bartlett Arkell, and thus *ad infinitum*. Strange to say, J. Henry Harper is one of the few important publishers not belonging to the Aldine. His onerous duties as superintendent of probably the largest publishing house in the world keeps him away from clubs in general, it is said. The list of names, prominent in letters, in the typographical and plastic arts is a formidable one, and too long to go over here. I will conclude, therefore, with a few words anent the founding of the club, and the objects and aspirations of its members, as such.



Thomas W. Wood,
President National Academy of Design,
Ex-President Aldine Club.

The second article of the certificate of incorporation of the Aldine Club, signed by William W. Appleton, Henry C. Bunner, George R. Cathcart, Charles E. Merrill, James F. Ruggles, Frank H. Scott, Arthur H. Scribner, Henry J. Thomas and John S. Wood, on March 23, 1889, declares that "the particular business and objects of said club shall be the encouragement of literature and art, and social intercourse and enjoyment."

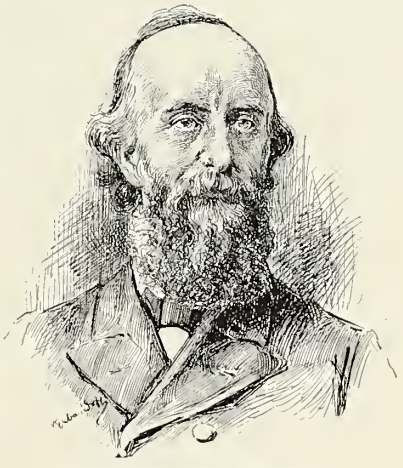
In pursuance of this programme the first club-rooms in Lafayette Place were provided with a series of appropriate Shakespearean mottoes, a few of which are well worth quoting here. Over the entrance to the building one reads: "I am for the house with the narrow gate, too little for pomp to enter"; over the exit: "Good night and welcome, both to them that go and tarry"; over the cashier's desk: "The dreadful reckoning, and men smile no more"; over the grill: "If I bring thee



Corner in the Aldine Basement Lunchroom.

not something to eat, I will give thee leave to die;" and finally, over the larder: "Let them want nothing that our home affords."

That part of the programme involving an encouragement of art and literature has found expression in the holding, at various intervals, of exhibitions of paintings, portraits, bookbindings and autographs, authors' readings, etc. Social intercourse, on the other hand, has been promoted by the giving of receptions and dinners to personalities of note in the art and literary world. A notable occasion was the reception tendered to Mr. and Mrs. Henry M. Stanley, two years ago. Dinners have been given, among others, to Thomas Bailey Aldrich, F. H. Smith, F. Marion Crawford, A. Conan Doyle and W. J. Smedley, some of the menus of which were most artistic, and are here reproduced. Another unique and interesting feature of the club are the so-called "story-teller nights," at which able *raconteurs*, both members and guests, delight large and attentive audiences. On such occasions one is apt to find a strong contingent of literary members, several of whom, like Frank R. Stockton, Richard Watson Gilder and Julian Ralph, are past masters in the gentle art of story-telling. Of the outsiders, F. Hopkinson Smith is perhaps most in demand, with his inimitable Southern and negro dialect anecdotes.



Rev. Dr. Lyman Abbott, Former President Aldine Club.

Finally, let me say that the Aldine has a respectable list of out-of-town members, of whom the following are located in Chicago: Owen F. Aldis, Charles J. Barnes, James W. Ellsworth, William W. Hayne, James H. Moore and William H. Moore.



Menu Design by Reinhart, Aldine Club Dinner to T. B. Aldrich.

Written for The Inland Printer.

THE MANAGEMENT OF PLATEN JOB PRESSES.

NO. III.—BY WILLIAM J. KELLY.*

AS the various kinds of tympans suitable for commercial job printing on platen presses have been described in the preceding chapter, it is important that their appropriateness be now dwelt upon, in so far as these relate to different sizes of jobs and the make-up of forms.

IMPRESSION — LIGHT AND STRONG.

When a form is handed to a careful pressman, and after he has looked it over, the first question that suggests itself will be, doubtless, somewhat like this: "How *little* impression can I use in printing this job?" That is a correct consideration. If the form is for a neat business card, it will be necessary to carry as few sheets of paper as possible in the nature of tympaning: because the card stock, by reason of its own thickness, will make up for two or more thicknesses of paper. Of course it should be understood that different qualities and kinds of card stock require different treatment in the make-up of tympans, as, for instance, a coated or "translucent" card can be printed with less tympaning than a "pasted" or "mill-rolled" bristol card of the same thickness, for the reason that the coating takes up the ink more freely than does the hard bristol board. It will be found that a medium thick bristol card will require one sheet more to the tympan than does one of equal

*Note.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

thickness of translucent stock. This rule will apply with equal significance in the case of writing papers, where one is of a fine and smooth fabric and the other linen-like or of cold-pressed roughness, bond or ribbed.

From two to three sheets of smooth hard paper are enough to make up a suitable tympan for card forms. Indeed one sheet, placed over a thin cardboard, will likely be found adequate for most light business cards. When the form has been made ready by careful *underlaying*, for this is where to begin, in order that all defective letters may be built up to the standard height of the perfect ones, and the strong lines of type made stronger by appropriate underlay, then we will find that the printing on the stock will be sharp, clear and without indentation.

Always begin making ready with a light tympan, lighter than the text of the form suggests: because it is much safer and easier to add to the tympan than to be compelled to take out sheets after the face of the form has been embossed into it, and the entire structure of the tympan has been damaged. Heed to this suggestion will soon enable the operator to know, almost at a glance, just about the number of sheets to carry as tympaning for all light forms. Heavy forms require much thicker tympans than light ones; but keep to the injunction here laid down, of light tympans in all cases.



W. J. Arkell,
Prominent Member.

Usually letter and bill head forms require three or four sheets over a thin cardboard for tympans; note headings can be printed with one sheet less. Light note and letter circulars will take slightly more tympan than bill-heads do. In all cases make ready thoroughly underneath the form, except in cases where this cannot be done and where cuts requiring overlaying have to be treated.

Underlaying has very much to do with regulating the evenness of the impression, and this fact should not be lost sight of when beginning to make ready the form. At first, underlaying may seem a little more tedious than simply pasting a patch on here and there on the face of the tympan — sometimes thought necessary where time is short and the job is a "rush" one; but this apparent tediousness will soon pass away as skill is attained, and it will be found that this methodical plan will become as economical and swift as the more objectionable one, besides maintaining a clear and uniform form surface for rollers, ink and paper.

It will be apparent from the foregoing that to print with the least degree of impression possible is the only correct method of executing printed work. By which is meant, that only sufficient tympaning should be used to bring up perfectly every detail of the matter in the form, without showing indentations on the back of the printed sheet. Of course there are cases where this last degree of perfection cannot be attained, notably when linen, bond, embossed and rough ledger papers are used. But even these can be printed on satisfactorily with care and a little stronger impression. It is not necessary to emboss the face of the form into such papers to secure effective results. When grades of these papers seemingly refuse to take up the ink from the form, a very good plan is to draw out one or two sheets of the tympan and to substitute for these a thin piece of smooth muslin, which should be carefully placed next to the iron surface of the platen. This will be found to have just enough elasticity to force the uneven parts of the paper stock up to the entire form and receive, in a comparatively smooth manner, the ink on its face. When this does not prove satisfactory, the insertion of a sheet of soft or unsized paper next to the top tympan sheet will be found advantageous.



Lewis A. Frazer,
Art Manager Century Magazine, prominent member Aldine Club.

Coated and enameled papers should and can be printed without showing perceptible impression on the reverse side. If the form is a light or delicate one, the impression should be such as to cause the form and paper to merely touch or kiss each other. Should the form be heavy, or made up of a large half-tone illustration, then a hard and rigid tympan should be used. If a cut-out overlay is applied to develop the strong portions



Marble Mantel in Reception Room, Aldine Club.

of the text, place it about three sheets below the face of the top tympan sheet, so that its prominent points may become modified, and prevent unnecessary indentations on the reverse side of the stock. Keep the cardboards, or such hard packing of this kind as may be necessary, next to the face of the platen. Cases have occurred where the pressman placed the cardboards next to the top sheet of the tympan and over the cut-out overlay. This was done for the purpose of overcoming the impression marks and to get softer tones on the high lights of the engraving. This was a grievous error, as the pressman found out later on: for he not only had to increase the amount of impression on the form to get it to print, but he almost lost the entire high lights and medium tones of the picture, besides endangering the mechanism of the press. Small cuts, or forms that are made ready with light or thin overlays, and to be printed on coated paper, should have these placed not deeper than the second top sheet of the tympan.



FRANK R. STOCKTON,
Ex-President Aldine Club.

(To be continued.)

Written for THE INLAND PRINTER.

SYSTEM IN THE COMPOSING ROOM.

BY O. F. BYXBEE.

SYSTEM is one of the most essential factors in the successful management of any enterprise—in fact, any man who has sufficient ability to systematize all branches of his business may have no fear of failure. In all establishments composed of different departments, under which head printing houses would be classed, system must not stop with the management or business office, but must be extended to every room, and the more strictly it is applied the greater the benefit derived. Of all departments in a newspaper office, the composing room most requires the application of this principle. Notwithstanding this, there are many such rooms in which there is little or no system, and in such cases it is invariably found that the amount of labor accomplished in a given time will vary to a remarkable and seemingly inexplainable degree, and that, although the same amount of copy may be furnished by the editorial department on one day as another, and the last article sent in at the same hour, there will be a great difference in the time of delivery of the forms. On the contrary, where system reigns supreme, and under the same conditions already mentioned, the variation in the amount of work accomplished will be trifling, while the forms will be ready for press at a uniform time.

In order to treat this subject clearly it will be necessary to divide it into three parts, or queries, namely:

First—What is system?

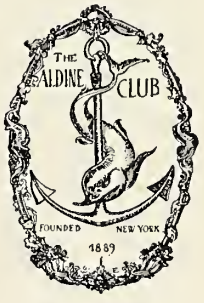
Second—How may it be applied?

Third—What will be the result?

What is system? "Webster's International Dictionary" informs us that it is a "regular method or order," from which may easily be inferred that the work of a composing room, if system is to be applied, must always be accomplished in the same methodical order.

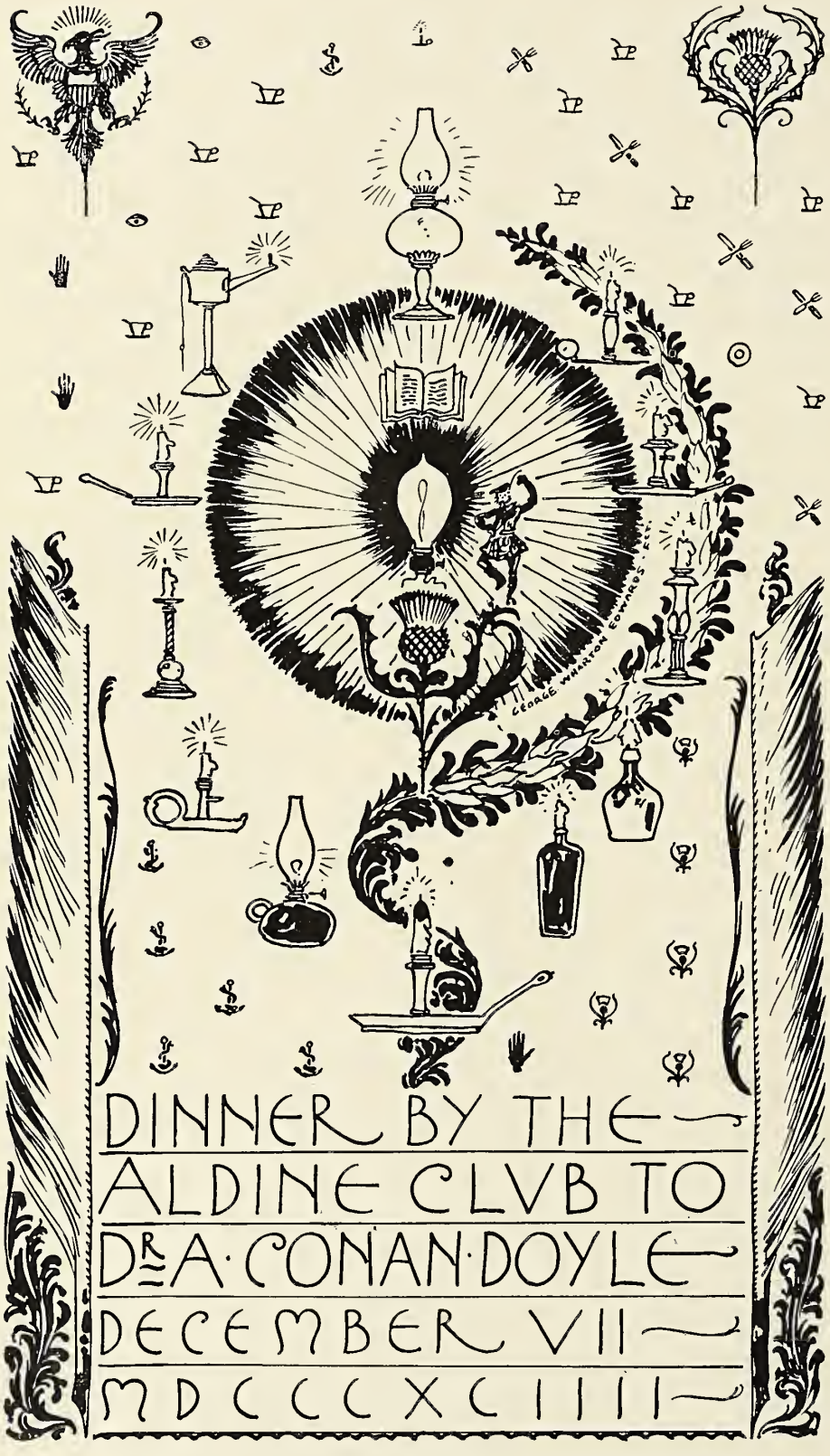
How may it be applied? The first step toward the application of system is the arranging of the different duties of the day in the best possible order, this to be followed by a methodical performance of each duty—always strictly adhering to the same method if the best results would be obtained. This point will be more clearly explained by a few practical illustrations from the writer's personal experience.

About two years since I had occasion to take charge of an office that was entirely strange to me. It is an evening paper, run on the plan of the great majority of our dailies—eight seven-column pages, using plate and employing twelve compositors, besides an ad. man and a boy. We will first consider the application of system to the work of the foreman, where it is usually most needed. All of the work upon the forms—from the time they are unlocked in the morning until the last page is ready for press—I accomplish myself, much preferring to do this rather than take the responsibility of errors made by other hands. I began the application of system by arranging my duties in order, endeavoring to make the arrangement one that would lead to their most rapid and perfect accomplishment. After this had been perfected it was strictly adhered to day after day. The first work of the morning is done in this order: Unlock forms; correct dates; lift out matter for weekly; lift out dead matter. To go farther into detail and to show to what extent system may be used with profit—I always start unlocking at the same page and go right around, thus avoiding the annoyance and delay of finding a page that has been overlooked. The same plan is followed in correcting dates and lifting out matter. After these have been accomplished, I next take out all advertising that is not to be inserted in the paper of the day, always beginning at the same page. I have six galleys for standing ads., one for each



ARMS OF THE ALDINE CLUB.

day in the week. As an ad. is taken from the form it is put on the galley corresponding with the day upon which it is next to be published; if it is a cut that is to be changed on the next insertion, the changing is done now. Next, the galley for the day is taken from the rack, and each ad. is given the position contracted for, after which the advertising columns are made up and justified, and I am ready to handle plate. All plate matter is inserted on the four inside pages, which is a great help to the foreman, as those pages may be closed up early. System is applied to all the details of this work also — the miscellany, departments and stories being kept in perfect order, and short pieces of plate are not allowed to accumulate beyond an unavoidable quantity. After the completion of this work the four inside pages are ready to close, with the exception of possible changes in advertising. In making-up the set matter on the remaining pages, the system which I have found most expedient is to take one galley at a time and empty it completely, putting every article as nearly as possible in the position in which it will remain, keeping out by the side of the chase only short single-headed articles for filling up columns. I am much aided in this by the fact that I cut all copy and am fully aware of every article to come. Many foremen consider it more expedient to spread the galleys out before them and select what they wish to use first — an article from one galley, then one from another. I have given both methods a thorough trial, and am fully convinced of the superiority of the plan adopted. Thus the application of system is traced through the routine of a foreman's duties about the forms, and there remains, in this connection, but one more matter to mention — the cutting of copy. It will be found profitable to apply a rigid system to this also, for compositors will work with much more energy and be more anxious to please if they are certain they are being treated with the utmost fairness. I have made it a rule, whether the amount of copy before me be large or small, to always give the most desirable take first, this to be followed by the next best, etc. Another rule of value is to



Menu Design by George Wharton Edwards. Aldine Club Dinner to Dr. A. Conan Doyle.

make takes as near the same length as possible, and of good size. I usually give about two sticks in the morning, dropping to one stick with the first take after dinner, and this is gradually reduced as press time approaches.

We will next consider the application of system to the compositors and the composing room in general. Here the desired result can be accomplished only by the use of rules. There need be but few of these — a long list is unnecessary and confusing — but each should have its particular merit, and the foreman should see that there is absolutely no violations, or system will gradually disappear. There should be a strict rule in regard to taking of copy. In my room "Compositors must take copy at any time before 3 o'clock [press time is 4] as soon as last line of previous take is finished. After 3 all takes must be emptied and complete in every respect before any further copy is taken." It was some time before I decided upon a rule for the correcting of galleys, as I wished to be as lenient as possible with the compositors and yet to do nothing that would in any way delay the make-up of the paper. The rule in vogue is this: "Proofs received previous to 2:30 P.M. must be corrected as soon as take in hand is finished. Proofs received after 2:30 must be corrected immediately." I am very strict in the use of unnecessary leads and the insertion of wrong dashes at the finish of articles, thus saving a large amount of labor at the stone. Loud and unnecessary talking is strictly prohibited. System is applied to the work at the bank also. Full galleys are proved until noon, but after dinner nothing over a half-galley is allowed, and as closing time approaches they are made much shorter. The boy is required to keep everything in order so that there can be no possible delay when any article is needed in a hurry.

It may appear from the foregoing paragraph that the writer is a novice in the matter of controlling a composing room, but such is not the case. My predecessor had held the position for nearly thirty years, and was little acquainted with the customs of other offices, running the room on a plan in many instances not the most expedient, consequently if I had applied at once all the rules to which I had been accustomed it would have tended to much confusion, and through this to my demerit as a revolutionist. This being the case, I made only such changes as would facilitate the work of the room.

What will be the result? The outcome of a faithful application of system will be a quiet room, no wrangling or discontent among compositors, a much larger amount of work accomplished in shorter time and better manner, cleaner proofs and a financial saving for the establishment. A result of the application of system to my duties was my being able to accomplish in three hours what had previously taken five. But it must not be supposed that such a gain may be attained by half-way measures; it is only by a rigid adherence to the method adopted, until it becomes a habit — a "second nature" — and can be done almost mechanically. In these days of complicated positions and insertion dates of medical advertising, it will be found that system will almost entirely eradicate errors. When the writer took his present charge he found that talking was one of the principal occupations of the day; outs and doublets were frequent and bad proofs the rule, it required a good share of the foreman's time to pull out unnecessary leads and change dashes at the stone, there was more or less



CATALOGUE COVER — DESIGNED BY T. B. HAPGOOD, JR.

confusion at the bank and in taking copy, and proofs were continually delaying the paper. By applying system in the manner explained above all this has been changed for the better. The room is quiet so that an order may be given at any time without having to be repeated; there is no bustle or confusion — each employe knowing just what should be done, and it is a very rare exception if the foreman has to wait for a galley.

After answering these three questions the inestimable value of system in a composing room must forcibly present itself to every reader. It is clearly a saving of time and labor, and thus a net gain to the establishment. A room without system is always in trouble — besides the unavoidable internal dissensions there will be continual friction with the editorial department. It is to be hoped that the foremen of such rooms will "see the error of their ways" and will make some effort to redeem past mistakes and failures.



GEROME IN HIS STUDIO.

Half-tone engraving by
GEORGE H. BENEDICT & CO.,
175 Clark street,
Chicago.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, Editor.

Published Monthly by

THE INLAND PRINTER COMPANY

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Henry O. Shepard, President. C. F. Whitmarsh, Secretary.
A. W. Rathbun, Treasurer.

New York Office: Potter Building, Beekman Street and Park Row.
J. Clyde Oswald, Manager.

CHICAGO, MAY, 1895.

The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

Two Dollars per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

Subscriptions may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, 54 Farringdon Road, London, England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

EASTERN INTERESTS OF THE INLAND PRINTER.

THE year 1895 in all probability will in a large degree see the ambition of the management of this journal fulfilled inasmuch as there will be few printing offices on this continent in which The Inland Printer is not a more or less frequent visitor. This publication has been practically without a competitor from its inception; and at the present time, as the authoritative record of the daily mutations in the printing art, it is as necessary to the printer and engraver as the market quotations are to the man of commerce or of the stock exchange.

We desire to invite the attention of eastern advertisers and subscribers particularly to the change of address of the New York office, from the Clark building to room 197 Potter building, corner Park row and Beekman street. Under the management of Mr. J. C. Oswald, who this month reassumes control of the office, vice Mr. Dodge resigned, the eastern interests of this paper will be energetically served, and no effort will be wanting to secure the best advice, the best suggestions and the latest information as our monthly service to our rapidly growing list of subscribers and advertisers in the East as elsewhere.

EVOLUTION OF THE PRINTERS' CRAFT.

MUCH has been said and written regarding the rapid changes now going on in the printing business; so much, in fact, that to again refer to the matter in these columns might, under ordinary circumstances, justify an apology. But the circumstances are most unusual, and almost without a parallel in the whole industrial world. Thousands of skilled workmen are daily being deprived of the opportunity of earning a livelihood in a handicraft to which they have devoted the best years of their lives in an effort to attain proficiency, and if any apology were needed from us for again taking up this subject, it is furnished in the keen interest we have always taken in the welfare of printers, and the utter indifference with which scores upon scores of faithful men are now cast adrift without thought of their future, and without an effort on the part of those who are in a position to act to relieve the inevitable distress which must follow. We take the ground that something should be done, for humanity's sake if for no other reason.

There is no one who depends upon the printing business for a livelihood who can afford to treat this matter with indifference. The changes which have already taken place, and which have proved so disastrous to the journeyman printer, may well be regarded as but a faint foreshadowing of the changes yet to take place. The whole industry is in an evolutionary state, with a strong possibility that the art of printing, as heretofore understood and practiced, may speedily become a thing of the past. In support of this theory it is only necessary to remind the reader that recently word has come from Paris to the effect that a device has been perfected, based upon the principle of the phonograph, by which newspapers can be printed in a way that will render unnecessary any coöperation on the part of compositors, pressmen, stereotypers, or other mechanics. It is further asserted that by the use of the telegraph a number of these devices, situated in different cities, can be made to do their work simultaneously. Although the more



MY BARBER. Flash-light photo by Geo. Legge, Montreal, Canada.

radical changes so far made have been confined to the production of newspapers, it will be seen by the foregoing that the evolutionary process is by no means completed. It may be accepted as a foregone conclusion that book and job work will also be seriously affected. No branch of the business will remain at a standstill in this age of progression. Close observers are of the opinion that the job printer of the future will be a man of some artistic attainments, who will design what is now known as the display portion of the work, and which will be reproduced by some of the rapid and cheap processes now being developed, after which the reading matter or solid portion of the work may be sent to the machine operator.

We refer to these circumstances merely to show that, although large numbers of men have been deprived of employment through the introduction of modern methods and devices, it must not be supposed that the period of evolution is at an end. On the contrary, every indication points to greater changes in the future than in the past. Mechanical labor will be less and less in vogue, and people who have devoted their lives to the mastery of a mechanical pursuit will awake to the fact that their services are no longer in demand. This has taken place to such an extent now that a united effort should be made to place unemployed printers in other vocations. It will be admitted that this will be a very serious problem to handle, but much can be done through well-directed effort. By way of illustration we will refer briefly to what might be done in Chicago, assuming that the situation here is not materially different from what it is in other localities. Here new industries are continually being opened up — elevated and surface railway lines, private industries and public corporations, which employ in the aggregate very large numbers of men. Now, as previously said, up to the present time it is newspaper men altogether who have been thrown out of employment by the introduction of machinery, and it is not unreasonable to suppose that the great influence of the newspapers could be brought to bear to secure the employment of idle printers by these new industries, where their services might be profitably employed as clerks, ticket takers and ticket sellers, conductors, etc. This could be done with profit to the employer, for we believe that men could be selected from the ranks of the printers who for intelligence, capacity and industry would average higher than if selected from the people who are usually, and we might say chronically, out of employment. In the long run the change may turn out to be very beneficial

for the printers. The men who early leave the case are invariably the ones who prosper in the world. They will be found in all walks of life, in the professions, and in public life. A well-known and prosperous gentleman of this city, one who left the case thirty years ago, was recently heard to remark that the proper way to treat a young man who had served an apprenticeship at the case was to drive him out of the business as soon as he graduated. His experience and observation led him to the conclusion that the man was then well equipped to make his way in the world, while the opportunities for advancement in the printing industry were few, uncertain and illusive.

SUCCESS OF THREE-COLOR PROCESSES.

IN this paper and elsewhere there have appeared from time to time examples of the more or less successful efforts of experimenters in three-color process engraving to reproduce in exact tints and colors given subjects. Too easily satisfied with an approximate result, the eagerness of these experimenters to place their embryos before the public has had a result which might easily have been anticipated, namely, of fixing a belief in some minds that the three-color process, so far as practical usefulness might be concerned, was a thing of the very distant future. Be this as it may, the cover design of this issue of THE INLAND PRINTER, reproduced by the Photo Chromotype Engraving Company, of Philadelphia, is an indisputable evidence of the commercial and artistic success of three-color process engraving.

The cover design, created by Mr. Wells, of Chicago, done in water color for the panel, is reproduced by purely photographic means, and is an entirely satisfactory representation of the original. The possibilities of this process are very great, and when it is considered that it only remains for the ink maker to produce printers' inks of the primary colors (blue, red and yellow) spectroscopically true and sufficiently transparent in order to transfer to paper Nature as the eye actually sees her, the extent of these possibilities becomes apparent. Thus, even the Yellowstone Cañon, the rich colorings of which the extremest impressionist cannot put adequately on canvas, can be depicted in facsimile on a job press, run by an intelligent printer.

Years of experimenting have been spent in bringing this process to its present stage. Berlin is the birthplace of chromatic photography, but in Germany the half-tone method is even at the present date not as far advanced as in this country, and they have despaired of ever utilizing it in copper etching.

Henry Collin, of England, in 1865 first suggested, if it were possible to photograph by red, blue and yellow light (Sir David Brewster's theory) pictures could be made in natural colors, and it has been accomplished at last to a great extent.

We have seen some projections on a screen by the magic lantern by F. E. Ives which were simply marvelous, and if it were possible to put them on paper it would eclipse anything but nature itself.

Nearly every photo-engraving plant in the country has been experimenting with the three-color process. Beautiful results, far above lithography, have been obtained, but the time and skill necessary in printing made the process of little value commercially—the printer had to make the picture with his make-ready. In the present method the color value is in the plates, the same as a litho stone. There is no overlaying of the plates, they should be brought up flat. Each plate must carry a certain amount of ink, according to the subject, but always the same kind. The order of printing is yellow, red and blue. Theoretically the yellow should be printed between the red and blue, but present practice proves that the yellow should be the first color. The plates can be duplicated by electrotypes, and any printer, not color blind, can work them as readily as ordinary half-tone work.

Among the Chicago engraving firms which have taken a serious and practical interest in the three-color process the Franklin Engraving Company and the Columbian Engraving Company are especially noteworthy for the excellence of the effects obtained. A specimen of the work of the latter concern from electrotypes is shown on the last page of the cover of this number. Taken altogether, the results obtained by the three-color process in America have almost entirely dispelled the skepticism which has denied that any satisfactory color reproductions could be made by its aid.

PRINTERS' TECHNICAL CLUBS.

ON this side of the ocean the idea of printers' technical clubs has never had the attention which it obtains in Europe—in France and England especially—though the desirability of such clubs has been generally conceded in discussions respecting their influence and scope.

From time to time THE INLAND PRINTER has advocated the establishment of technical classes or clubs in the interest of printers, and at last the agitation seems about to bear profitable fruit, the initiative having been taken by Mr. F. A. Gehring, of Rockford, Illinois, who has been in correspondence with us for some time in the interests of The Printers' Technical Club, of Rockford, Illinois. At no time in the history of printing were printers' technical clubs more needful than at the present, and the earnest desire of THE INLAND PRINTER is that other clubs shall be formed throughout the country as soon as may be. Regarding the Rockford club Mr. Gehring says: "The club feels very much encouraged in regard to your kind interest.

We have taken in two new members, making now ten in all. One new member was Mr. Bennett, of the Folder Company, who took a lively interest in the imposition studies. The club idea came to me about two years ago, when I was the only one taking a trade journal, and loaning it to the other fellows, a plan that is unfair to such publications and which I have since discontinued. I suggested to four of our boys to each take a different journal and exchange with each other. This plan continued for the past two years successfully, and we had at one time as many as seven different journals in the club. As you remember, I wrote you several months since in regard to the present organization, of the best methods of conducting which we knew nothing, not having at that time the English journals to get their methods from. One of the boys, Mr. Richert, desired to learn imposition, so I offered to teach him if he procured blocks and table. We had a lesson, and the next week two more came into the class, so we solicited the advice of our superintendent, Mr. T. W. Clark, and he offered to help us and also secured the office as a meeting place. We met and adopted a constitution that was broad enough to 'take in all persons engaged in the printing business without regard to sex.'



SHOPPING.
From original sketch by I. R. Henri.

"The next meeting we elected officers as follows: F. A. Gehring, president; E. F. Wilson, vice-president; J. H. Richert, secretary and treasurer. Mr. Wilson and A. Booth were appointed Committee on Programme. The next meeting we discussed the history, names of parts, metals, etc., of type. Mr. Booth, who is a stereotyper, gave us the first paper on what the type metal is made of, etc. The next meeting was given to composition, with paper by Mr. Wilson. A question box was started and about twenty-five to thirty questions were answered as nearly as possible by the older members.

"At the next meeting I prepared and read papers on stonework, paging, tying up, dressing form, locking up, etc. A week later Mr. Clark took up imposition, which is now continued as a study from week to week under his direction. We give one man a form to lay out, make margins, etc., using one of the stones in the office. He explains the reasons, etc., for all he does, and is questioned by Mr. Clark and the rest of the club. This feature will be continued until we see fit to drop it.

"Our last meeting was devoted to:

"1. Routine business.

"2. Reading articles of special interest from trade journals just arrived, and a general review of the journal in hand. THE INLAND PRINTER was the subject and several articles were found of special interest, especially the one regarding new type metal.

"3. Next was the sample review.

"4. Practical work on stone as above; the subject for the evening being an eight-page music or broadgauge form.

"5. General discussion.

"We meet every Monday at 7:30 and close at 9. The office furnishes us with all our stationery, light, rent, etc., through the kindness of our able superintendent, T. W. Clark. We always have more than enough subjects to make up good programmes, and we do not think we will run short at any time.

"Our president and proprietor of the Monitor Publishing Company, Mr. James Lamont, is chairman of the library board here, and we expect to get a list of text-books supplied us for reference.

"The work of the club is being felt already by all. We have many plans, but I will not tire you with too lengthy a description."

In the smaller towns more particularly the benefits of these clubs would be felt, and there is little reason to doubt that the value of their educational influence to both workmen and employers would be hard to overestimate.

THE COPYRIGHT LAW.

LAST month we reviewed editorially the construction by the courts of the copyright acts with the intention of continuing the matter in this issue, with a review of the Covert copyright bill, having special reference to the probable effect of the law upon photo-engravers and those reproducing the works of foreign and native artists. Necessary data not coming to us in time for our use, however, constrains us to hold over consideration of the subject to the June number.

CHICAGO ART INSTITUTE CLASS IN ILLUSTRATION.

A MOST interesting subject has been given the students in the class in illustrative art connected with the Chicago Art Institute: Hawthorne's "House of the Seven Gables." This is the most ambitious attempt yet made by the students. In the March issue of THE INLAND PRINTER examples of the work of the class were shown, and their satisfactory character provokes no little curiosity as to what the students' conception and rendering of

Hawthorne's interesting story will be. Arrangements have been made to reproduce from six to eight of the more important and meritorious of the drawings in the June issue of this paper, and it is anticipated that the further progress of the class will be similarly recorded in future numbers.

APRIL ISSUE OF THE INLAND PRINTER.

WE consider it advisable to notify our readers that the April edition of THE INLAND PRINTER will soon be out of print. As the first number of the new volume there has been an unprecedented demand for this issue. Those contemplating subscribing should send in their names without delay. Volume XV will be the best of the volumes, and each of its numbers, as it appears, will add to the value of the April number.

Written for THE INLAND PRINTER.

COMPOUND WORDS.

NO. I.—BY F. HORACE TEALL.

WHAT is a compound word? According to a common misunderstanding, it is a form coming between two words and one word, as shown in the question, often asked by printers, Is this two words, one word, or a compound? Somehow the notion has become common that a compound is two words joined by a hyphen, and that two words closely joined do not form a compound. The distinction is an unfortunate one, because in fact a compound word is a word composed of two words, whether written with or without a hyphen. The word *hyphen* means "into one," and the mark is used to show that the two words joined by it are, in such joining, one word. Printers will probably continue their use of the erroneous distinction, because it seems to be a convenient one; but it would be highly advantageous for them to learn to use another instead, as "two words, hyphened, and close," or any such simple differentiation.

No question as to form is more bothersome in printing-offices than the one noted above as asked by printers. Is it not worth while to find a reasonable method of answering it? We believe it is; but it seems at least equally important to show the unreasonableness of some thoughtless utterances about the subject. Their unsatisfactoriness lies mainly in the fact that, in dwelling upon a common objection to frequent use of the hyphen, they overlook the question of choice between two-word and one-word forms.

The *American Bookmaker*, in an article entitled "Decadence of the Hyphen," says that that mark "is fast disappearing, upon newspapers particularly," and holds that hyphens are out of place in quick news work. It says also: "When it is found that one authority, looked up to by printers, lexicographers, etc., throughout the country, has practically left the hyphen in its box, one is impelled to look for the reason, which is given in its pages. Reference is made to Webster's International Dictionary, which prints the following remarks on the subject: 'It will be observed that the hyphen is less frequently used than in former editions. Some words which are not infrequently so connected are given as continuous words, others as phrases. The hyphen in compounds seems to make the component words visibly distinct. The practice of lexicographers, authors, and printers is so various in this



POSTER—DESIGNED BY T. B. HAPGOOD, JR.

matter that in a multitude of instances it is hypercritical or whimsical to pronounce dogmatically that either the use or the omission of the hyphen is the only correct form. The general principle followed in this work is to refrain from using the hyphen, (1) when the words have the same meaning in unconnected succession as when joined, and (2) when the compound may have the form of a continuous word without confusing the eye. But this principle, however reasonable, cannot be rigidly applied, because good usage, which must be respected, does not invariably conform to it.' These are very good reasons, and no better can be urged in favor of simplification."

We need not hesitate in affirming that the hyphen is as much used now as it ever was. Examination of different early English prints, or of those



UPPER FALLS OF THE AMMONOOSUC.

Half-tone plate on copper,
made by
C. J. PETERS & SON,
145 High St., Boston.

Reproduced from copyright photograph.
By permission of H. G. Peabody.

of any former period, will disclose as much difference in form, with regard to the hyphen, as can be found in present literature. "Decadence of the hyphen" is not a fact. It is unfortunate that so many people look up to the Webster's International Dictionary as an authority, for there is no simplification in it, and no general principle is followed therein. The "very good reasons" stated are not the real reasons for the chaotic lack of method shown. The managing editor, who decided such questions, had a hazy idea that the hyphen should not be used frequently, and a proofreader importuned him to use it still less than he would if left to himself; sometimes the editor stuck to his own momentary whim, sometimes he yielded to the importunity of the reader. "Simplification," consequently, is exemplified after the same fashion as that of the magazine from which we quote, which prints *bookmaker* and *proof reader*. True simplification would certainly give these two words the same form, for they are surely as like in their make as any two could be.

Here are some forms from the International:

countingroom	dressing room	drawing-room
laughingstock	walking stick	poking-stick
horserake	horse car	horse-litter
horsewood	horse bean	horse-chestnut
seamark	sea mew	sea-mell
powderflask	powder mine	powdermill
powderhorn	powder puff	powder hose
wolfsbane	goat's bane	dog's bane
cockshead	dragon's head	snake's-head
cupbearer	bell bearer	armor-bearer
riflebird	thistle bird	egg-bird

Is this simplification? Is it simplification to give *hare's-tail* and fifty other such names of plants each with a hyphen, and *lion's tail* and seventy others each as two words? This is what the International does, and it is not done because good usage demands it, neither does it rest on anything like a general principle.

The New York *Tribune* says that "in conversation or in public speech, while spaces between words are necessarily indicated, there is no sign of sound or silence which marks the hyphen," and hopes that "the tendency may set in to make them fewer." To this the New York *Sun* objected, saying that the hyphen marks a time-space, and instancing *time-space* as an example, but calling it afterward a *time mark*. The *Tribune* uses many hyphens, and the *Sun* very few, though the latter now prints *small-pox*, instead of the correct form it used to print (*smallpox*). All the words following, and many more, are commonly printed in the *Tribune* with a hyphen, and in the *Sun* as separated words:

water-front	shirt-front	torpedo-boat
tenement-house	coat-tail	dining-room
sand-lots	tan-bark	composing-room

In neither of these two papers, however, is any real system shown, and the same assertion might be truthfully made of almost any periodical publication. Such inconsistency does not bother the reading public very much, simply because readers do not commonly think of it or notice it; but a hyphen often marks a real difference of sense, and it fixes the sense for the reader even when he is unconscious of it. A case in point was a heading, "A Baltimore Girl Biter," which did not tell positively what was meant until the article had been read. The two words certainly indicate at least a possibility of "a girl who bites," but it meant a girl-biter, "one who bit a girl."

Even the International Dictionary gives nearly a thousand compound nouns with the hyphen. If any of them *must* have such form, where can one find a logical reason for not using the hyphen in others like it? It cannot be called simplification to treat similar terms in different ways, according to the whim of the moment, though it would be an easy practice if proofreaders would or could leave the words in whatever form the writer or the compositor happened to give them.

Systematic simplification is possible, though our dictionaries have not shown it until the newest one was made. That one is mentioned now, because the treatment of the subject here must be deferred for a later number, and it seems well to give at least a clue to a systematic guide. Our later article will give reasons for the system recommended, with proof of prevailing usage, as found in the best publications.

Funk & Wagnalls' Standard Dictionary gives no word like *counting-house*, etc., in any form but the hyphened one; it gives every name like *hare's-tail* with a hyphen, except a very few, as *sheepshead* for a fish, that are established in the single form; it has no word just like *horse-rake* in any form but the hyphened one, though a few continuous words seem to be of the same nature at first sight; every name of a fish like *bluefish* (i. e., every such name of two syllables) is printed continuously, and every one that is longer, as *paddle-fish*, has a hyphen (except *silverfish*, to match *goldfish*, and *cuttlefish*, coming in a different category). Many such large categories of words have in this dictionary the same form, because they are all exactly the same in make, and because the best usage favors such treatment.

Two books sold by The Inland Printer Company are the only two that have ever covered this subject fully. One of them treats in full of the theory, and is the most suggestive writing of its kind extant, and so the most useful even for those who will not accept all of its conclusions. It will help the student to determine many points for himself, even if adversely, for which without it he would have to make originally the research which the author has exploited for him. The other book is mainly a long list, that would certainly be helpful, even for a proofreader who would not accept

all of its forms unchanged. No one man is likely ever to set down forty thousand such terms in exactly the same form that any other one man would give them. No proofreader is likely to remember the forms he uses, without a record, well enough to keep to the one practice at all times, and especially no force of two or more readers can work together so well without a record as with one. Even if the proofreader has a Standard Dictionary — which every reader should have — a special list of compounds will be very useful, and save much trouble. If too many hyphens seem to be used, and the list cannot be accepted in full unquestioned, it could still be made very useful by marking changes in the book to suit the adopted practice.

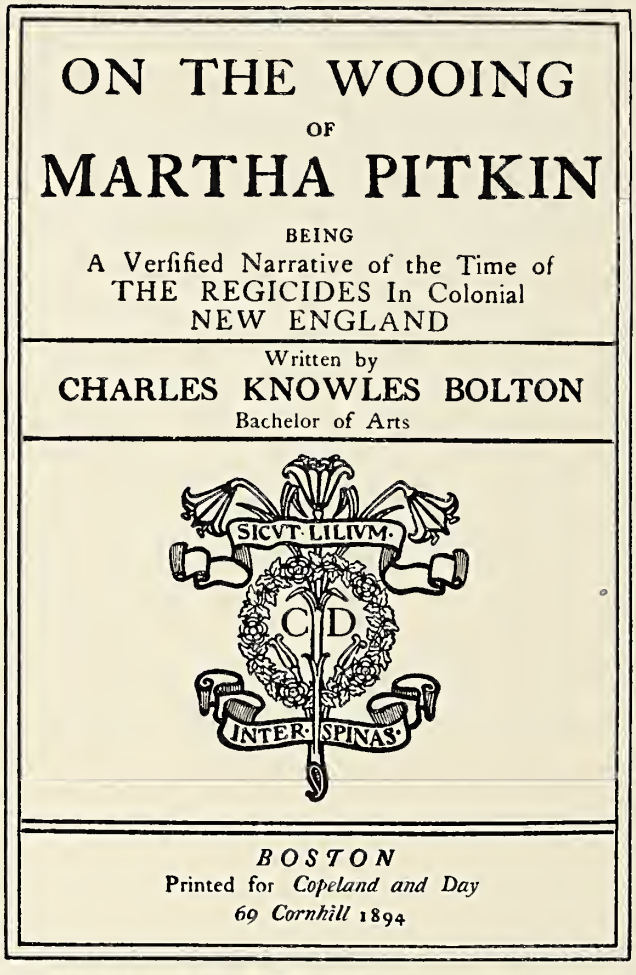
Written for THE INLAND PRINTER.

STEREOTYPE OUTFITS.

BY A. L. BARR.*

WHAT does a stereotype outfit consist of? This is a question frequently asked by men who would laugh at another who should ask: What does a printing outfit consist of? Yet the one is as absurd as the other. Stereotype outfits can be made at a cost of from five to fifteen hundred dollars. Buying stereotype outfits is like buying presses. What man would think of asking the cost of a press without naming the kind or the work expected of it? and yet men in the printing business will ask how much a stereotype outfit will cost, and are surprised when more definite inquiry is requested. Let us see how cheap a stereotype outfit can be made: I once had the privilege of seeing the following experiment tried, and you would have been surprised to know the degree of success obtained. It was in an office that had no stereotyping machinery of any kind, but had a foreman who was a genius. He wanted to make a few casts and made up his mind to do it. He had worked at stereotyping in former years and knew what was needed.

He got some blotting paper and some tissue, and then some bookbinders' paste and made his matrices; he then took an old bath brush and beat in the mold, and put it with several thicknesses of blotting paper over it in a copying press taken from the office, and then placed all on top of the stove until the mold was dry. He next took an old iron lye-pot and threw in a lot of old type, stereotypes and electrotypes, sent out and bought a cast-iron ladle for seventy-five cents, and took three pieces of wooden reglets for gauges. Placing his mold in the copying press, he screwed it down tight, set it on end and poured in the metal from the open end. After it was cool he took an old handsaw and cut off the gate and tailpiece. Next he punched holes in the plate, took the brads out of a cigar box, tacked the plate on a piece of pine board, and with an old jackplane trimmed off the sides and ends and also made it type high, after which his stereotype was ready for the press; yet you could not say


ON THE WOOING
OF
MARTHA PITKIN
BEING
A Verſified Narrative of the Time of
THE REGICIDES In Colonial
NEW ENGLAND
Written by
CHARLES KNOWLES BOLTON
Bachelor of Arts
SICVT·LILIVM·
C D
INTER·SPINAS·
BOSTON
Printed for *Copeland and Day*
69 Cornhill 1894

A TITLE-PAGE.

The original printed in black and red. Third and ninth lines in red; also the words, "Boston," "Copeland and Day," "69 Cornhill."

that he had any stereotype machinery although he had done a fair job of stereotyping.

A few years ago every printing office was crazy for a stereotype outfit, and to learn stereotyping. The owner, manager or foreman had seen it done, and knew that he could do it — all that he needed was the receipt for the paste; so of course there were firms started to furnish just such people with stereotype outfits. They first started out to furnish the outfit and give the receipt for the paste, then said they would teach the art, and next began to enumerate the different pieces of machinery to be furnished, until the purchaser would naturally think that he was to get at least half a ton of machinery. Imagine his surprise when the whole outfit would be delivered in a box three feet square, but as he had the receipt for paste he considered that it alone was worth what he paid for the outfit. These outfits were sold all over this country and

*NOTE.—The attention of the reader is directed to the department of Notes and Queries on Electrotyping and Stereotyping conducted by Mr. Barr on another page of this issue.—EDITOR.

many printers were swindled, and to say stereotype machinery in their presence is like shaking a red rag before a mad bull. If they had bought a good outfit they could have saved its price several times in a very few years. Let me enumerate the machinery that is necessary in order to have a good stereotype outfit, for without good machines you had better not have any. A metal pot, steam table, trimmer, saw, shaver, casting box, ladle and brush. A small-sized outfit of this kind can be bought for $250. With this outfit and a little practice a great many dollars can be saved in almost any office, but I want to warn anyone that thinks he can do stereotyping without practice that he will surely make a failure. Don't think that because you have seen stereotypers mold and make a cast and finish a plate that you are a stereotyper. It is just as logical to say that the man that sees a compositor set type, or one that has learned the cases is a compositor. It is just as hard to learn to be a stereotyper as it is to become a first-class compositor or pressman, and there are fewer good stereotypers than there are good pressmen or compositors, in proportion to the number of men employed in those branches respectively. As any intelligent man can learn to set type or run a press: so he can learn stereotyping. When starting he must not expect success the first time, but be content to make a fair showing, and go about it the same as he would go about learning anything else, expecting to make a great many failures. The first thing to do is to find out what tools are needed, and after obtaining them work diligently and with patience, and in a short time the reward will come. It is surprising what different uses can be made of a good stereotype outfit.

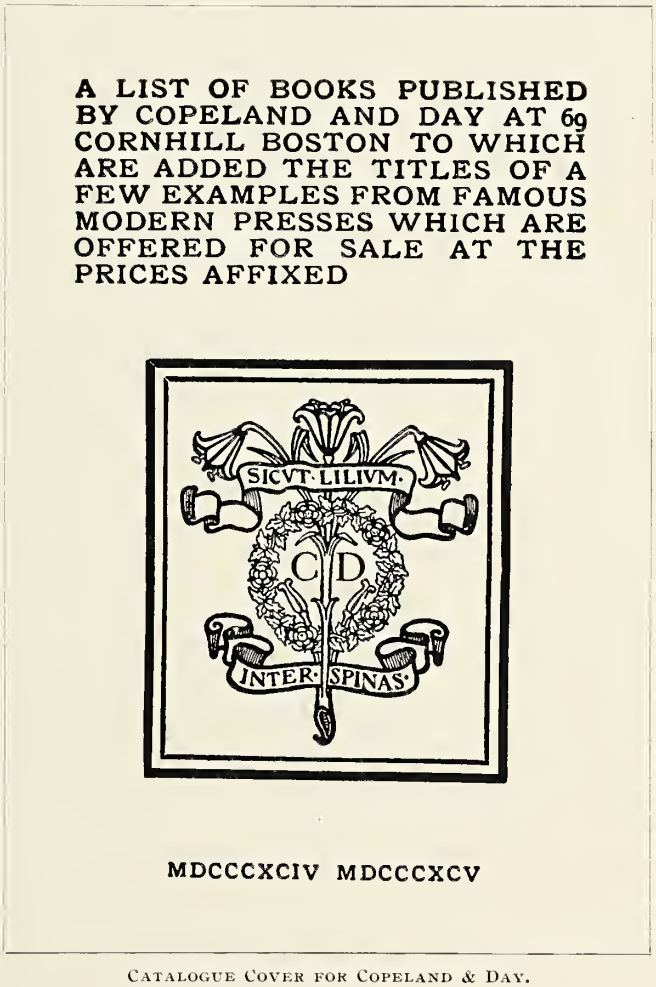
Written for THE INLAND PRINTER.

THE AGE OF OPERATORS IN PROCESS ENGRAVING.

BY M. WILLIS.*

IN the course of conversation recently with the proprietor of a large photo-engraving establishment he mentioned his need for more help, so having in mind one or two good operators we suggested them.

Toward one of them he expressed himself in this way: "So and So is too old," and yet we knew full well that this man was in his prime, and that technically he was one of the best operators in the country, and humanly speaking had many years of good work before him. Added to this he was a man who could be depended upon to be at his post punctually and constantly, and knowing all this we asked our friend why this man was too old? "Well," said he, "it is in this way. You know the kind of business we do. You also know what competition we have to contend with, and we cannot therefore afford to have in our establishment anyone who is too old; by 'too old,' I mean, too old to learn." A man may be the best operator in the world and yet be useless to us; he may be wholly wanting in adaptability. For instance, we want something turned out in a hurry; take the job to the "old" man and he tells us it cannot be done until some requirement, necessary in his opinion, is met. The customer cannot wait and we lose the job. But on the other hand, had we taken it to the "operator of the day," he don't care a continental which thing comes first!—it is all the same to him as long as he gets his salary on Saturday night, so he stops the work he is immediately engaged upon and turns out that which we are in a hurry for. It may not be technically nearly so good as the work which the other man would have turned out, but it is OUT and we get our money. You may say, Why not make the "old" man do the work? For this reason: You know how a man works when he is forced to do something which he doesn't wish to do. First of all, he gets sulky, which is provocative of profanity, and then the "old" man gets on his dignity, puts on his coat and walks out of the door, leaving you "in the soup," with lots of work on



CATALOGUE COVER FOR COPELAND & DAY.

*NOTE.—On another page of this issue Mr. Willis conducts a department of notes and queries pertaining to process engraving, to which the attention of interested readers is respectfully directed.

hand and nobody to do it. In the modern photo-engraving factory, where a vast amount of work must be turned out in order that a fair dividend may be paid, a great deal of rough language is used and there is no time to be consumed in waiting and considering somebody's dignity. They would much rather have somebody without the dignity who would get out the work quickly, even



Character Head, by Otto Stark.

if there are dots in the shadows of his negatives, which, as we all know, can be painted out on the plate.

We know that the above is true, but we also know that such methods tend to a very average class of work. It is all very well to say it is as good as another's; but that is a poor argument, and we are exceedingly sorry for the sake of photo-engraving to note the present trend of matters in this direction.

In ordinary commercial photography there are two classes of work which pay. First, high-class work with high prices; and second, cheap work and lots of it. The medium never has paid and never will.

The medium class demand almost as much work upon their photographs as the high class, but they don't want to pay for it, thus leaving a small margin for the photographer.

The high-class man can afford to put plenty of time on his work, and the cheap man puts on no time at all, so that the latter makes the best average of profit. So it will be in photo-engraving. We know of certain high-class firms who charge good prices and turn out a high class of work, and we know of other establishments where the prices are almost anything you will give, and where the work turned out is only fair to middling.

Going back to where we started from, namely, the subject of age, we would advise men who have reached a certain age who are able to turn out first-class work, to apply only to high-class firms for situations, and not to apply to the modern factory; for, supposing them successful in their application, they will not remain long in their position, and no matter whose fault it is, every time a change is made a chalk mark is put up against them, and it is harder to get employment commensurate with their capabilities.

If a man has reached the age of crankiness, he had better remain in one place and let the crank rust rather than go from place to place and thus keep the crank bright by constant use.

Written for The Inland Printer.

ESTIMATING BEFORE AND AFTER.

by leon hornstein.

THE printer who would be most likely to get to the front under ordinary conditions is the one who can place an estimate of cost of a job "before taking" alongside of an estimate "after taking," and have the two tally in all their details.

Figuring out the cost of work *after it is done*, is second in importance only to charging it up. The man who does it is in most cases a successful business man. The man who fails to do it usually falls far behind his competitors, and wonders why it is that they can lead him such a race.

Many printers, after years of experience, are unable to arrive at the cost of work even approximately, simply because they have relied on their judgment in preference to the more scientific methods which could be employed. The practiced eye can readily determine how much time *ought* to be consumed on a job, but who can say how much time is actually spent, unless he informs himself from day to day and from week to week as the jobs pass through the office?

In order to make an intelligent comparison of cost as estimated when the job is taken, and actual cost it is necessary to have an estimate blank, which should invariably be used when figures are given. This blank ought to specify the different items which go to make up the job, and the estimated cost of each of the items should be put in its proper place on the blank. Such details as quantity and quality of stock, number of ems to a page, number of electrotypes, number of impressions, etc., should be put down.

It is not of so much importance that this blank should be perfect as that it should be accurately

filled out and filed away for reference. A committee, appointed by one of the associations of printers of this city to prepare a uniform blank, after laboring for some time, finally came to the conclusion that a blank suitable for all offices would be too large, and while this committee submitted such a blank, it suggested at the same time that each printer should select such portions of it as were suited to his business, and discard the remainder. The blank shown below has been in use for several years in one office and has been found well adapted for this purpose in that office. It is given here merely as a suggestion. It is possible that nearly everyone who desires to copy its main features can find some little detail where he can improve on it and make it a little more suitable for his own purposes.

Chicago..... .....*189*....

For.....

.....

Job .....

.....

Stock .....*X*.....*lb*.....						
.....*X*..... "						
Cover .....*X*..... "						
.....*X*..... "						
Composition, ...*ems to p*.....						
.....*hours to p.* @						
....						
Electrotyping.....						
....						
Presswork,.....*forms* .....*imp*.....						
..... " ..... "						
Ink						
Binding.....*Folding*						
.....						
Gathering.....						
Stitching						
Covering.....						
Trimming						
....						
Tableting ..... *tabs*						
Ruling						
Numbering						
Perforating.....						
.....						
....						
TOTAL.....						

The feature of this blank which has made it better than many larger and more complete ones now in use is the division into three columns. These columns can be used in various ways. If several different quantities are to be bid on, the columns can be used for the various quantities. Sometimes it is necessary to figure on a different number of pages, the quantity remaining the same, when the columns can be used for that purpose. If the job calls for estimates in one or two colors the columns will also be found useful. Thus it will be seen that these columns can be used wherever more than one figure is required on a job by simply heading them with appropriate headings.

A blank of this kind, carefully filled out for every job, will be found of immense value in all printing offices. It will show at a glance exactly what was figured on, no matter how long a time has elapsed since the estimate was given. The details entered at that time will be found useful when the job is received. It will not be necessary to rack one's brains trying to think of certain items, in order to make sure that the job as ordered is the same in all particulars as the one figured on. In this respect alone an office is frequently saved a loss by the proper use of such a blank.

In order, however, to get all that is possible out of this blank, it is necessary to supplement it with a suitable job ticket.

Space in the present issue will not permit any extended remarks on this job ticket. This will be taken up at greater length in a subsequent number.

Suffice it here to say that this job ticket should contain all the essential elements of the estimate blank, room for special instructions, and space for the time of all hands employed on the work.

It is not essential that the workmen should themselves enter their time on this ticket. In fact it has been found that a much more accurate record of time actually put in on work can be obtained if, instead of workmen entering their time on the tickets, they are required to account for all their time on a separate record. The work of entering the time for a particular job on the ticket would in that case have to be done in the counting room, but the results would be by far more certain.

The job ticket thus containing all the information necessary, it is but the work of a few moments to figure out the cost of the various items. A comparison with the estimate blank will then prove both interesting and instructive. Men of the greatest experience find very often that there is a frightful variation between the two.

That, however, is the very thing we are trying to discover. There are thousands of jobs printed every year at prices that would not be duplicated if the actual cost were examined into in this way.

This figuring out cost after the work is done may seem to many like a great waste of time, but nothing pays so well in a printing office as system and close attention to details. Besides the experience which the man who does this figuring gets from it, it is of incalculable value. If he is so constructed that he will learn from experience, he will become such an adept at figuring that the jobs on which money is lost will approach the vanishing

point. The employing printers of Chicago within the last year made a very exhaustive study of the cost of working presses, compositors, etc. One of the most remarkable features of this investigation was the fact that the men who labored on the committees were frequently amazed at their own figures and went over them again and again to verify them. These men were practical men with long experience, whom you would least expect to be surprised at anything of that kind. Everyone admits that the printing business, like the learned professions, cannot be completely mastered. There is always much more to learn.

Several valuable books on the cost of printing have recently been issued which summarized a great deal of the experience obtained by close application and businesslike methods. These books will be found instructive, but it is impossible to cover all the points that arise in a work of this character. They show, perhaps more clearly than can be done in this brief article, the necessity for adopting a system as outlined above.

Written for THE INLAND PRINTER.

TEMPERANTIA.

BY BERKELEY UPDIKE.

IF there is at the present moment one tendency which, above all others, seems paramount in almost every department of modern life, it is the love of singularity. It is an evil which is showing itself in all sorts of curious and unhealthy ways, and whether or no it is the result of an exhausted vitality, manifesting itself in abnormal phases, which are merely symptoms of disease caused by the rush and hurry of modern life; or whether it is the result of an excessive competition which drives men into productions which they themselves recognize as insane (in the sense of being unhealthy), I should scarcely feel competent to decide. At any rate, whatever the cause may be, this love of singularity is seen in our literature, in our art, in our individual opinions, and in (what I am old-fashioned enough to believe is often the result of belief) our conduct.

Take, for instance, the literature displayed in our bookshops, in the bookstalls of the railway stations, in the thousand and one places where light literature is for sale. Even the very titles of many of the volumes are of a nature which would not have been tolerated ten, nay, five years ago. It is not that people wish to be more sensational or indecent in this age than before, but apparently they are driven to sensationalism and indecency because that is the only thing left which startles an eye and mind already jaded and worn-out with a multitude of impressions and sensations. The love of the extreme, the purchase of the extreme even at the expense of the ridiculous — this seems to be the prevailing vice. But to be heard of, and to be heard of at any cost, is a mania that has very much in common with that of the person who, to attract attention, parades the streets dressed in a red flannel costume, with peacock feathers in his hair. This is only an extreme method of attracting public attention. To be sure, a promenade of this sort may end in a summary departure to a suburban estate where a large retinue of servants supplies the needs of an extremely miscellaneous house-party. If the servants are called "keepers," and the estate has a name famous in the annals of lunacy, it probably does not, at the moment, incommode the visitor.

If we are able to notice this tendency in literature, it is also true that we are beginning to notice it in decoration; and in decoration in that relation which most interests the readers of THE INLAND PRINTER — namely, as applied to printing — this tendency is obvious. As much there as elsewhere we find that, beginning with an effort to be striking, we end by becoming ridiculous. A few clever men have undoubtedly contributed much to the better understanding of decorative work in relation to the printed book. But although they have, on the whole, been successful in what they have tried to do, they might better never have been born than cause others to offend so strikingly as many at the present moment are doing. In printing, above all things, there seems just now to be a foolish affectation — the affectation which places a line of type at the side because it would be natural to have it in the center, and in the center because most persons would expect to find it at the side. This appears to be the sum and substance of an enormous amount of printing which is intended to be delightful because unexpected and surprising. Indeed, we must admit that although after a while it ceases to become unexpected, surprising it will always remain!

Let us select one of many instances — the application of (what is in itself) an excellent rule, to use one font of type for one book. This *may* be done with good effect; but we see it carried out in fashions which were never imagined by the old printers whose custom it was. The whole style of writing is today changed; and it must be said that the persons (however skillful) who have endeavored to print, for instance, a conversation without anything to mark the different paragraphs except an ivy leaf, or some such ornament, have not, as a rule, produced a particularly intelligible or happy effect. There is a suitable use of one font of type for a book, but the book must be so constructed in literary form as to allow of such treatment. In other words, the rule does not apply at all times and in all places; but unfortunately there seems to be an idea that it is of universal application.

Now, printing of the sort introduced by Mr. William Morris, and the principles of which he so thoroughly understands, will not probably perish

from among us. But it is greatly to be wished that persons who have not laid hold of the principle on which his books are printed would not attempt to imitate him. Elegant and suitable as is the simple printing as practiced by him, it is full of dangers for the untrained, who adopt the style set by him as a universal panacea for all difficulties in printing. Anyone who has worked at all on such lines will find after a while that he has lost the delicate sense of proportion of types; his "eye" is gone. And it is with an infinite sense of relief that, laying aside such imitations, we study the lighter, more delicate printing, such as is shown in books printed as Whittingham printed at the Chiswick Press. At the present moment I should advise a thorough study of some of the best examples of Pickering's books — such as the 16mo Vaughan, the octavo George Herbert and Sir Thomas Browne, the charming little "Approach to the Altar," by Bishop Ken, in Whittingham's work, and in the work of today, the delicate, studied arrangement which may be seen in the best of the Century Company's title-pages, and in the clever and careful bits of minor printing arranged by Mr. Frank E. Hopkins, of De Vinne's. This will be the best possible corrective for those who believe that the last word has been said by the introduction of recent styles. For while it is not necessary that the perfectly uninteresting pieces of "straight" typework should be continued, there is a *via media* between the extreme so-called æsthetic printing now in vogue and the hackneyed printing of ten years ago.

Work on the lines of Whittingham and of the Constables requires infinitely more knowledge, infinitely more patience and infinitely more taste than the "extreme" work. There are, indeed, very few persons who have the patience to work out such problems. But in the present rage for striking forms, for bizarre and odd decorations, in themselves without sense, and doing nothing more than surprising the eye, it may be of some service to point out the saner, healthier, more Anglo-Saxon and more thorough methods of composition, which will never "go out" and which cannot be superseded. This recent revival has taught us much. It has shown us the beauty of a page of type which has color and compactness. The old work on which the revival is based, and the modern work, when well done, is, and always will be, beautiful and admirable. Underlying it there are rules, and these rules can be stated. But in the kind of work against which this paper is a protest, there are no rules, no law, no order; the public has had enough of ugly oddity, and the tide is turning to more normal things.

A great deal is said about what we are to do at the beginning of the next century, but probably by that time the simplest, newest and most original thing left us will be a good digestion, a healthy mind, an ordered life and a sincere conviction of the chief truths of the Christian religion, with as much innocence as the last five years of the present century will have spared us. I believe that as this will be true in general of life, that it will be true of printing — that at that happy time we shall print rational books, expressing healthy ideas in a normal manner — that being the most daring form of originality which the twentieth century can conceive. Fashion and sense will for the moment go hand in hand, and I can but appeal to all persons who wish to hasten this millennium to practice that temperance and self-restraint which are, whether in art or conduct, the only "tendencies" which finally survive. On all sides we begin to hear notes of protest at the vagaries which beset our modern life. These vagaries will perish. If in the art I care so much for I can aid one single affectation in perishing the sooner, I shall feel that I do not write in vain.

BOSTON, March 10, 1895.

Written for THE INLAND PRINTER.

ELECTRICAL PICTURE-MAKING.

BY C. F. BATCHELDER.

THE recent invention of Mr. N. S. Amstutz, of Cleveland, Ohio, whereby a more or less perfect impression of a photograph may be transmitted by means of a varying electric current, is made the subject of an article in a late issue of the *Scientific American*.



No. 1.

SPECIMEN RESULT OF EXPERIMENT IN ELECTRICAL PICTURE-MAKING.

While neither the idea nor the mechanical method employed is entirely novel, the results achieved by the "Amstutz Electro-Artograph" are somewhat in advance of previous efforts in the same field, and are worth studying as a new

application of the telephonic and phonographic idea. Briefly described, the process involves:

First. The making of a washout gelatine film, by means of photography, from the original picture.

Second. The fixing of this film upon a revolving cylinder, upon which rests a point attached to one



No. 2.

SPECIMEN RESULT OF EXPERIMENT IN ELECTRICAL PICTURE-MAKING.

end of a lever, said lever traveling from end to end of the cylinder as it revolves, in a manner similar to that of the phonograph, the point thus traversing its entire surface spirally.

Third. The production of varying intensity in an electric current by means of the vertical motion of this lever, said motion being caused by the elevations and depressions in the film attached to the cylinder. The method of varying the intensity of the current is the original point of the Amstutz machine.

This fluctuation of the electric current actuates correspondingly the motion of another lever at the other end of the wire at the receiving point. This lever also rests over a revolving cylinder and traverses it in the same manner as did that at the sending end. This second cylinder is coated with wax similar to that of the phonograph. As the lever rises and falls it cuts a line, by means of a V-shaped point attached, to a varying depth, which results in the production of a line engraving of the original picture in wax.

The accompanying pictures are said to have been engraved in three minutes after the machine was ready for business. Nothing is said, however, about the time required in the preparation of the preliminary film, nor the respective location of the sending and receiving instruments. As in previous efforts in this direction, the points which may render this machine impracticable for actual service in a news direction are the time required to prepare the original negative and relief film, and to make an electrotype printing plate after the image is transmitted. This figures in hours—and only minutes and seconds are taken into account where telegraphic service is to be considered. Secondly, the extreme difficulty of securing precise synchronizing action in cylinders and levers many miles apart, through the uncertain action of an electric current.

The pictures produced are of course crude. But unless they could be much improved, they would be of no value for ordinary illustrative or artistic purposes. In their present form they would be of no value in newspaper illustration, which makes little if any service of tints. Sharp outline cuts, in bold black and white, are the desideratum. Mr. Amstutz's cuts would be indistinguishable blurs in even the best printed of modern newspaper pages, and it is difficult to see how by his method they could be much improved.

There is presented in this connection two results from experiments in the same line made some years ago in Chicago. In this case only a direct and unvariable current was used. The principle upon which the sending and receiving instruments were operated was virtually the same as that of Mr. Amstutz, only a flat plate was used instead of a cylinder. The original picture was a drawing instead of a photograph. The same



REPRODUCTION FROM ORIGINAL TRACING USED IN MAKING SPECIMENS NOS. 1 AND 2.

objections operated in this case which may apply to the present experiment.

Elisha Gray's telautograph appears to be the most practical so far of all machines invented for this purpose. And that the telautograph, which has been perfected and in operation for some years,

has not been commercially applied to this purpose to any appreciable extent, would appear to indicate either that the electric current cannot be depended upon for precision in this regard or else there is not a sufficient benefit to be derived from its use in this direction to warrant its application to modern illustrative purposes. A daily paper speaks of the possibilities of the "electro-artograph" for detective purposes. Its practical usefulness even here



REPRODUCTION FROM THE "SCIENTIFIC AMERICAN" OF AN ELECTRO OF A PICTURE MADE BY THE AMSTUTZ ELECTRO-ARTOGRAPH.

will, in my estimation, be found to be very small. The results would be of the nature that has followed the use of collotypes made by some houses, of which the London *Photogram* tells. A murder had been committed in a busy northern town, according to the *Photogram*, and a number of collotype portraits of the murderer were rapidly printed and circulated among the chief police centers, in the hope of securing an arrest. The surprise of the chief of the detective department may be imagined upon receipt of the following message from an office in London where six of the portraits had been sent: "Have arrested five of the wanted men, and have every prospect of securing the sixth before night."

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

DURING the five weeks which have elapsed since my last letter, some fifteen patents relating to printing have been issued by the government. Among the devices patented, several will probably prove of more than ordinary interest to your readers.

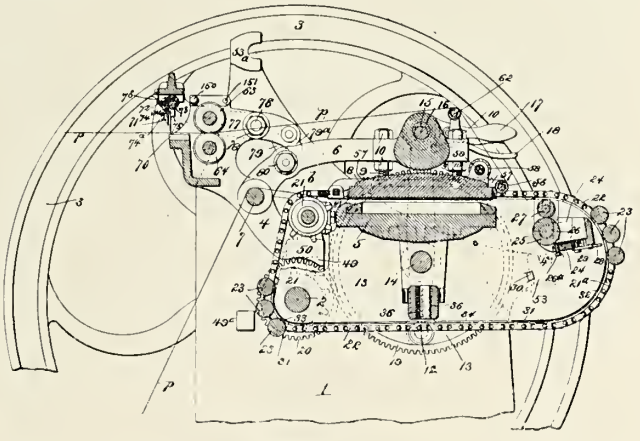


FIG. 1.

Fig. 1 shows a section of a printing press invented jointly by William M. Gerkey and Augustus Mayerhoff, of St. Louis, Missouri. It is adapted for operation, with slight adjustment, in either horizontal or vertical position, and for either endless roll, sheet, card or other printing. The form bed is carried by a pivoted frame, while the inking apparatus, the platen and its accessories, are mounted to turn upon the fly-wheel shaft to an extent of ninety degrees from horizontal to vertical position, or vice versa, and to be locked in either position for printing.

Fig. 2 shows a perspective view of a machine for manufacturing tape controllers for composing machines. It was invented by Frank A. Johnson, of Philadelphia, Pennsylvania, and assigned to the Tachytype Manufacturing Company, of Minneapolis, Minnesota. A series of impressions are punctured in a strip of paper and then the strip is fed to a composing machine in which the type corresponding with the impressions are automatically composed. The most important feature in the present device resides in the means

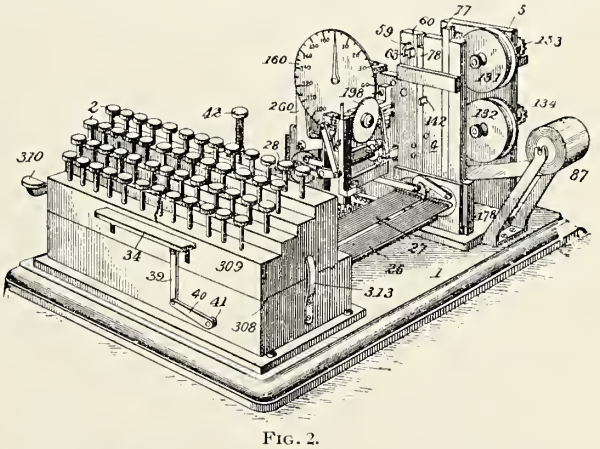


FIG. 2.

for producing characters in the strip which will cause the proper spacing of the typesetting apparatus to produce an accurately justified line of type. The patent covers broadly the producing of a justified controller strip.

The printing form shown in Fig. 3 was invented by William B. Hamilton, of Toronto, Canada. The bed or base is composed of ground cork and oil rolled to a perfectly even

thickness; this being thought superior to wood, millboard or sheet rubber. The type receptacles are forced down in whatever fanciful position desired into this soft bed and are secured in place by prongs or flanges.

The bracket or support for type cases shown in Fig. 4 was patented by Samuel Stephens, of Somerville, Massachusetts. It is designed to support three or more cases and a galley at once in such a manner that each of them shall be readily accessible. The supporting ledges are so arranged that it will be necessary to move only one of the cases to gain full access to all of them. The shifted case remains at the same angle throughout the movement.

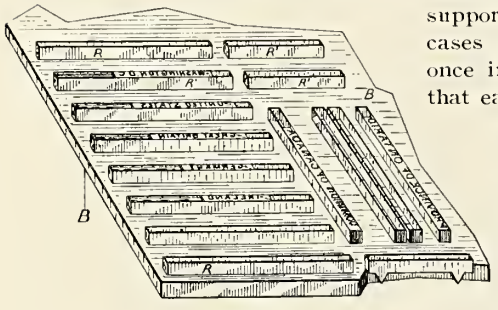


Fig. 3.

Fig. 5 illustrates a machine for feeding sheets of paper. The inventor is John H. Knowles, of Philadelphia, Pennsylvania. The sheets are set up endwise in the holder D′, which has a curved front and an inclined bottom. The outermost sheet of the pack is withdrawn from the lower edge of the holder. First a reciprocating frictional finger forms a buckle or pucker in the forward end of the sheet adjacent to one of its corners, then a blade passes along the entire edge of the sheet completely separating it from the rest of the pack, and finally the sheet is withdrawn and delivered in accurately registered condition.

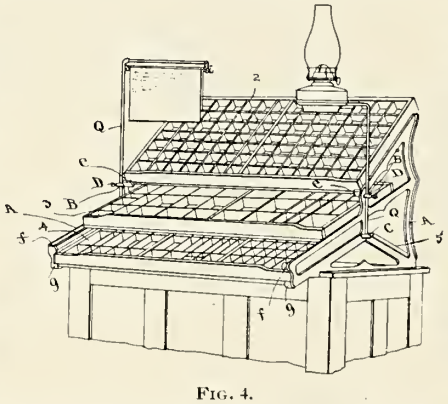


Fig. 4.

Another patent for paper-feeding devices was granted to Frederick Hayer, of Liverpool, England. With this apparatus the sheets are laid flat upon a table and are fed from

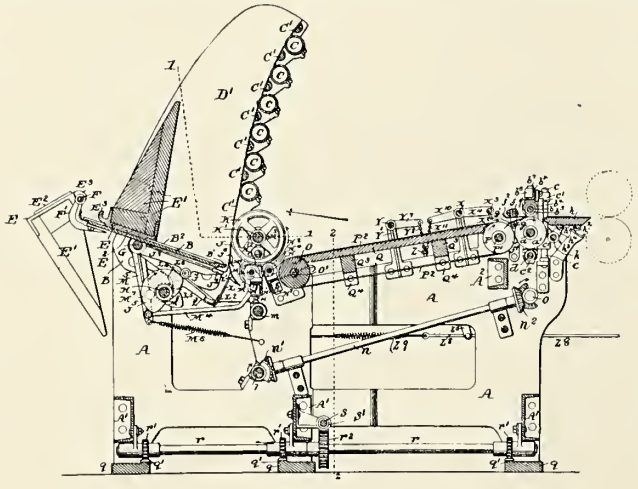


Fig. 5.

the top of the pile. The sheets are separated so as to be taken one by one by means of a diagonal blast of air acting upon the edges and corner of the pile. The sheet is first lifted and then given a backward movement, and finally an intermitted upward and forward movement to the conveying mechanism.

The patent granted in December, 1894, to H. B. Cooley, J. M. Noble and J. E. Zevor, of Hartford, Connecticut, for

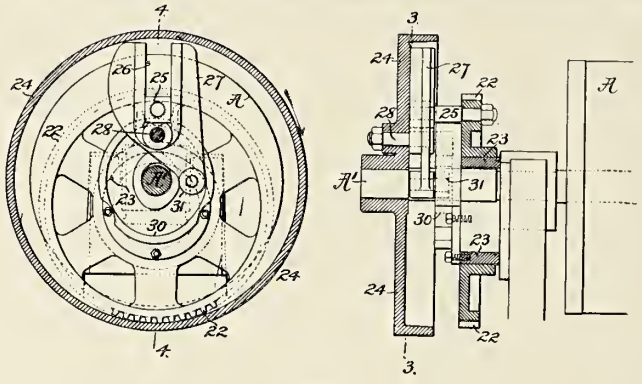


Fig. 6.

paper-feeding mechanism, has been reissued with amended claims. A reciprocating suction pipe passing beneath the sections of the upper feeding roll separates the bottom sheet from the pile and carries the same to the feeding rolls. With this feeding device the paper can be replenished without stopping the machine.

A paper registering machine was patented by Talbot C. Dexter, of Fulton, New York, and the patent assigned to the Dexter Folder Company, of New York city. The sheets are fed from the feed board to the folding machine by endless tapes, and after being delivered to the folder are automatically registered laterally by electrically controlled means somewhat similar to that shown in a patent granted to the same party some three years ago.

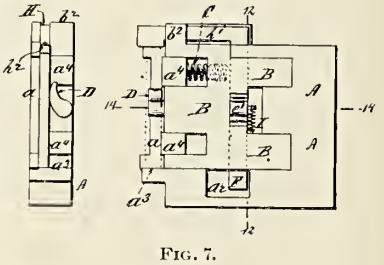


Fig. 7.

A patent was granted to John R. Rogers, of Detroit, Michigan, and assigned to the Rogers Typograph Company, covering a "Machine for Making Printing Surfaces." It relates solely to mechanism for assembling in a line a series of dies, from which either a cast may be made or an impression in soft metal taken. Matrix or type carrying bars are loosely carried upon the endless moving belt, and means are employed for holding the bars stationary while the belt is in motion. The belt serves both to assemble and distribute the bars.

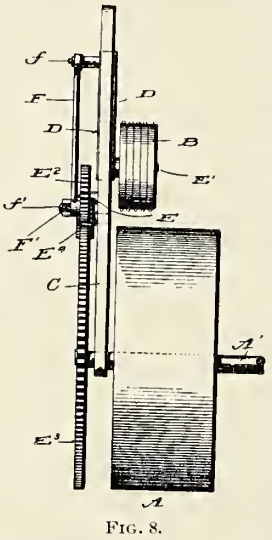


Fig. 8.

Charles Potter, of Plainfield, New Jersey, invented the gearing for driving cylinder printing machines shown in Fig. 6. The object is to drive the bed and cylinder at the same speed. The cylinder-driving gear is mounted eccentric to the axis thereof and pivotally connected to the cylinder is a slotted arm engaging a stud upon the gear, while a cam rocks the arm on its pivot as the parts revolve. This secures perfect uniformity of surface speed, and compensates for the peculiar motion derived from the crank.

Fig. 7. shows a carrier for type-distributing machines invented by Louis K. Johnson, of Brooklyn, New York. These carriers receive, hold and convey the type until

removed by suitable type-selecting mechanism. In the practical operation of type-distributing mechanism of this general form, it has proven to be extremely difficult to prevent the type rising in the carrier, owing to the jar of the machinery. The present invention is intended to obviate this difficulty, as the types are positively prevented from rising and are at all times held with their feet resting against the frame. The

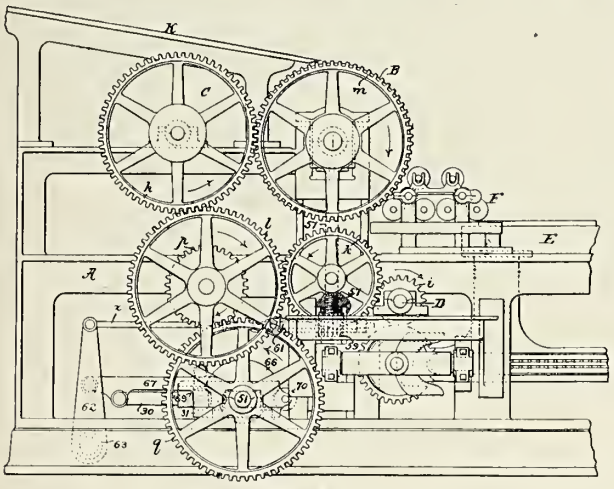


FIG. 9.

holders act automatically to grasp and hold the type as distributed in the carrier, and also positively eject them into their proper channels.

In Fig. 8 is shown a numbering attachment for printing presses, invented jointly by Edward A. Henkle, of Philadelphia, Pennsylvania, and Edward P. Teal, of Upper Darby, Pennsylvania, and assigned to the Globe Ticket Company, of Philadelphia, Pennsylvania. It is particularly intended for use upon ticket-printing machines for impressing numbers or other characters in series upon individual tickets.

The printing press shown in Fig. 9 was invented by John Brooks, of Plainfield, New Jersey, and assigned to the Potter Printing Press Company, of the same place. The



FIG. 10.

object is to provide means whereby the movements of the cylinder or cylinders to and from the plane of impression may be temporarily dispensed with or rendered inoperative to produce the same effect as the ordinary "throw off" of the small job press.

The only design patent relating to the printing interest is shown in Fig. 10. This patent is for a font of type and was patented by James F. Tenney, of Chicago, Illinois.

MR. CHARLES D. GIBSON is essentially a cartoonist. His work as an illustrator is far from satisfactory. His contributions to Harper's are by no means up to that publication's standard, and the illustrations he has made for Mr. Chatfield-Taylor's new book are simply and pitiably commonplace. So writes Mr. Eugene Field.

DAVID WOLFE BRUCE.

THE April number of THE INLAND PRINTER contained an account of the death of one of the last representatives of a name better known, perhaps, than any other in connection with typefounding interests—that of David Wolfe Bruce. Indeed, it may be said to be *the* last, so far as those interests are concerned, for the branch of the family which had the older of the two brothers who came from Scotland in the latter part of the eighteenth century as its head have not been identified with the business of typemaking since 1821.



David W. Bruce was born in 1824, and was the son of George Bruce, the younger of the two brothers. Up to a few years before that time they had been engaged in the printing business in New York, having established a plant in 1806 that grew to be the largest in the city; but hearing of the progress of stereotyping in Great Britain, the elder brother went to England to learn what he could of the new business, and upon his return they set up an outfit and launched out as the first firm of stereotypers in America.

They would probably have continued in this business, and we might never have known them as typefounders, had it not been for the fact that it was impossible for them to obtain type suited to their needs. There were but two foundries in existence in the country at that time—J. and J. White (now A. D. Farmer & Son), in New York, and Binney & Ronaldson (now MacKellar, Smiths & Jordan), in Philadelphia. These firms were unwilling to do anything that would help along the new industry, looking upon it as being detrimental to typefounding interests, and, therefore, declined to furnish to the Bruces type with the high shoulder necessary to successful stereotyping. This forced upon the latter the necessity of making their own type if they wished to place their business upon a firm basis.

A firm by name of Starr Brothers was about to establish a typefoundry, and the Bruces made overtures to them which ended with their taking up the project and carrying it to a successful issue.

They sold their printing office in 1817, one part of it passing into the hands of a printer by name of Daniel Fanshaw, who is said to be the first person to make a fortune at the printing business in America; the other led a variable existence, finally coming under the control of Douglass Taylor, a well-known printer of New York, now located at No. 8 Warren street.

In 1821 David Bruce retired from the firm, and about this time the stereotyping feature of the business was abandoned, and typemaking was taken up in earnest.

The subject of this sketch became connected with his father's enterprises when he was yet in his early teens, and continued until the latter's death, twenty-five years later. He was one of four children, only one of whom ever married, and it is her grandchildren, a boy and girl of youthful age, who will inherit the large fortunes of Mr. Bruce and his three sisters.

The business was carried along under the management of Mr. Bruce until a few years ago, when it was transferred by him to three of the men who had been associated with him in its management. Mr. Bruce was independent and conservative in his business relations, a policy that he pursued without deviation, and which was made possible by a considerable income derived from other sources. He always evinced a warm interest in everything typographic, and many incidents are related of his generosity to members of the craft and to worthy charities generally.



THE WOMAN OR THE VASE?

Half-tone engraving from photograph by
FRANKLIN ENGRAVING AND ELECTROTYPING CO.
341-351 Dearborn street, Chicago.
Duplicate plates for sale.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

DISCREPANCY IN TYPE STANDARD.

To the Editor: NEW YORK, April 17, 1895.

Possibly this may interest you. It was a hint to me that the best of rules are not without exceptions. Both were well-known makers.

A discrepancy was noticed in measuring and the type measures in use were compared. It was found that while the agate, long primer, small pica and pica measures were the same, the nonpareil, minion, brevier and bourgeois varied from ½ to 2 ems in a hundred. B. O.

FROM FRANCE.

To the Editor: PARIS, France, April 1, 1895.

Since a few years the excellent practice has been extending in France of holding typographical contests between printing offices in a city, or of a region. It has been the natural sequence of the kindred trials of emulation between apprentices. These competitions rarely embraced that "racing calendar" of so many ems an hour. The competitive idea has now advanced a stage. The proprietor of a technical publication in Bordeaux invites competition, not only from French, but Belgium and Swiss printers, for a design suited for a college diploma or a professional certificate, and comprising about a hundred words. Money prizes will be given, and fifty copies of each model must be sent in. The competitors are left free as to choice of ornamental designs, type, size of paper and width of margin; the inking may be in colors or black. Any English printing office with a font of French type could enter the lists and stir up the French ring by some lively styles and faultless machining. Why not organize a truly international contest of composition and finished work by printers? A hint to enterprisers. The annual meeting of the Federation of European Journalists will be held this year at Bordeaux, some time about the close of August; there will be large attendance of newspaper proprietors, independent of editors. Why not organize a collection of specimens of typesetting, by hand and by machine, with cost of type? Samples of paper could there be added, accompanied with tariffs. I feel orders would be booked, at least for novelties in printing plant.

Under the direction of the head manager of the professional schools the paper industry holds an annual competition among its apprentices; the latter, of both sexes, are divided into categories, following their years of apprenticeship, and execute the specialty of work in paper and cardboard that is ultimately to be their trade; they bring with them their own materials and instruments of work. Concurrently there are other contests taking place between young engravers, sketchers and designers. Any real talent that shows is certain to be noted and remembered by employers. All these outlets of active progress are deserving of success.

No period in the history of printing, paper manufacturing and bookmaking is so poor in authentic archives as that between the fifteenth and eighteenth centuries. It is the "Encyclopædia" of Diderot and d'Alembert which forms the first exact document on the arts and industries of the last century. In order to take stock, as it were, of what is ancient, peculiar, and perhaps hidden in connection with printing and books, the city of Limoges, under the auspices of the Archæological and Historical Society of Limousin—one of the old provinces of France—will hold during the summer an exhibition of loans: books, manuscripts, etc., culled from the libraries of the old and residential families of the realm. Some good finds and curios may be expected.

The printing trade in general continues to be rather flat; many offices have to reduce the weekly total of working hours. The federated typos of Paris have fixed $1.60 instead of $1.40 as the salary for substitutes employed on journals during Sundays and fête days, while limiting the maximum of 1,600 letters per working hour. Until publishers have completely worked off their glut of books, and which is being slowly done, there can be no healthy revival in the printing trade. A rival journal to the *Figaro* is announced to appear in the current of the month, it cannot be said that the "want is long-felt"; a company journal, to compete with the *Figaro*, must have as unlimited a command of cash as Mr. Astor's *Patt Matl Gazette*. Now, newspaper enterprise in France has not soared, as yet, to that height. Shorter articles and a greater infusion of new blood are required in the *Figaro*, and were it to reduce its price from 3 to 2 cents, its sale would go up by leaps and bounds, because it is old-established and has extensive connections. The paper trade is anything but brisk; wood and straw pulp are pulling down prices and lessening the demand for superior qualities.

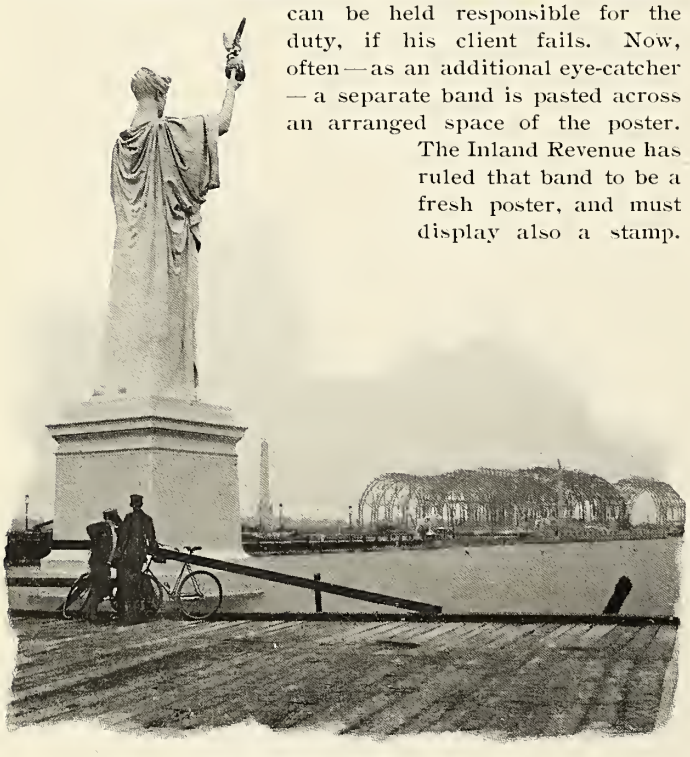
Pascal observed that, if Cleopatra's nose had been a little bit longer, or a little bit shorter, the face of the world would have been changed. The Society of Authors, or *Gens de Lettres*, in their recent general meeting, displayed a good deal of envy, hatred and all uncharitableness toward Emile Zola, by electing him not first but twelfth, as member of the governing committee; that is, ranked respectable, but in point of talent with inferior writers above him. The result of the vote was received with stupefaction and exclamations of "Shame!" For Zola the incident was amusing; he has had to confront greater rebuffs than that; he has the consolation to know—apart from the nature of his books—that with the foreigner his name symbolizes the literary talent of France. And as for his novels, it is useless recording the number of editions they have passed through. But mark the appearance of Nemesis. The general assembly, that elected the committee of twenty-two members, saw the next day their own elected committee unanimously nominating Zola president of the society! What flux and reflux. The Academy played battledore and shuttlecock in its day with the candidateship of La Bruyère, and the National Society of Artists morally blackballed Meissonier, by declining to elect him a *de facto* member of the jury for awarding prizes at the Salon, which led ultimately to a split between the knights of the easel, and the promotion of a second National Society of Painters. Zola may be excused indulging in a second laugh: the Academy also resolved to make its "*niche*" to the eminent writer. Led by the "perpetual" secretary, M. Doucet—for with an association of "immortals" that functionary must follow suite by being "eternal"—Zola's application for admission was blackballed. Camille Doucet has just died; he was not a grand *littérateur*, but he was an Academician, and Piron could not boast of that. Like charity, academician covereth the multitude of sins. By his will, M. Doucet directs that one of the pall-bearers shall be the president of the Society of Authors, who is none other but Zola himself; he will be the great blackballed among his blackballers. Why, that "note" in the funeral cortège is sufficient to guarantee a multitude of sightseers. Two years ago the Institute of Anglo-American Journalists invited a French deputation of confrères to attend their conference at London, and assist at their banquet. Zola and Maquard, of the *Figaro*, were



THE WORLD'S FAIR IN 1895.
View in ruins of Machinery Hall, near central dome, looking southeast.

the biggest of the half dozen guns selected. From the first — and I know the intimate history of the affair — Zola, who shrewdly took in the situation, begged the press committee to do whatever they liked with him. The congress, of nearly 2,000 journalists, knew the reputation of Zola, and pardoning him for *Nana*, etc., told him to go and sin no more; but not one in a hundred were aware of Maquard's standing. The latter was *froissé* at being ignored, and much diplomacy was required to prevent his premature return to Paris. But he never recovered from what he considered — but wrongfully — the British journalistic slight. It would not be too much to say it accelerated his death. But it had another consequence: the London oration where Zola was apotheosized as the first of the immortals of French literature, raised a storm of jealousy in the solemn world of letters, and which buffets Zola to the present, as it will up to his last hour.

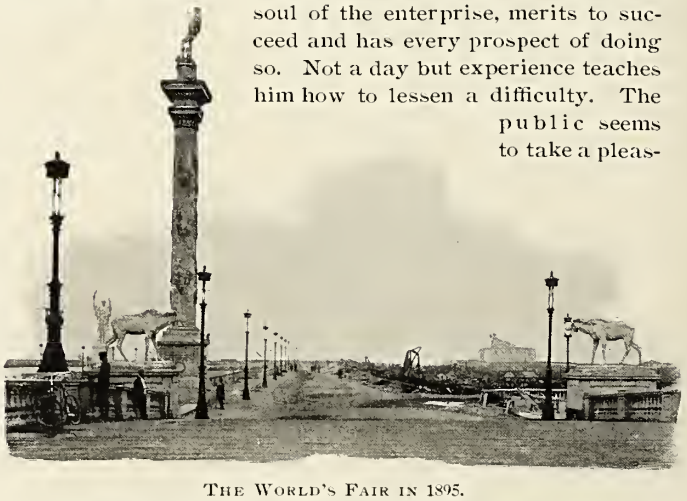
In France, all posters have to be stamped, and the printer can be held responsible for the duty, if his client fails. Now, often — as an additional eye-catcher — a separate band is pasted across an arranged space of the poster. The Inland Revenue has ruled that band to be a fresh poster, and must display also a stamp.



THE WORLD'S FAIR IN 1895.
View looking west from east end of Court of Honor, showing Statue of the Republic, with arches of Machinery Hall and the Obelisk in the distance.

The *Salon de la Rue* — as the mural chromo pictural advertisements are called — are becoming more and more positive displays of solid, artistic skill. "Pal," whom the firm Paul Dupont has spirited away from London to be their next to exclusive designer, turns out remarkably brilliant work, in point of correct drawing, graceful expression of subject, and harmony of colors. One illustrated poster of his, and in four colors, represents a lady descending from her bicycle, just to pencil on a wall the address of the maker — given in large letters below — of the machine, and has so turned her head as to display, not an arch, but a winning, eye-smiling glance, at the presumed observer of her contentment. An American girl sat for the model duty, and never did any wall poster exhibit a handsomer face, lit up with eyes beaming with joyful life. It is the best work M. Pal, who is a Roumanian, has yet turned out; crowds stop to admire it.

The career of the little illustrated *Quotidien* is followed with much curiosity by those who are convinced that the daily press of the future must include colored pictures of actualities. The paper, as time rolls on, continues to improve in the bringing out of the demi-tints that are so difficult to secure. Deputy Castelin, who is the working soul of the enterprise, merits to succeed and has every prospect of doing so. Not a day but experience teaches him how to lessen a difficulty. The public seems to take a pleasure in supporting his work, a large quarto *petit journal* of eight pages, with colored pictures and plenty of black-and-white work besides — for one red cent.



THE WORLD'S FAIR IN 1895.
Looking east from bridge between Machinery Hall and the Agricultural Building. Convent of La Rabida in the distance.

The employment of *confetti* this Lenten season, and also of serpentines or spirals, drifted into a veritable craze. The sale of these pellicles of paper dots, and of more colors than were in Joseph's coat, brought in a little extra money to thousands of shops. At first the stationers appeared to claim a monopoly of its sale till the grocers took it up. The lowest price of the "dots" was 5 cents per pound, and that quantity would suffice to douche a long procession of friends. The serpentines looked very pretty as they were unrolled over the tree tops on the boulevards; with their unwinding, their task was over. The *confetti* carpeted the streets, and fell as soft on the face of the passer-by as snow on the sea. Only one factory in Paris makes the *confetti;* it employs 200 tons of variegated paper per month, and that paper is good and new, and not as the wags say, composed of old newspapers, electioneering addresses and discarded charity sermons. Powerful machines punch out the tiny wafers from layers of paper; the *confetti* is then conveyed by aspiration tubes that blow away all dust, and then the clean article is sacked by machinery. The serpentines or bands are simply rolled like a bobbin of telegram coil paper. In South America the demand for the *confetti* can hardly be met. It is the sole "boom" to record in the paper trade.

EDWARD CONNER.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters of inquiry for replies in this department should be mailed direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

TINTS FOR CHECKS, ETC.—W. S. W., Chicago, asks: "Can you give us a good recipe for mixing tints for printing on checks that will not have that greasy surface?" *Answer.*—The best of tints, for all purposes, except where a gloss is desired, can be made by mixing in the full color a proper proportion of any one of the following: Flake-white, magnesia-white, or medium-strong linseed varnish. In selecting strong colors of ink for making tints for writing papers, avoid those compounded in resin varnish. White inks should be reduced with fine printers' varnish, made from boiled linseed oil. When common white lead ink is used in tints, the tints dry with more or less of a luster.

WASHING ROLLERS WITH BENZINE AND COAL OIL.—D. M. S., Troy, Ohio, writes: "Do the large printing shops in the leading cities wash their rollers with benzine or coal oil? Which is the proper one to use? Will benzine spoil the face of the roller?" *Answer.*—Various products from petroleum, and passing under different names, are used for



THE WORLD'S FAIR IN 1895.
Obelisk at end of south canal, and corner of Machinery Hall. View looking southwest.

washing off inks from printing rollers, including benzine and coal oil. Benzine will injure the face of rollers if used constantly; and it will show this by causing the face of the roller to crack and split all over. Astral oil will be found better than either, and quite as cheap in the long run. Turpentine is the most desirable of all, but it cannot be bought as cheaply as the petroleum products.

BRONZING ON A BLACK SURFACE.—H. W. S., of Pittsburgh, Pennsylvania, writes: "Will you kindly let me know the best manner of applying bronze on a black surface; and, also, the best and most satisfactory ink to use so as to adhere well and not rub off?" *Answer.*—This inquiry is a little obseure in that it does not state the character of the black surface; i. e., whether rendered black by staining and then plating it at the manufactory, or made so with printing ink by the pressman. The best way to apply bronze by hand is to use clean cotton batting to take up and *rub in and on* the bronze powder. Take up the bronze somewhat sparingly—about enough to cover the printed surface—and lightly pass the wad of cotton over the entire surface, so that it deposits a full covering supply on the moist ink size. Then begin a rapid and light motion over the printed work, which will cause the bronze to adhere and brighten up as it is thoroughly rubbed into the ink. Gold size (of a golden color) is



THE WORLD'S FAIR IN 1895.
Looking south from the site of Music Hall and Peristyle. Convent of La Rabida and Statue of the Republic in background.

the best ink for gold bronze. If the stock to be printed upon has been made black by the paper or card manufacturer, it is apt to be too porous or greasy for the ordinary gold size; in such cases the ink should be stronger than usual; a little copaiba, Canada balsam, Venice turpentine, copal or damar varnish, added to the size, will help to insure its tenacity. In such cases bronze powder will not rub off, *if well rubbed in.*

MELTING OLD COMPOSITION.—E. M. P., of Wades, Virginia, asks a very indefinitely shaped question, thus: "How can I melt old roller composition?" *Answer.*—If the composition is not too old; has not been melted too often, and is still fit to be melted again, the way is easy. Simply soak the face of the old roller with warm water; then scrape off, with a knife, the entire face, so as to leave as little of the hard skin as possible. Next strip the roller stock of all composition, and cut up the composition into small squares, or irregular shapes, and throw it into the melting kettle. Fill the outer kettle with cold water, and let the water boil and keep boiling slowly in this until the composition in the inner kettle has been thoroughly melted; then it is fit to be gently poured into the roller mold, which should be ready and warm to receive the liquid composition. Keep up a sufficient supply of water in the outer kettle during the time of melting. If the composition does not melt with this treatment, it is too old and is useless.

TO MAKE COPYING INK DRY.—W. H. W., of Pittsburgh, Pennsylvania, sends a few samples of printing done in copying ink, which verify his remarks about their damp or non-drying condition, for these are



THE WORLD'S FAIR IN 1895.
The Statue of the Republic from east end of the Court of Honor. Ruins of Manufactures and Liberal Arts Building. Looking northwest. The Government Building in the distance.

still, to the touch, as if taken from the press directly after printing. He says: "Can you inform me as to what I shall do while printing with copying ink in order that it may dry quickly? I use Wade's $3 copying ink. It may be too old, as I have had it over a year. I inclose samples of the work with this ink, which were printed about a week ago, and you see they are still damp and liable to be so for a long while yet. It greatly mars the appearance of a neat job to be put up in pads in such a condition." *Answer.*—The paper used in this instance is "bond"—a severe test for any ink, in so far as quick drying is concerned. We are at a loss to know the cause of this lot of ink not drying as it should at this late day—if it ever will dry. Age will detract from the copying properties of copying inks, but they can be revivified by the addition of a few drops of pure glycerine. In the present case we fear that there is too much glycerine in the ink, and this causes it to lay on the surface of the paper in a moist condition and smear when touched, especially so when dampened for the copying press. Try a few drops of old boiled linseed oil, or else a similar quantity of damar varnish or Venice turpentine in the old copying ink left; incorporate any one of these well with the ink.

Half-Tone Cuts on S. S. and Calendered Paper.—B. R. B., of Dalton, Georgia, has sent us a copy of the *Silver Trumpet*, an eight-page journal, on the front page of which appears a fine half-tone illustration, 5 by 7 inches, regarding which he adds: "I would like to have your criticism and suggestions in regard to the appearance of this half-tone picture. The paper on which it is printed is ordinary S. S. and C. book, and the ink is 12-cent news, and was printed on a four-roller, two-revolution cylinder press. Considering the paper and ink employed, are not the results obtained fairly good?" *Answer.*—We will be quite plain with our correspondent, as he is anxious for our criticism on this illustration. It does appear to us that this must be his first attempt at half-tone printing in his establishment; if so, it is commendable; but it is not good. It is not good, because it has not been made ready, by which we mean that it has simply been brought up, all over, a trifle higher than the type which surrounds it; that no overlay has been made and applied to the tympan, by which the various light and heavy tonings in the picture may be discerned; and, finally, that in resorting to extra "squeeze," these have been rendered flat and tame to an inartistic degree. The specimen before us cannot, in any sense, be classed as filling the bill of half-tone presswork, irrespective of the paper and ink used. The paper is smooth, close and well calendered, and fairly adapted for much of the half-tone work done. The ink, also, is of good color and well ground, and apparently of better grade than is sometimes sold at a much higher price. On your next occasion of half-tone printing, make a good cut-out overlay for the cut instead of putting extra impression on it, and with such a fine press you will likely be more successful.

(*Replies to letters received will appear in next number.*)



Permission of "Chicago Record."

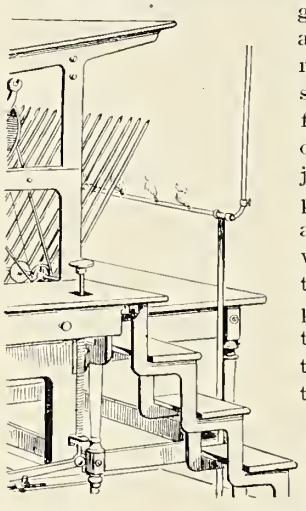
"Lissen, Now, and See What He's Gwine to Do."

METHODS USED FOR EXPELLING ELECTRICITY.

ARRANGED BY WILLIAM J. KELLY.

Electricity in Paper.—A large number of letters have been received from those having experienced more or less trouble by reason of electricity in paper during the late siege of cold weather. As it is impossible to find space to publish the letters, we submit a scheme for taking the electricity out of sheets of paper, sent us by one of the writers, in connection with which he says:

"Electricity in sheets is a source of great annoyance to a pressman, especially when he has a short run that works and turns on the same form, or when he is using the 'jogger,' to find that when the sheets are laid on the fly-table they will not separate. I have used this scheme for several months, and find that it takes the electricity out in every case. Have a gas jet, or, for a large press, a gas-pipe with four or more holes in it, arranged behind the fly, so that when the fly lays the sheet on the table the top of the sheet will pass the flame. It will be found that there is no electricity left—the heat taking it out as it passes the flame."



The gas-pipe may be run up the frame of the press and then under the feedboard, if desirable. This correspondent's suggestion is a good one. It has been found to work admirably wherever applied rightly. The illustration shows the method of attaching the scheme suggested by our correspondent.

One of the writers on the above subject, Mr. F. W. R., of Cleveland, Ohio, interested us to such a degree that we opened up a correspondence with him with the following result:

"Yours of the 22d ultimo to hand. I see that you are interested in my experience in expelling electricity in the pressroom. Your methods are similar to my own in some respects; but, as I stated in my first letter, I have studied out the *cause* and then the *remedy*. Of course, you and I know that the main causes of electricity in pressrooms come from friction in one form and another, besides the cold weather.

"In the pressroom where I experimented I found the following: The presses and the cutting machine were more or less charged with electricity, besides the main shaft and the several belts running from it, one of these being the main belt, which was crossed, and which had more of the current in it than any of the others. This was so thoroughly charged with electricity, that if I held my fingers near it, and was touched by a second person, he would receive a smart shock. I determined to get rid of the electricity in all of the belts that run from the main shaft, as of the first importance, and, to this end, I kept the temperature of the room at about 70 degrees of heat. Here is my remedy: Get a copper tube, of half an inch in diameter, and about the width of the cylinder of the press, and fasten it under the feedboard a safe distance; bore a number of small holes in this, say about a sixteenth of an inch apart (a few more in case it comes near a tape). Connect this tube at one end to the gaspipe by means of a piece of rubber hose (when the job has been made ready), and light up the small jets of gas. Do not let the feeder use a folder to scrape down the sheets as this action produces more or less electricity.

"Now get copper wire, 16-inch size, and connect this with the main shaft (I did this because there was electricity

in mine); then run it to the water pipe nearest to the sink or faucet, where the pipe is damp, and there attach it, by winding it around either of these several times. All grease, paint, whitewash, etc., should be cleared from the pipe where the copper wire is attached that leads to the belts. It is a good plan to attach this wire to both the water and sewer pipes. Find the belts where electricity runs; if crossed, there will be necessarily considerably more of the current; get another copper wire, and run this along as close as possible, without rubbing against the belt, and to about an inch from the end of the wire. Wind this several times (like a spring), then connect it with the one already attached to the water pipe, say about a few feet above where the first wire has been connected, or to this wire where most convenient, and so on until every belt that has electricity in it has been attended to. These wire connections will 'ground' the electric current.

"The paper stock I keep in the pressroom (as I have space for it), and I am careful not to pile it too close to running belts, and also a couple of feet from windows, to escape cold drafts, and one or two inches from walls, so that the warm air may get around it. After following these preliminaries the electricity that had caused me so much trouble gradually disappeared; and up to the present time it has not manifested itself. Before I succeeded in the methods described, I could hardly run one hundred sheets without being annoyed by electricity."

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions and queries of those specially interested are cordially invited hereto and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

REFERENCE BOOKS OF AMERICAN HISTORY.—L. F., Chicago, wants to know in what books will be found a history of the aborigines from 1492 to the present time. *Answer.*—In Drake's "Indian Tribes of North America," two volumes, and in Haines's "The American Indian."

A HISTORY OF THE ALPHABET.—A Philadelphia correspondent wants to know if there is a book published giving the history of the English alphabet, with an account of the origin and development of each letter. *Answer.*—Our alphabet is properly called the "Roman alphabet," not "English." Probably its fullest history is that given in Isaac Taylor's two-volume work, "The Alphabet."

'T IS OR 'TIS?—M. & G., Alton, Illinois, ask: "In using the contraction *'Tis* for *It is*, is it correct style to use a thin space between the *'T* and *is*, or should it be made as one word? By answering this you will decide a dispute." *Answer.*—Usage is so divided that the question can hardly be answered positively, and we are afraid the "dispute," so far as it is indicated, cannot be decided. As a personal preference, however, it may be said that the one who is answering the question is decidedly in favor of no space, but probably the good printers who now use the space outnumber those who do not.

A COPYHOLDER in Chicago who says she is "ambitious to learn," desires to know the correct form of *post-office*, *post-paid*, *post-free*. She adds: "In my reading I find these words sometimes written as one, sometimes hyphened, and again as two words. Proofreaders whom I have assisted, also differ in their practice." *Answer.*—The words are given above in the only form they can ever have on any basis of principle. They, and others of the same make, are not proper in the two-word form, though many people write them so, and the only possible reason in favor of the one-word form without the hyphen is the foolish one that people do not like to use that mark. For $1.25, you can buy of The Inland Printer Company a book that every one ought to read. William J. Rolfe, the Shakespearean editor, says, "It is almost faultless as a discussion of the subject," and the Philadelphia *Item* said: "It should find a place in every school in the land. It is worth its weight in gold."

"GENT'S" OR "GENTS' SHOE"?—C. E. J., Cuyahoga Falls, Ohio, asks: "Does the apostrophe ever come before the *s* in the word *gents?* Our proofreader marked it before the *s* in '$1.50 buys a good gents' shoe, and $1.50 a fine ladies' button?'" *Answer.*—The "word" is an abominable shortening, that may stand for either singular or plural, when it is used at all; it is often used as above, and there it stands for "gentlemen" to correspond with "ladies." The apostrophe is always outside, but merely for the reason stated, in such use. There are other possible uses—bad ones—in which the apostrophe would properly be before the *s*.

SHOULD THE ABBREVIATION "VIZ." BE MARKED WITH A PERIOD?—R. F., Detroit, Michigan: "I understand that the letters viz stand for an abbreviation of *videlicet*, and that the z is a sign of abbreviation in itself. If my understanding is correct, why is the period used after the letters viz as a sign of abbreviation? Is it not unnecessary?" *Answer.*—The period is logically unnecessary, but there is good reason for its use in the fact that it simplifies practice to treat all abbreviations alike. There is no other common use of the z as a sign of abbreviation, except in oz. for *ounces*. In good usage the period has always appeared, and it seems better so than otherwise, for the reason given.

DOES THE WORD "DAGO" COME FROM DIEGO?—X. Y., Davenport, Iowa, asks the meaning or origin of the word *dago* generally applied to Italians all over the United States. A daily paper answers thus: "The word originated in Louisiana, where it at first denoted people of Spanish birth or parentage, but was gradually extended so as to apply to Italians and Portuguese also. It is undoubtedly a corruption of *Diego* (James), a common name among Spaniards, San Diego being their patron saint." All the dictionaries answer the question in the same way, except that they do not specify Louisiana, but say that the word was originally applied by sailors to natives of Spanish America.

"WILL," "SHALL," "WOULD," "SHOULD."—W. A., Chicago, asks for the rule of usage of these words. *Answer.*—A thoroughly satisfactory explanation of usage could not be made without an extended study. Much has been written about these words, and each writer gives an impression differing somewhat from that given by any other. *Shall* is essentially an imperative word, though it is often properly used to express merely determined intention, as if through constraint; *will* primarily expresses subjective volition or voluntary determination in the first person, objective in the second and third persons. *Should* and *would*, in the uses that suggest doubt, correspond exactly to *shall* and *will*. For further explanation, consult the dictionaries. If anything found there is unsatisfactory, write again, and we will try to aid in clearing the doubt. The Century Dictionary says: "The distinctions in the use of *shall* and *will* and *should* and *would* are often so subtle, and depend so much upon the context or upon subjective conditions, that they are frequently missed by inaccurate speakers and writers, and often even by writers of the highest rank."

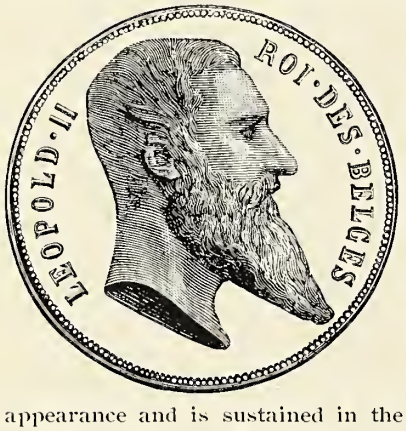
"MOST PERFECT" OR "MOST NEARLY PERFECT."—Detail, Toronto, Canada: "I have had trouble with our foreman because of marking a proof containing the words 'most perfect' to 'most nearly perfect.' I queried the change. I would like to have your authority as an assistance in my controversy." *Answer.*—You did right in querying an expression that you thought was not good,

and should not have trouble because of it. Conscientious work ought to command respect, even if the opinion expressed is not followed. It pays, though, to avoid puristic silliness, and that is about the right term for objection to "most perfect." Of course, there are really no degrees of perfection, but expressions of degree in such cases are fixed in common use to mean "most nearly perfect." Such expressions are paralleled by many other figures of speech, as "a large farmer," when we do not mean that the farmer is large, but that he has a large farm. Funk & Wagnall's Standard Dictionary says, in its "Faulty Diction" department, "Phrases of this kind are common in popular use, and with similar expressions have been employed by Shakespeare, Milton, and other great English writers."

A LETTER from a proofreader in Battle Creek, Michigan, says: "Please find inclosed draft for $2, my subscription to your excellent magazine. I would feel quite lost without its monthly visits. The half-tones seem to be the perfection of beauty in that line. And I specially appreciate the department in regard to proofreading. Being a practical proofreader of about fifteen years' experience, I look with much interest to see how Mr. Teall treats the various questions put to him, and thus far I am gratified to see that my own practice is in entire accord with his suggestions. However, I do not agree with a writer in the January number in regard to the use of the comma between the last two terms of a series. If we should follow his rule, of placing the comma where a pause occurred in reading, methinks we should have as many modes of punctuation as there are different minds engaged in the work. I am thankful that we have a more solid foundation for our principles of punctuation than the whims of the elocutionists — even the laws of the language itself. As long as we punctuate according to the rules of thought, we cannot go far wrong." *Answer.*—It is because "rules of thought" differ in different minds that we do not all agree in our punctuation. The subject will soon be treated at some length in our pages.

WALTER SCOTT AND THE LINOTYPE ANTWERP AWARD.

Some little confusion of ideas has been occasioned by recent advertising of the Linotype composing machine containing facsimile cuts of the medals awarded the company at the Antwerp exhibition. Oblivious of the legend on the medal: "Leopold II, Roi des Belges," many have exclaimed over the conventionalized likeness of Mr. Walter Scott, of Plainfield, New Jersey, on the medal. THE INLAND PRINTER believes Mr. Scott has the advantage of His Royal Highness in personal appearance and is sustained in the belief by the fact that such reproductions of royal features in medals invariably improve on the original. In this case, while we have not a personal acquaintance with His Royal Highness of the Belgians, we have such acquaintance with Mr. Scott, and while the likeness of the medal to the latter is striking, we believe it is no flattery to Mr. Scott to emphasize the fact. However, we reproduce the medal design and leave the consideration of the matter to our readers, with the reflection that the association of the type composer with the press builder seems very appropriate.





A REPROVING TALK WITH DOLLY.

AN OPTICAL ILLUSION.

Mr. R. J. Stein, a New York subscriber of THE INLAND PRINTER, suggests the adaptation of an old experiment to the cuts of the bicycle riders which were published in the January number. Mr. Stein places the illustrations of two





figures as shown, and if the reader will take an ordinary business card and place it edgewise on the dotted line and hold the figures and the card close to the vision, the bicycle rider will appear to approach the flag holder. There is sufficient in the idea to render it useful for the business cards of bicycle makers.

THE STANDARD DICTIONARY.

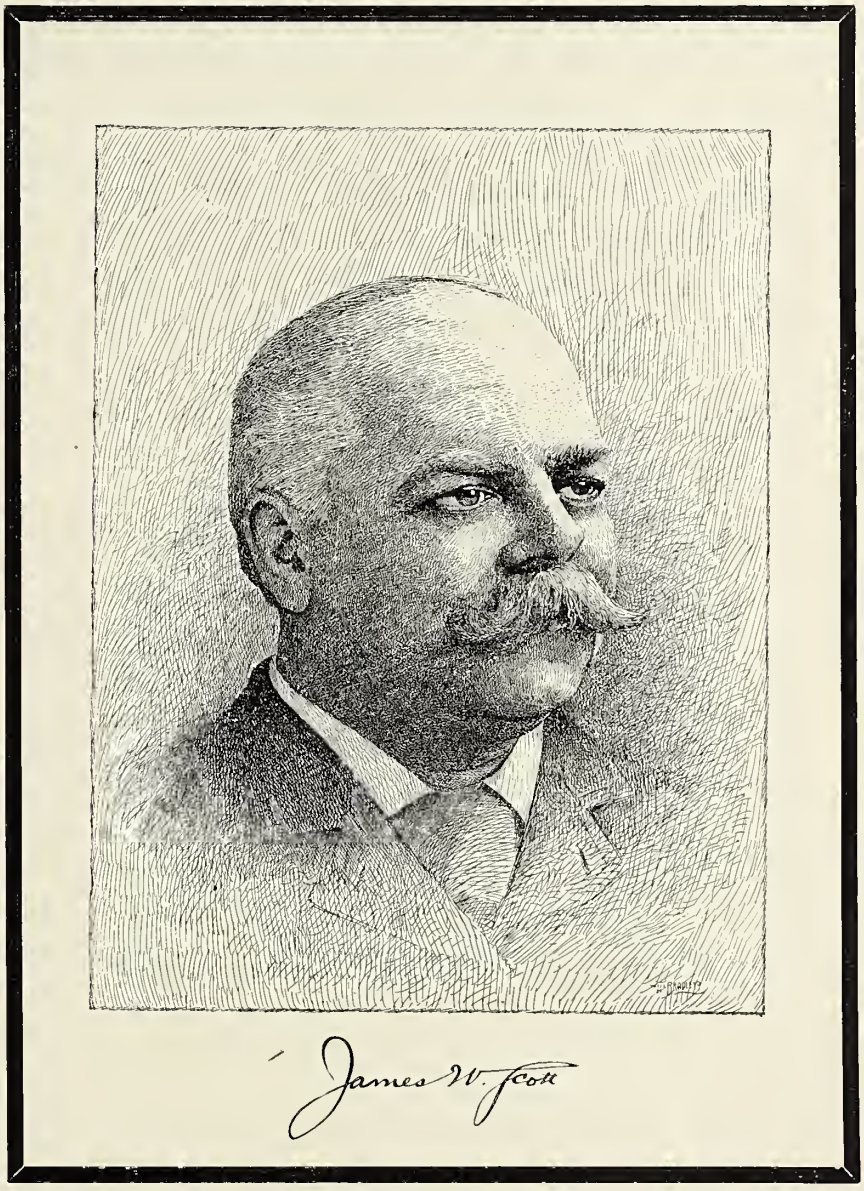
Under date of March 25, Mr. F. Horace Teall writes: "In answering a question as to choice of a dictionary, in the March number, I failed to mention the one I think is best, Funk & Wagnall's Standard. This was possible only because my reply to the question was confined to the needs of such a printing-office as the kind mentioned — a small book and job office. The Standard is far better than any other dictionary, even for use in a small office, if its user is not too hasty in consulting it. A little discrimination is rendered necessary by its scholarly presentation of different methods side by side — especially in spelling: therefore it seemed best for the particular instance to recommend the Webster *Unabridged*. I did *not* recommend Webster's *International*, and never will; it is not nearly as good as its predecessor in matters of form, and is not at all fit to be compared with the Standard."

THE *Newspaper Maker* is the title of a new weekly journal in the interest of newspaper men generally. It is bright, crisp and newsy, as indeed it might well be, Mr. Frank H. Lancaster, former editor of the *Fourth Estate*, being proprietor and editor. Its offices are 53 Tribune building, New York.

JAMES W. SCOTT.

ON April 14, Mr. James W. Scott, proprietor of the Chicago *Times-Herald* and *Post*, one of the best-known and best-liked newspaper men on the continent, died suddenly in New York, from apoplexy.

Mr. Scott was born in June, 1849, in a hamlet, in Walworth County, Wisconsin. His father, D. Wilmot Scott, was a practical printer and moved to Galena, Illinois, soon after the birth of his son. The elder Scott became proprietor and editor of various newspapers, and it was in this wise that Mr. Scott began his journalistic career.



His early school days were in Galena, and as a boy he went to the little red building with the lad who has become Judge C. C. Kohlsaat, and had as a companion his brother, H. H. Kohlsaat. He was graduated from the city high school, and was admitted to Beloit College. At the end of two years he started for New York. There he gratified one of the phases of his many-sided nature and served a brief engagement as a floriculturist, contributing in the meantime valuable papers to magazines devoted to this art.

Washington was the next scene in his life. He went to the capital on an invitation to fill a position in the government printing establishment. He was then back into the field of his first love, and he discovered the existence of a want for a newspaper in Prince George county, Maryland. This was in 1872, and from that time to his death he never left the profession. It took him but a short time to see his field was too small. He sold out and came directly to the Illinois homestead to coöperate with his father. This caused the first issuance of the *Press*.

Chicago was not far from Galena, and Mr. Scott resolved this was the only place where the great work he had in mind could be executed. In 1875 he came to Chicago, a stranger and unknown. The first chance he found was a struggling class daily, the *National Hotel Reporter*. Eventually he expected to make it a general newspaper, but he concluded to relinquish the control of this paper to his partner, F. Willis Rice. It was about this time that Mr. Scott came within a few days of owning the *Daily News*. That paper then was the property of Messrs. Stone & Meggy, and it had failed to go. The capital had been exhausted, but efforts to interest Victor F. Lawson had proved successful in securing new funds. However, this failed to put the paper upon a paying basis, and when Mr. Lawson was getting discouraged and blue over the outcome, Mr. Scott secured an option on his interest for $13,000. He held this under advisement, believing in a few days the sale could be made at a more advantageous figure for himself, but while he waited there came a boom. The riots of 1877 broke out and the *News* caught the eye and ear of the people. Its circulation went up and Mr. Lawson quickly canceled the option, and the sum of $13,000 for his share was laughed at.

This dealing with Mr. Lawson and the near approach to the directorship of a great paper only increased his determination to be successful in the next trial. He started single-handed, and in May, 1881, announced the organization of the Chicago Herald Stock Company. He associated with him several young men from Chicago dailies, and by dint of perseverance and hard work sailed through the first year of stormy weather. A year later John R. Walsh, president of the Chicago National Bank, bought the interests of his associates, and from that time the financial and all manner of other success of the paper was assured, purely by reason of Mr. Scott's ability and judgment.

It was a series of triumphs for Mr. Scott from 1882. He surrounded himself with capable men, and from the modest beginning the *Herald* grew. He was soon able to devise plans for his model institution, and within a few years the magnificent building rose as a monument to his sagacity and wisdom as a newspaper man. This prosperity allowed the establishment of the *Evening Post*, and within the year from its first issue — in 1890 — Mr. Scott was gratified to see the new venture following the example of the parent one

and established in a building of its own. Mr. Scott remained in active and actual command of the papers, but found time to give society, travel, art and charity splendid patronage and attention. When the World's Fair was in its infancy he spent night and day laboring to secure its location in Chicago, and his efforts were so highly appreciated at a later day that the directory unanimously insisted he should accept the presidency. He declined the proffer twice on the grounds of his newspaper connections. His reputation grew to be national and international, and when he went to London he was elected a member of the Cercle de Luxe. Paris honored him alike, but he considered those compliments as naught in comparison with the compliments from those at home. To name a list of his club attachments and association memberships is to name the leading societies of Chicago and all the fellow craft organizations of the nation.

On Tuesday afternoon, April 16, Mr. Scott's remains arrived in Chicago. Mrs. Scott and the escort occupying a private car tendered by Mr. Chauncey M. Depew.

The funeral services were held at St. James' Episcopal church, on Thursday morning, April 18. The Rev. Ernest M. Stires, rector of Grace Episcopal church, and the Rev. Dr. F. W. Gunsaulus, pastor of Plymouth Congregational church, officiating. The regular form of service of the Episcopal church was followed, and the choir of St. James' rendered the music. The burial was at Graceland, in Mr. Scott's family lot, and was private.

Following is a list of the honorary pallbearers, twelve in number: William Cullen Bryant, of Brooklyn, secretary of the American Newspaper Publishers' Association. Ferdinand W. Peck, vice-president of the World's Columbian Exposition. Norman Williams, president the Chicago club. John H. Hamline, president the Union League club. Melville E. Stone, vice-president the Fellowship club. A. T. Packard, president the Press club. James Griffon, president the Chicago Typographical Union. H. W. Hawley, editor the *Times-Herald*. H. H. Kohlsaat, Robert A. Waller, Harry G. Selfridge, Ernest A. Hamill.

The eight active pall-bearers were selected from among the older employes of the *Herald*, as follows: Robert Ansley, Charles L. Loveland, F. R. Van Hamer, Charles A. Barnard, A. F. Portman, E. W. Jenks, C. H. Rhoades, Frank H. Ehlen.

MATTHEW B. WYNKOOP.

FOLLOWING closely upon the announcements of the deaths of two noted typefounders — Messrs. A. D. Farmer and D. W. Bruce, and an equally noted member of the printing fraternity, Mr. John Polhemus — comes the intelligence of the demise of another of New York's well-known printers, Mr. Matthew B. Wynkoop, a gentleman whose loss will be greatly felt by a large circle of social and business acquaintances.

Mr. Wynkoop was born in Zanesville, Ohio, February 16, 1830. In his youth he studied law, but abandoned that profession after his removal to Pittsburgh, where he entered a printing office to learn typesetting. After uniting in marriage with Miss Susan Vincent Hanlin, of Philadelphia, he came to New York, worked first with Messrs. Baker & Godwin as a compositor, and later started in business for himself in Ann street.

In 1857 the firm of Wynkoop, Hallenbeck & Thomas was organized, their place of business being at 121 Fulton street. Six months later Mr. Thomas withdrew, and the firm name became Wynkoop & Hallenbeck, which it has ever since retained.

The peculiar characteristics and training of each member well fitted them to manage and develop the interests of the firm. Mr. Hallenbeck had a thorough practical education in printing office from boyhood up. He came from Albany to New York, and before entering the copartnership was foreman of the pressroom of Harper Brothers. Mr. Wynkoop displayed marked ability and method in conducting the financial matters, had a courtly and entertaining manner with customers, besides skill and an intimate knowledge of his trade.

At the beginning of their career a large part of their business was done for other printers; much was done for country merchants coming to New York for purchases. Leading periodicals — *New York Ledger*, *Sunday Mercury*, *National Bank Note Reporter* and others were printed by them in the first years of their existence. Later a great deal of life insurance work and public printing for the city, through the contractors, was executed.

The firm gradually extended their steam plant until some thirty firms obtained power from them in the neighborhood. Among the number supplied was the New York *Herald* — in the old building.

At various times efforts were made to induce the firm to go into the publishing business, but they decided strictly to adhere to their legitimate calling as printers.

Mr. Wynkoop had no sons. Those of Mr. Hallenbeck were trained in the business and afterward became partners.

Mr. John J. Hallenbeck and his eldest son, William E., died within a year of each other, 1890–1891.

The business in 1891 had grown so large that the firm saw the necessity for better facilities and a larger plant. The members then were Mr. Wynkoop and the youngest son, H. C. Hallenbeck. The former, although still regularly and closely applying himself to business, was not as active as formerly through physical disability, and therefore the selection of the new site, corner William and Pearl streets, and the erection of the plant, and the general management thereafter of the varied interests of the firm devolved upon the junior member.

They have been eminently successful in their new building, as is proven by the vast amount of work done for commercial houses and publishers and railroad companies, that for the latter growing rapidly in volume.

During all these years work has come almost without solicitation, and the secret of success has been due to the marked ability of the firm, and their close and continued application to business.

Mr. Wynkoop was a man reserved and unassuming, yet genial, cordial and affable to his many acquaintances. His death made a manifested impression on the employes of his firm, and kind remarks were heard on all sides, when the contents of the telegram announcing his death was made known to them.

He had always been considerate of their welfare. They attended the funeral services in a body, and were donors of large and beautiful floral pieces in expression of their sorrow.

FORMULA FOR LABEL PASTE.

Mr. John Simson, Hamilton, Ohio, writes: "Will you kindly publish in the columns of THE INLAND PRINTER a formula for making a label paste such as is used on postage stamps, newspaper wrappers, etc. Also please tell how it is put on by the government — especially on the newspaper wrappers." *Answer.*—Government label paste is made of:

Dextrin meal.
Add a small quantity of glycerine.
Boil about twenty-four hours.
Thin with cold water to proper consistency.
If it should crack add a little more glycerine.

This recipe is also used for sizing and other purposes. It is put on as one would use mucilage for any purpose, by hand, except perhaps with more care.

Written for The Inland Printer.

COMMERCIAL ART—W. L. WELLS.

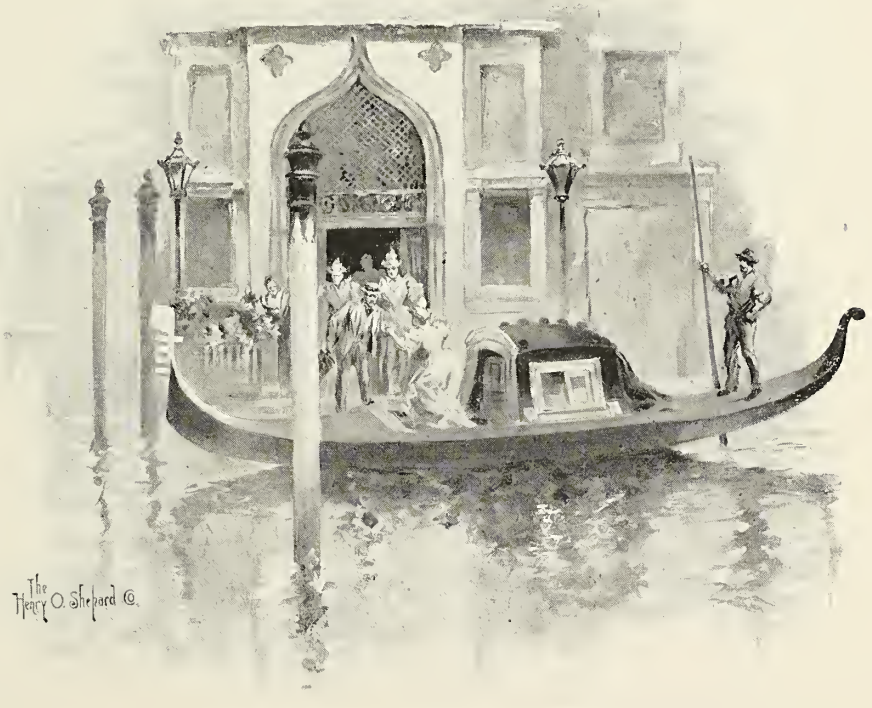
BY C. B. C.

THIS is an age of rare utility, and the limitations that hedged in art one hundred years ago have been dissipated and removed with a celerity little less than iconoclastic during the past few decades. In the rapid evolution of material merits in that profession which for centuries has been guarded with an almost idealistic reverence, neither art nor artist has suffered, but the world has been the winner, for the process has familiarized the uneducated and obscure with beautiful forms, and the same influence has pervaded every field of activity. From the canvas to the stipple board was simply a step, from these to illustrative commercial art a gradation that allowed brush and pencil to keep pace with modern progress. Art drew business up to a more elevated plane, business filled the coffers of the genius, and cold type is today haloed with a garniture rich and splendid as the arabesque frieze of an etruscan column.



No living American illustrator possesses a personality so vivid as that of Mr. Wells, whose work is seen this month on the cover and in the initial sub-heading panel of The Inland Printer. Going straight to nature for his studies, he has been enabled to make the best of manifestations in the commercial field, always adapted to pure ideas of the illustrative and picturesque. His versatility is his strong advantage, evidencing an inner consciousness that is a remarkable conglomerate of color and form imagery. Augmentatively, Mr. Wells has a thorough technical knowledge of all subjects likely to come within the scope of his work. There are some of his bits of statuesque figure-limning that stand out like samples of the plastic art; there are many of his half-tone new process productions that show a delicacy of tracery, an accuracy of detail that mellows the theme incorporated with the softest of tintings. Chéret and Beardsley have the boldness of innovators in a marked degree. Akin, Mr. Wells adds a certain "up-to-date" freshness, with a susceptibility to originate skillful combinations in each new subject delineated.

Some of his work has met the merit of dearly prized mementoes. In the bird and animal life field, lithographic process and water color, his own private collection in his beautiful studio on the north shore holds the originals of numberless fine efforts, duplicated in gentlemen's clubs, private galleries and collectors' sanctums all over the country. Essentially a "general line" man, his themes are varied, and their adaptability many-sided. He has undertaken the illustrative with the zeal, passion and ambition that inspired some of his best canvas work, and a dainty pictorial conceit from his easel has the true art idea in graphic execution and mechanical finish to the last detail. An artist possesses a great power when, with one deft turn of his pen he can present the grandeur of a mountain torrent or the pathos of a weeping child. The world, appreciating, realizes a vast benefit accrued when such genius dignifies everyday themes with the highest talent. It is because of this that commercial art is making such vast strides of progress, that it is becoming a distinctive line of business. Evidence is not lacking in the large and growing clientèle of The Inland Printer; full proof in the beautiful groupings from the pen of Mr. Wells herewith presented.



From Original Drawing by W. L. Wells.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY A. L. BARR.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

Is There Anything Cheaper than Electrotypes Suitable for Bookwork?—This is the inquiry of a subscriber from Pennsylvania. *Answer.*—No, there is not.

Molding Composition for Electrotyping.—A. L. T., Toronto, Canada, asks: "What are the ingredients of a good molding composition for electrotypers' use, and how are they prepared?" *Answer.*—There are several kinds of molding composition in use. In fact, few molders use the same kind, but the best is wax, with turpentine to temper it, and with a little plumbago—blacklead—added.

Paste for Dry Molds.—T. C., Kansas City, Missouri: "I wish you would tell me how the paste for the dry molds is made, such as they use on the *Herald*, *News* and *Post* of Chicago." *Answer.*—I do not know what kind of molds are used by the *Herald*, *News* and *Post*, but the very best paste ever used for molding machines is made from the recipe published in this paper some time ago. It works equally as well with wet or dry paper. If it will please you to have another recipe I will add the following, and I think you will find that the above papers use either this or the one published before: Flour, 5 pounds; starch, 1½ pounds; pulverized slippery elm, ½ pound; oxalic acid, 6 ounces; water,



From Original Drawing by W. L. Wells.

12 quarts. Boil in jacket kettle until it is properly boiled, when it will turn a gold color. Take 5 ounces of whiting to a pound of paste, mix and sieve for back paste. Do not use any whiting for face paste. Some stereotypers add a little dextrine.

Is The Inland Printer Printed from Electrotype?—E. J. S., New Rochelle, New York, writes: "Being a constant reader of The Inland Printer, and a great admirer of the way the half-tones are printed, I beg leave to ask you through your column of queries whether they are printed from electro or from the originals." *Answer.*—This query should have been addressed to the editor of this paper. However, as I have knowledge of the matter, I may say that The Inland Printer is printed from the original half-tones, with few exceptions, and directly from the type.

Stereotype Metal, Soft and Hard.—A. McC., Bridgeport, Connecticut, says: "I would like very much if you would write a few good articles on stereotype metals, and would like you to tell me if soft metal (which can be poured hotter than hard metal) is not better to use where there is only a small run to be had?" *Answer.*—Sometime ago this paper published a long article on stereotype metal, one that I do not believe that I could improve on, and I believe that if you will read it carefully you will be better posted on sterotype metal than any stereotyper that has not. You say that soft metal can be poured hotter than hard metal. You are mistaken; the soft metal is not the hottest, although it may look to be. The reason for this you will see by reading the article mentioned. It would be well for you to get some soft lead, pure tin and antimony, and make a batch of metal, so that you can see just what effect the addition of each metal has. Follow the instructions given in the article referred to, and you will never have any trouble with your metal.



Sketch From Life, by W. L. Wells.

Shrinking of Type by Incompetent Stereotypers.—P. R. B., Dalton, Georgia, writes: "Inclosed is a type which is badly shrunken from stereotyping. Can you explain the reason? It is a 6-point 'Tudor Black' from the foundry of ——, and was purchased by us December, 1894. It was stereotyped from one time only, and the form stereotyped from was practically ruined, nearly all the type being shrunken as the one herewith sent. Our foreman states that one large lot of 6-point type stereotyped from in the —— office, in Atlanta, was so badly shrunken that it had to be thrown away. We know what causes 'high type' from stereotyping, but have never before run across any that drew up." *Answer.*—The sample sent us was very badly used, and it is evident that your stereotyper does not understand his business, and his experimenting is very expensive. The sample has shrunk to $\frac{86}{100}$ of an inch, while it should be $\frac{92}{100}$ (type high). It is the worst case of type shrinking that I have ever seen. I do not think that your type is as hard as it should be for stereotyping, but if it had proper care it would not have shrunk. Your man had better experiment on old type before he tries to stereotype new type that he is liable to ruin.

Outfits for Electrotyping.—X. W. P., Harmonsburg, Pennsylvania, writes: "I want a good outfit for electrotyping plain type matter—suitable for preparing the plates complete and ready for the press. It must be the cheapest outfit consistent with good work. Size need not be over 4 by 6 inches." *Answer.*—A small outfit that would do very nice bookwork for the size that you mention can be bought very cheap provided you have plenty of time. You will need the following articles: Molding machine, $150; backing pans, $20; shoot board and two planes, $20; saw, $75; furnace and metal pot, $30, and shaver, $75. You can get along without a blackleading machine by doing the blackleading by hand. It is slow work, but will answer the purpose just as well. You can also get along without an iron wax pot and steam table, but it is better to have them. You can get a depositing tank made by any carpenter, and line it with tar or asphaltum. You can also use the old-style battery system if you do not wish to go to the expense of getting a dynamo. You can safely say that you can get a nice little electrotype foundry for your work for $700. We have not gone into details as to what this consists of, but we have seen a very nice small foundry equipped for that amount of money for the machinery.



From Original Drawing by W. L. Wells.

Advice to a Student in Stereotyping.—P. R. B., Dalton, Georgia: "I wish to avail myself of your kindness, through your query department on 'Electrotyping and Stereotyping.' About a year since, or possibly longer, I induced the firm by which I am employed to put in a small stereotyping outfit, although I knew that practically my knowledge of the technical part of stereotyping was very limited. However, I relied somewhat upon common sense and the modicum of mechanical skill which I possess, coupled with no small degree of patience and perseverance, to crown my efforts with success. I expected to meet with difficulties, which I have, and determined to surmount them, which also has been accomplished to some extent. So far I have made use of the 'prepared matrices' supplied by some parties, and to that fact I attribute in some measure my failures. Will you kindly state your opinion in regard to this point? Removed as I am from a city where I could obtain some

practical knowledge of stereotyping by any of the processes, I am forced to rely on my personal investigation, with such limited knowledge as I possess, and have been much benefited by the articles in this department of THE INLAND PRINTER. I have always been successful in casting 'thin plates' but have a hard time trying to successfully cast type-high ones. I cannot attribute this failure to anything, as I have patiently investigated the several points as they would occur to me. I have always used a good grade of metal—Hoyt Metal Co's 'Anchor' brand. I have just ordered 'Stereotyping,' by C. S. Partridge, and trust that I will be aided by the information gleaned from it. Thanking you in advance for your kindness." *Answer.*—You will never be a successful stereotyper unless you start at the beginning and learn every part. This you can accomplish by reading all that has been written on stereotyping in this paper during the past fifteen months. It has treated on almost if not all the different branches, such as making paste, matrixes and metal, and if you will follow carefully there is no reason why you should not succeed. You say you are removed from a large city where you could get some practical knowledge. You are just as well off as if you were in a large city. You could not get the information you want if you were in the largest city in the United States, as no stereotyper would give it to you; in fact, some of the stereotypers in some of the large cities depend on the columns of this paper for their information on points about which they differ. This department is conducted especially to give information on stereotyping and electrotyping, and I will be glad to hear from you again or give any other information possible.

NOTES AND QUERIES ON PROCESS ENGRAVING.

BY M. WILLIS.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

CHLORIDE OF ALUMINIUM.—J. B., Walker, Iowa, asks where chloride of aluminium may be obtained. *Answer.*—Any drug house, wholesale or retail, can supply you.

ZINC FOR ENGRAVING PURPOSES.—D. E. T., Arcanum, Ohio: "Will you kindly inform me where I can secure the kind of zinc used in regular engraving houses." *Answer.*—Fuchs & Lang, Chicago, or Schraubstadter, St. Louis, Missouri, can supply you.

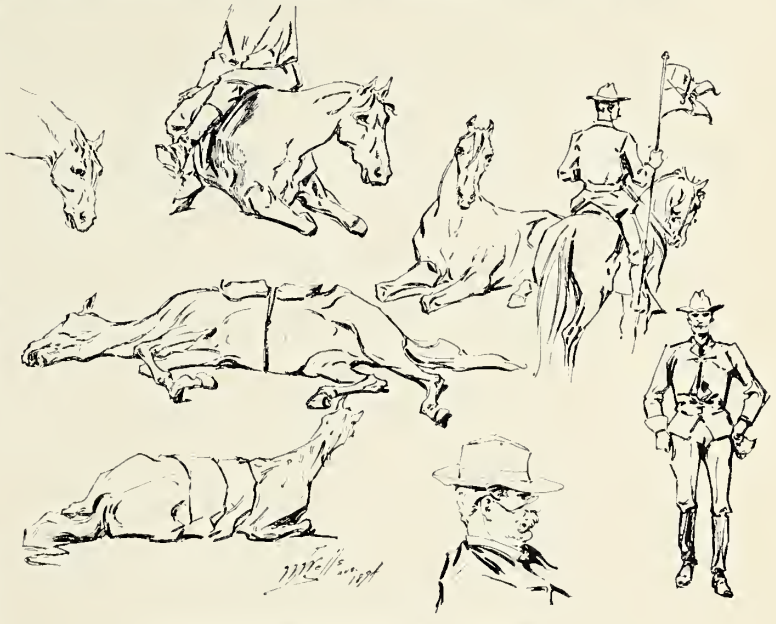
SCREENS FOR HALF-TONING.—L. B. B., Montavilla, Oregon: "Could you give me the formula for coating the glass plate for half-tone engraving? Have a ruling machine and more time than money." *Answer.*—The following has been used with success: Dissolve pure asphaltum (Syrian preferred) in turpentine in a hot-water bath to the consistency of, say, molasses in cold weather. 2d. Dissolve white wax in turpentine in a hot-water bath all it will take; this white wax will have to be scraped by rubbing the sharp edge of a knife blade against the wax, thereby flaking it. In this way it will dissolve more readily and insure what may be termed a concentrated solution, all over a C. S. will precipitate. Take two parts asphaltum, three parts white wax while still warm, mix thoroughly at almost boiling heat.



FROM ORIGINAL DRAWING BY W. L. WELLS.

Not enough wax will cause the coating to chip or be brittle. Too much wax will cause coating to be gummy. The temperature of the plate when being ruled will be of more importance, providing directions are followed, than the quantity of either ingredient. My advice to you would be, to buy a screen and not try to rule over.

THE TINTOMETER AND ITS COST.—R. P., Springfield, Ohio: "In your February number of THE INLAND PRINTER, page No. 460, you give a description of an instrument called a tintometer. Can you inform me as to where such an instrument could be obtained." *Answer.*—The tintometer is supplied only by the inventor, Mr. Joseph W. Lovibond, the Color Laboratories, Salisbury, England. The cost of the tintometer itself is two guineas, and each standard glass one shilling, so that complete with all the graded glasses the device would come to about £23.



SKETCHED FROM LIFE, BY W. L. WELLS.

ZINC PLATES AND ACID.—S. A. Salisch, Mount Pulaski, Illinois: Fuchs & Lang, Chicago, can supply the zinc plates. Second. Nitric acid one ounce to twenty ounces of water is the formula for etching. This applies to what is technically known as the first bite. Time and space will not allow of us giving the process in detail. This will be furnished you in book form if required.

QUALIFICATIONS FOR A DESIGNER.—D. E. T., Arcanum, Ohio, writes: "I have often desired to become a designer. The design on envelope, such as it is, was made quickly with a pen and ruler, and not copied. Will you kindly state whether, in your opinion, I might succeed, with proper instructions, and experience." *Answer.*—A great deal depends on your age and circumstances, not to speak to your ability, whether you would succeed or not. Your sample shows rather more of mechanical than artistic genius. The practice can do you nothing but good. Secure good exemplars and persevere.

TRANSFERRING PENCIL DRAWINGS TO BOXWOOD.—D. H., Union City, Indiana: "Kindly advise me how to transfer a pencil drawing to boxwood preparatory to engraving, or do you mark your design directly on the wood. Do you put any kind of a preparation on the wood?" *Answer.*—Take a saturated solution of caustic potash in water, two ounces, add two ounces alcohol or methylated spirits, and you have your transfer solution. Moisten the paper on which your sketch is made between two blotters, and while sketch or paper is moist immerse in above solution for from one to

three minutes. In the meantime the surface of your block should be ready to receive the transfer. Rinse off sketch of superfluous solution and place in position on block. The transfer can be made as if pulling a proof; if done on a press, have soft backing; if rubbed down, be careful not to spread or stretch original sketch.

FORMULAS FOR ENAMEL.—A subscriber, Philadelphia, writes: "In your January issue you gave a new enamel. I followed directions, but could not get the solution to take up resin; instead it remained on top or clung to sides of vial. Then I tried asphaltum, but with no better success. Will you kindly inform me how to make them combine in next issue of THE INLAND PRINTER?" *Answer.*—The formula to which you refer can only be worked by the most experienced operators, and I would not advise you to waste time and material trying to get satisfactory results. It is antique, as I understand the word, and I would recommend you to try one of the many and simple formulas published within the last twelve months.

HALF-TONE PLATES FOR COLOR PRINTING.—E. H. B., Utica, New York: "Can you inform me if you have any issues of THE INLAND PRINTER containing a description of a process for making half-tone plates for color printing, and if so please send dates of issues so I can order them, or if you can recommend any work on the subject and the price of the same. Kindly answer as soon as possible and greatly oblige." *Answer.*—In THE INLAND PRINTER of October and November, 1894, Mr. Hyslop recommends a process for which he will vouch. It is written explicitly, but as far as the results are concerned you will have to experiment and determine for yourself. There is nothing published that we know of. Those who have made a success of it are not willing to tell what they know without they receive a compensation. The Photo-Chromtoype Co., Philadelphia, will name a price if you write to them.

ZINC FEMALE DIES FOR EMBOSSING.—J. A. K., Lowell, Massachusetts: "I am very much interested in the art of embossing, and have been doing quite a few jobs. What I would like to have you answer is whether it is feasible or possible for me to learn by any work how to make zinc female dies? I have all my dies made by an engraving house at present, but it always takes from four to six days. I have had the offer of a right to make them several times, but do not like to invest from $15 to $25 in something which may not be practical. Will you please give us your valuable opinion on this subject?" *Answer.*—There are some works published and advertised in these columns which give more or less information on this subject. Direct instruction is best. The process is worked by many who consider it a personal accomplishment and would not part with the method unless for a pecuniary consideration. The price named is not exorbitant, and, if satisfactorily worked by the party offering it, should be practicable for you.

CALOTYPE AND OTHER PROCESS ENGRAVING.—J. B. E. writes from Zanesville, Ohio: "I have been a constant reader of your magazine for over a year. I am a photo-engraver and get *many* pointers from it. I would like to ask you a few questions in regard to a process I read in a paper. The process in outline is this—a very heavy piece of ground plate glass is coated with a bichromate and gelatine solution, dried and printed behind a good photo-negative. After printing it is soaked in water for some time and then it is inked up with a good "litho" ink, and a proof taken by hand. The process is called Calotype. Could you tell me what kind of *rollers* are best to use for this work? and also tell me which is the best way of getting proofs off? The writer recommended a litho roller run over the paper after laying on plate." *Answer.*—The process you mention is an old one slightly modified. If you have plenty of time and money, not to speak of patience, it is a good process for you to try. There are one hundred and one (more or less) formulas for swelled gelatine, most any one of which can be used in the manner described. Why not try one of the many popular ways of process engraving that will give better results with less wear and tear to your mind and pocketbook.

PRINTERS EMBARKING IN THE ENGRAVING BUSINESS.—F. A. B., Lehighton, Pennsylvania: "As I am quite frequently called upon and asked whether I could do any half-tone, fine art, etching, metal engraving, etc., and thinking that this class of work will be all the 'go' in the near future, I am seriously thinking of undertaking it, and as I am entirely ignorant of any of them, which one do you think best for me to begin with? Also what books to get and where to obtain them. What tools to use and where they are to be obtained?" *Answer.*—In future, when writing to any paper, write on one side of the paper only, and put each query on a separate sheet of paper. Your wishes will be met more readily and you will save delay and annoyance. It would be the height of folly to embark in a business that competition has almost wholly destroyed, even though you were a practical process man and one of the best at that. The outlay for a plant would be as much as your business would amount to in twelve months—in as great a city as Chicago. The best professional in the business today is a workman through necessity. Could he but see his way clear to bettering himself, say, ten per cent on his salary, he would go in as others have done before: cater for work, cut prices, and wind up as an employe at an average salary. Solicit work, advertise as an engraver, invite competition and get your rake-off as hundreds of others are doing today. Your inquiry regarding presswork does not pertain to this department. Look under appropriate head.

THERE ARE NO SATISFACTORY "EASY" METHODS OF ENGRAVING.—O. B., Kountze, Texas, writes: "Will you kindly advise me as to the following: I live many miles from any city, where it is possible to get any little job of engraving, etc., done, so must be detained several weeks to have firms figure on it, which usually results in the loss of the work to me. Can you suggest some process of engraving, that I can add to my print shop, that will enable me to do said jobs? For example, our state seal was handed me a few days since, same being a lithograph, in black, size about one and three-fourths inches in diameter, which the party desired to have appear on their letter-heads. I sent the same to a firm, asking them to give me their figures for engraving this seal, so that the print would resemble the copy. They furnished the figures and that ended the trade. They wanted $16.50 for the engraving and $1.50 more for a stereotype. I have access to a good photo gallery; am a good ornamental sign writer, and could design many little things that would add largely to my trade, had I some way of cutting other than by hand." *Answer.*—There is no easy method that we know of which you can adopt. A zinc etching plant will cost you from $1,000 to $10,000, according to the amount you care to invest and the amount of work you can control or compete for. Then an experienced process engraver at a salary of from $35 to $50 per week would be as necessary as your machinery and chemicals to do your work. We would advise you to write to some of the many reliable firms in a city where competition is brisk, and I am pretty sure the price you quote will be cut in a dozen parts and you will not have to wait three weeks for any job.

CUSTOMERS promote sales by increasing the publicity of an article through unselfish recommendations. A fortunate method indeed, if secured, and the very cream of good advertising. If an article possess an individuality it will advertise itself wherever it goes, but if purchasers add a good word the seller cannot ask for anything better.—*S. O. E. R.*



MAMMA'S DARLING.

Half-tone engraving by
GRAND RAPIDS ENGRAVING COMPANY,
Grand Rapids, Michigan.

POINTS FOR PRINTERS.

A PRINTER seems to be most everybody's friend but his own. He supplies the bulk of the lubricant for the commercial machinery, but fails to use it properly in his own behalf. In his work he is progressive, and inventive genius has befriended him to a marvelous extent, but he figures advertising space with a type-measure, and not by the rules of trade. An important cause of the ineffectiveness of the ads. of most printers appears to lie in the fact that they do not realize the individuality of their equipment or else do not appreciate the value of calling attention to it. The chief cause is carelessness.

Long Run Presswork Our Specialty

Economy and speed are of utmost importance on a big job if the quality of work is not sacrificed. We are equipped with perfecting presses of the highest capacity, which turn out the best kind of rapid work in any quantity desired and at the lowest prices possible to anyone. Our composing room and bindery enable us to take care of any job from start to finish. We are always glad to furnish estimates and samples.

No. 1.

The invention of machine composition and perfecting presses for bookwork, together with increased illustrating facilities, have been the principal factors in cheapening the cost of every grade of work, and thereby greatly increasing the demand. A concern which proposed distributing a large number of cheap almanacs or catalogues would not find it profitable to patronize a printing office which devoted its efforts to producing high-class effects in typography and presswork. As the latter would be the chief item of expense, it might be desirable to have the composition done in such an office and the presswork done elsewhere. Yet, would not this concern be better satisfied to have its work done by such an establishment as could honestly advertise in manner of No. 1?

The Secret OF Fine Printing

Is a chain of many links. If one breaks, the effect is ruined. Long experience and true artistic taste are necessary in designing; the best judgment in selecting paper and ink. A complete outfit of the most effective styles of type and borders and compositors who know how to use them to the best advantage; pressmen who know thoroughly how to "make ready," one of the most difficult processes in printing, and press facilities of the very best, are links which have to stand the heavy strain. The price must also be considered, but not the first thing. We can satisfy you on every point. Booklets are now very popular, and we have made them a special study. Send for estimates and samples.

No. 2.

A Suitable Wedding

Invitation should be printed in the most careful and artistic manner. Nothing is criticised so sharply by one's friends as an invitation which is not neat and elegant. Depend on us to do the best kind of work at the most reasonable prices.

No. 3.

A Mean-Looking Letter-Head

Has lost many a dollar for business men. If a man is judged by the coat he wears, he is also judged by the letter-head he uses. An artistic and business-like letter-head has frequently been a basis of credit. It may be looked on as a good investment. Let us fit your business with a good coat.

No. 4.

On the contrary, if a handsome booklet, perhaps containing half-tones, is the desideratum, a differently equipped office might be expected to do the work better. Would not No. 2 be more likely to elicit a response?

It would pay best to use different copy nearly every insertion, or, at least, to use a number of ads. in rotation, having regard for their timeliness.

Observing these requisites, it might be well to launch out in the way of No. 3. This suggestion is obviously intended for country printers. No. 4 will be more suitable for metropolitan printers.

Nos. 5 and 6 are the merest suggestions as to what can be done, and the available material is inexhaustible. Technicalities should be avoided, as the general public knows very little about the printing business. There is a class of work which could be greatly increased if a knowledge of its economy were more general. I refer to the kind of matter which is set solid, such as law printing, specifications, contracts, etc., of which, perhaps, only twenty or thirty copies are necessary, although each should be a perfect facsimile of the others. As composition has been the principal item of expense, this work was, until recently, done on the typewriter, which was a laborious process and offered continual opportunity for errors. Now, however, through the use of typesetting and typecasting machines, the cost of this kind of composition has been reduced to such an extent that in many cases it is cheaper to produce printed copies than typewritten ones. Would not an ad. of the nature of No. 7 attract business?

A Successful Entertainment

Is helped in no small degree by a programme handsomely printed on good paper by an artistic printer. If the performance is to be repeated next year the programme will be your best advertisement, as it will be kept by many of the audience who would hate to throw it away. Let us get one up for you when you need it, and you will see the point. We can also print your cards of admission so attractively that they will be irresistible.

No. 5.

A Pointer For Business Men

Circular distribution is an important factor in nearly every line of business, and its effectiveness could be immeasurably increased if the printer more generally knew his business. We have departed from ancient methods, and carry the latest and most artistic styles of type. We have every means of producing the best effects and know how to use them. Let us show what we mean by this. It may open your eyes.

No. 6.

The consideration of suitable mediums is a most important matter, and I may discuss it later.—*G. M. Brennan, in Printers' Ink.*

PAPYRUS AND PAPER.

THERE is no evidence that papyrus was grown for commercial purposes outside of Egypt during the whole Roman period, and the industry of its growth and manufacture must have been a large and profitable one. In the time of Tiberius a sedition was nearly caused by a scarcity of paper, and a rebellious papermaker, in the days of Aurelian, boasted that he could equip an army from the profits of his business — and did it, too.

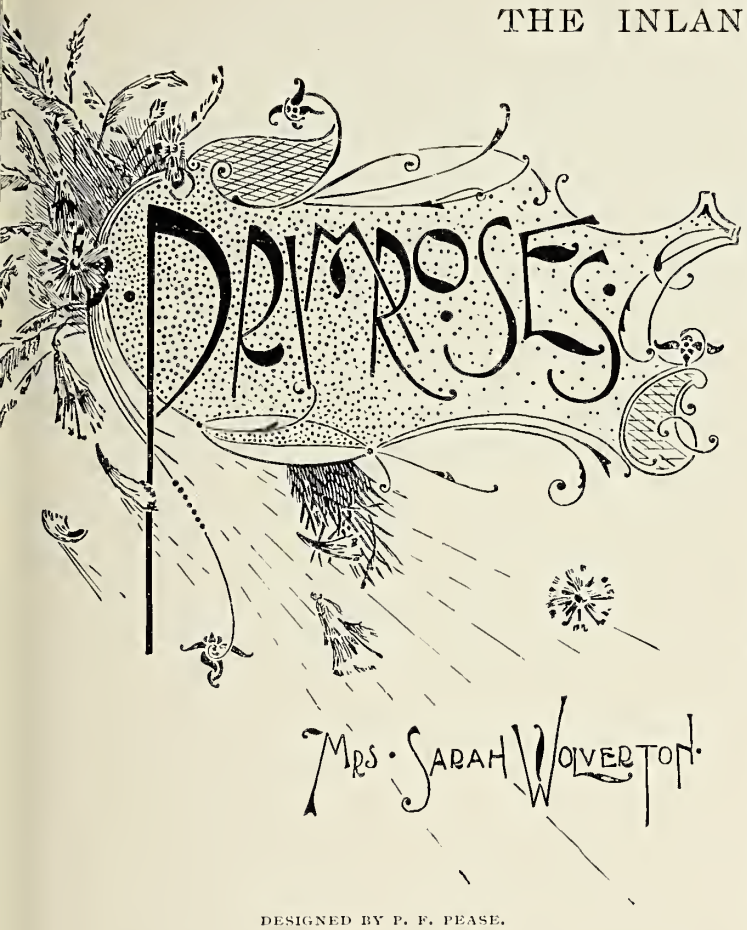
Parchment was invented by the Greeks when papyrus was scarce, and the middle ages reinvented it. There is evidence that linen rags were used in papermaking as early as the eighth and ninth centuries. In paper of that period the fiber was chiefly linen, with traces of cotton, hemp and other fibers. The known specimens are of oriental origin, and appear to have been clayed, like modern papers, the material used being a starch paste manufactured from wheat. The oldest manuscript written on cotton paper in England is in the British Museum, and dates from 1049 A. D., and the oldest on the same material in the Paris National Library is dated 1050. In 1085 the Christian successors of the Spanish Saracens made paper of rags instead of raw cotton, which had been formerly employed. —*All the Year Round.*

Printing Cheaper Than Typewriting

Lawyers, contractors and all who wish any kind of document copied so that clearness and accuracy are positively assured, and at less cost than typewriting, should have them printed by us on our typesetting machines. On more than 8 or 10 copies we can save you money, and you will have a neatly printed and uniform copy which will last. Estimates on application.

No. 7.

THE Los Angeles (Cal.) *Record* has placed an order with the Empire Typesetting Machine Company, New York, for a battery of four machines.



DESIGNED BY P. F. PEASE.

MRS. SARAH S. WOLVERTON, of Detroit, Michigan, has dedicated an interesting book of verses "to her daughter and to those friends whose tokens of affection and words of encouragement have helped her to bind her primroses." "Primroses" is the title of the collection of verses, which are written in various moods and are of a religious and philosophical cast. Mr. Percival F. Pease, of the firm of P. F. Pease & Co., is the designer of the cover of the book. We reproduce it herewith.

NEWSPAPER GOSSIP.

A NEWSPAPER dispatch dated April 20, announces that Mr. Allan Forman, who established the *Journalist*, is ill in Italy. The news reached New York by private letters. Over a year ago Mr. Forman disposed of his property, the *Journalist*, and accompanied his invalid father to the south of Italy. While his parent has nearly recovered his lost health, the young man's constitution has been undermined by a complication of diseases, and any day a cablegram may be received announcing his death. Ten years ago Mr. Forman was looked upon as one of the most popular and promising young literary men in New York. He is thirty-five years old. Mr. Forman was born September 27, 1860.

MR. WILLIAM E. CURTIS, writing to the Chicago *Record*, says that visitors in New York, particularly from the West, always observe the provincialism of the newspapers of that city, which appear to take little interest in anything that occurs outside the field of their own circulation, and contain very meager information concerning events west of the Allegheny mountains. "I have to buy a western paper to get the news," remarked a Detroit man at the Holland House this morning. "I read five New York papers last Wednesday before I could ascertain the result of the recent election in Chicago; if an equally important election had occurred in New York, Boston or Philadelphia, the Detroit papers would have given a column to it." That criticism is very nearly just. All western papers of any pretensions contain more news of general interest than the best published in New York. The latter very seldom publish special dispatches from western centers of activity, as they pay more attention to what is going on in Europe and China. The St. Louis *Globe-Democrat*, for example—not to mention the Chicago papers—prints more special dispatches from every part of the United States in a single issue than any two New York dailies print in a week. But the New York editor responds sententiously: "Our people are not much interested in western affairs." That is the exact truth and proves my proposition that the people of this great city are so provincial, so wrapped up in their own interests, that they do not care what happens west of Buffalo.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices, should be inclosed in all publications sent for review.

"DEAREST" is the tender title to one of Mrs. Forrester's latest love stories, published by Lovell, Coryell & Co., New York. It is tastefully bound, but the presswork could be improved. Cloth, $1; paper, 50 cents.

THE exhibition of a private collection of over four thousand book plates at Brentano's during the second week of the month attracted many connoisseurs and collectors. The formation of the collection covered a space of fifteen years.

FROM the typefoundry of Wilhelm Woellmer, Berlin, Germany, we have received a most sumptuously printed and bound catalogue and price list. The contents of the book display a selection of printing material myriad in variety and excellent in taste. We note many type faces that would be of value to American printers. The book is a model of presswork.

BERLIN has a new printing trades journal, the *Deulscher Buch-und Steindrucker*, of which Mr. Ernst Morgenstern is the editor. It is neatly and tastefully printed and aims to keep its readers informed on the latest matters in the printing arts, and is rapidly winning favor both in Germany and elsewhere. The editorial offices are located at 19 Dennewitz strasse, Berlin, W. 57.

THE A. N. Kellogg Newspaper Company's annual "Kellogg's Lists" is, as usual, a superior work of typography and engraving. The feature this year takes the form of portraits of the leading advertisers and advertising agents of the country as separate studies for composite photographs of various groups. The composites were made by Rockwood, the engravings by H. C. Brown, the printing by the De Vinne Press.

A NOTABLE contribution to the literature of printing presses will be found in the monograph by Mr. John Thomson, M. Am. Soc. C. E., upon "Platen Presses for Letterpress Printing, Embossing, Cutting and Scoring," published by the American Society of Civil Engineers. The mechanical construction of presses is taken up in the abstract and the theories of the past are explained and the evolution to present excellence described. It may safely be said that everyone will profit by a careful perusal of Mr. Thomson's work. Many illustrations adorn the text, and a superb engraving from the painting, "The Iron Worker and King Solomon," by Prof. C. Schussele, is given as an insert.

WE have received the April number (No. 2) of the *Art Idols*, which contains six fine reproductions of famous paintings. Each plate is 14 by 17 inches, and the entire set is valuable for the student or amateur collector. In the last

number is "La Guipier," a beautiful example of the well-known characteristics of the famous Bouguereau. Coosmans' "Cupid as Pilot," Ballavoine's "Les Indiscrets," "Lassitude" by the same artist, Carolus-Doran's painting of the "Vision," and Caucaunier's "Noontide Rest," are among the most notable of the reproductions, all being reproduced in the most artistic manner by the most modern process. Price, $1. The White City Art Company, 319 Dearborn street, Chicago, Illinois.

From Edward L. Wilson, New York, we have received "A Handbook of Illustration," by Horsley Hinton, one of the latest contributions to the technical literature for process workers, illustrators, and all who desire to prepare drawings for reproduction. The ground is thoroughly covered, as a glance at the contents will show. We give the general heading of the chapters, the subdivisions being quite extended: Introduction, theory and principles of illustration, reproduction by half-tone process, preparation of originals for reproduction by half-tone, preparation of originals for half-tone, line process, methods of line reproduction, materials for simple line drawing, comparison of line processes, other methods for line reproduction, mechanical aids to drawing. The book is well printed on good paper, with numerous illustrations and contains 120 pages. Its price is $1.50, postpaid, to any address. It may be ordered through the Inland Printer Company.



A Practical Joke.

CHICAGO NOTES.

The Press Club of Chicago celebrated Grant's birthday, on April 27, by a patriotic memorial entertainment at the Auditorium.

Julius Heinemann & Company, manufacturers of and dealers in printers' sundries, brass rules, leads, slugs, etc., have removed from Dearborn street to 199 and 201 East Van Buren street.

The Chicago repository of the Southworth Paper Company, of Mittineague, Massachusetts, has removed from 236 Randolph street to 257-259 Franklin street. Mr. J. N. Hobbs continues as manager.

Mr. E. U. Kimbark, who for the past ten years has been actively engaged with the J. W. Butler Paper Company, has resigned his position with them, to become secretary and manager of The Paper Mills' Company of this city. Mr. Kimbark is well and favorably known to nearly all manufacturers of and dealers in paper.

McDonald & Rapp have established themselves at 71 West Jackson street, where they will do embossing for the trade and general bookbinding. Mr. McDonald was formerly connected with Rokker & O'Donnell, and Mr. Rapp is well known to the trade in Chicago. Their outfit was furnished by Messrs. T. W. & C. B. Sheridan. This bookbinders' supply house has also just furnished an entire blank book outfit for Ryan & Hart, printers, at 26 Customhouse place.

The Goes Lithographing Company, located for a number of years at 140-146 Monroe street, Chicago, have removed their entire plant to the sixth floor of the Rand-McNally building, 166-174 Adams street. This change gives them one of the finest locations in the country. The building is especially adapted for the class of work they do, being fireproof and built in a most substantial way, so that the heavy machinery and stones required in this business do not affect the solidity of the floors in the least. They have over 20,000 square feet of space, unusually well lighted on all sides, good facilities for storing the stones, and other excellent arrangements for carrying on their business on a much larger scale than at the old stand. They make a specialty of lithographed work for printers' use, especially in the line of diplomas, bonds, checks and similar work.

In the column of business notices last month a description was given of a new type metal. A company to manufacture the new material has now been formed, and a license of incorporation secured. The title of the new concern is the Indestructible Type Company; capital, $100,000. The officers are: President, George N. Hall, president Citizens' Bank of South Haven, Michigan; vice-president and general manager, John West; secretary, Charles W. Clingman, of Chicago; treasurer, H. B. Thomson, of Chicago. Attention is directed to the advertisement of the company in this issue.

The lamented death of Mr. J. W. Scott has resulted in changing the front of newspaperdom in Chicago very materially. Mr. H. H. Kohlsaat has purchased the *Times-Herald* and *Post*, and the political tone of the papers will hereafter be independent of all parties. The democratic party is therefore without an organ in Chicago, and a paper to meet that need has been talked of, to be called the *Enquirer*. Capital has been subscribed, one of the prime movers in the project being Mr. Adolf Kraus, late proprietor of the *Times*. Insinuations are not wanting to the effect that one of the leading republican organs may be veered around by financial gales to point the way to prosperity in an opposite political direction.

The Chicago house of the A. D. Farmer & Son Typefounding Company, under the management of Mr. S. M. Weatherly, is developing many conveniences for its customers. Purchasers of body type are now enabled to obtain sorts to an unlimited extent without delay, an important consideration when purchasing type for special work. Mr. Weatherly has put in a new form of sort cabinet which holds long wooden galleys compactly and conveniently, and by means of which sorts are delivered to customers in package form, the type on its feet and not knocked down as in the old fashion. In addition to the 5,000 pounds of sorts customarily held in stock, the new sort cabinet has permitted 5,000 pounds of additional sorts to be put in, and another cabinet of equal capacity will soon be added. Sorts on the point system and on the old system are always on hand, and the careful and prompt attention of this house gives its customers as good service as could be obtained of any western foundry.

Handwriting was sent over the wires from the board of trade to the headquarters of the Western Union on March 26 for the first time. Professor Gray's telautograph will be used hereafter for transmitting "service messages" of the company to and from the board of trade. That is, it will be used by the operators on 'change to notify the chief operator at headquarters of wire interruptions and by the superintendent in transmitting messages concerning the handling of the company's forces. The machine has been used nearly a year between the general headquarters and the supply department, 213 Kinzie street. It was used this winter by the Telautograph Company, between London and Paris, as noted last month. The expert under whose direction it was used is Mr. Fred Cushing, of Chicago. It is uncertain what application will be made of the telautograph as yet, as the invention is still undergoing improvement.



A Dry Joke.

One of the most encouraging signs of a successful business is the friendly regard of both employes and customers for the head of the establishment. In a marked degree this

feeling is evidenced in the daily routine of work at the offices and shops of Messrs. Paul Shniedewend & Co., 195-199 South Canal street, Chicago. A few weeks ago the firm completed its one hundredth Reliance lever paper cutter, and the occasion offering good reason for a little celebration was promptly taken advantage of, and an afternoon was spent in greeting and entertaining invited guests while the employes individually and collectively brought out commendable talents as musicians, singers, story tellers and dancers—one young gentleman, indeed, revealing really remarkable skill in "jodeling," receiving unlimited encores. "Reliance Paper Cutter No. 100" was of course the chief subject of conversation among the guests. The various qualities of refreshments, cigars, etc., the interested visitors and the cheeriness of the entertainers, made the occasion one of very pleasant memory.

We are glad to see that that jolly old mariner, P. F. Pettibone, has been elected commodore of the Chicago Yacht Club, writes Mr. Eugene Field, in the Chicago *Record*. We now look confidently for a revival of those prodigies which were performed at that time in the history of our Chicago navy when that grand old salt, Billy Lyon, contended with Sam Raymond for supremacy on the bounding billows. In the last race that was sailed during that memorable period, Commodore Lyon snatched victory from the jaws of defeat by seizing the helm himself and by compelling his boat (the Sweet Marie was its name) to jump the breakwater off Van Buren street, describing a somersault in its progress and alighting keel side down in the harbor, thus winning the race by seven lengths, four breadths and eleven thicknesses. We have every confidence in Pettibone, the new commodore of the fleet. He is one of those conservative sailors whom we like to do business with. Several summers ago he took us out for a cruise on his champion yacht, the Talcott; this is one of the noblest craft on the lake, and on this occasion it was carefully ballasted with baskets of champagne and boxes of soda crackers. We set sail at 3 o'clock, and Pettibone figured that we would touch at Lincoln Park pier about 5. Pettibone himself took charge of the boat, and it was a treat to hear him bossing the crew around, for he used the nautical terms which we remembered to have read in Marryat's novels a great many years previous. There was not much of a breeze that day, and the Talcott did not make any progress, a circumstance that inspired Pettibone to employ certain language which we did not recognize as quotations from Marryat. The Talcott just luffed, and sot, and hove, and settled, and backed, and likely as not the whole cargo of us would have been wallowing there in the harbor to this very day if, after a hot, weary hour of this curious performance, Pettibone had not discovered that the anchor had not been pulled up.

OF INTEREST TO THE CRAFT.

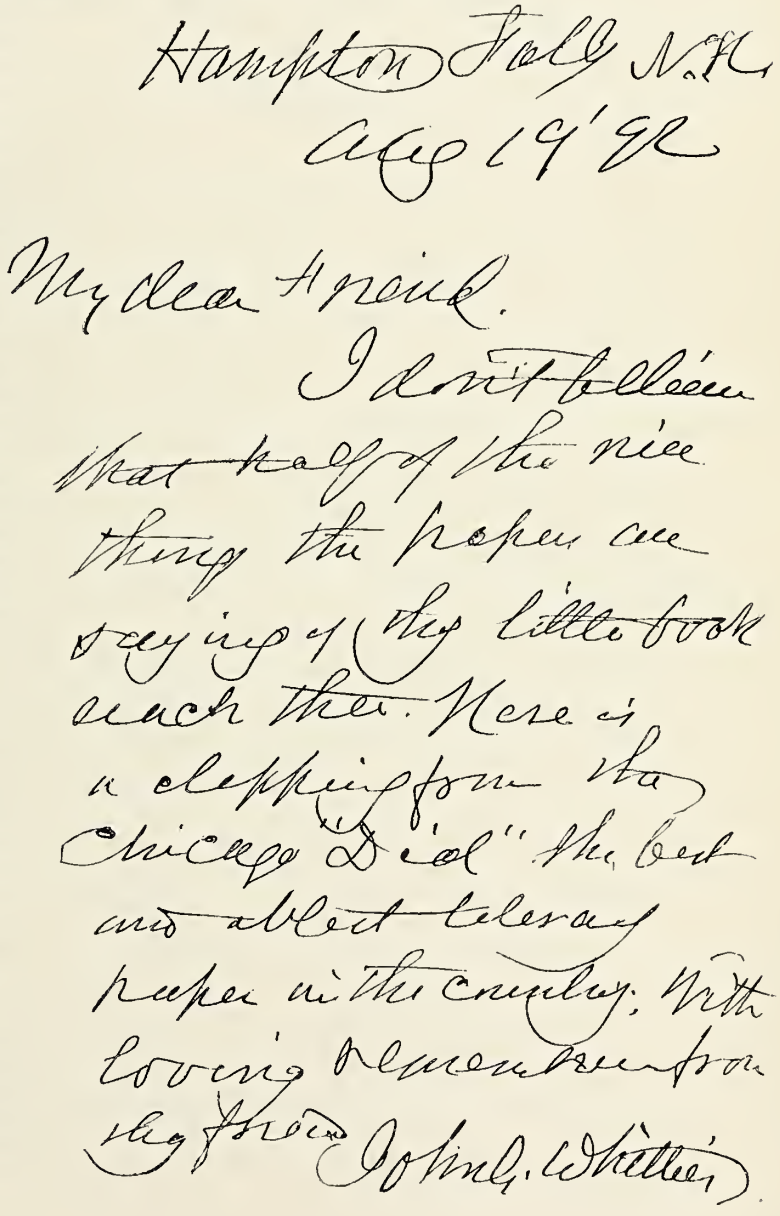
At the last regular meeting of the Adams and Cylinder Press Printers' Association, No. 51, New York, the following gentlemen were elected as delegates to represent that union at the seventh annual convention of the International Printing Pressmen's Union of North America, to be held in the city of Philadelphia, beginning June 18, 1895: Messrs. Benjamin Thompson, William J. Kelly, John F. McCormick and Frank J. Biemer, delegates; Thomas Bryson and Charles H. Tompkins, alternates.

A dispassionate consideration of the present evolutionary condition of the printing trade and the unsatisfactory and unsettling attitude of the workmen's unions connected with the printing arts must convince even the most optimistic person that the year 1895 should not be allowed to pass without some serious effort being made to harmonize the organizations which have drifted apart from one another in antagonism—more, we are pleased to think, from misunderstanding than from direct offensiveness. The International Printing Pressmen's Union will hold its annual convention in Philadelphia next June, and the presumption is that its relations with the International Typographical Union will be again freely debated and argued over. Both organizations are fixed in the rectitude of their views. The solution of the whole matter lies in a complete reorganization of the unions connected with the printing arts. Let chosen representatives of the crafts meet in convention and, taking our national government as a model, draft a constitution giving to each trade the completest autonomy, subject only to a board of arbiters which should hold session at such times as might be decided upon.

The *Twin City Topics* began publication on April 20, at St. Joseph, Michigan. It is published by the A. B. Morse Company, and Nixon Waterman, of Chicago, is said to be connected with the editorial department.

ONE OF WHITTIER'S LAST LETTERS.

On page 548 of our March issue appeared a note regarding the Chicago *Dial* and the opinion of its merits held by the poet Whittier. By the courtesy of Mr. Francis Browne we now reproduce a facsimile of Whittier's letter therein mentioned—one of the last written by him.


Hampton Falls N.H.
Aug 19 '92

My dear Friend.

I don't believe that half of the nice things the papers are saying of my little book reach them. Here is a clipping from the Chicago Dial" the best and ablest literary paper in the country. With loving remembrance from my friend John G. Whittier

RONALDSON SERIES.....

ORIGINATED BY MACKELLAR, SMITHS & JORDAN BRANCH, PHILADELPHIA

6 POINT OLD STYLE NO. 8

THE INVENTION OF PRINTING has always been recognized by educated men as a subject of much importance: there is no mechanical art, nor are there any of the fine arts, about whose early history so many books have been written. The subject is as mysterious as it is inviting. There is an unusual degree of obscurity concerning the origin of the first printed books and the lives and works of the early printers. There are records and traditions which cannot be reconciled of at least *three distinct inventions of printing*. Its early history is entangled with a controversy about rival inventors which has lasted for more than three centuries, and is not yet fully determined. In the management of this controversy a subject intrinsically attractive has been made repulsive. The history of the invention of printing has been written to please national pride. German authors assert the claims of Gutenberg and discredit traditions about Coster. Dutch authors insist on the priority of Coster, and charge Gutenberg with stealing the invention. Partisans on each side say that their opponents have perverted the records and suppressed the truth. The quarrel has spread. English and French authors, who had no national prejudices to gratify, and who should have considered the question without passion, have wrangled over the subject with all the bitterness of Germans or

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 *1234567890*

8 POINT OLD STYLE NO. 8

THE INVENTION OF PRINTING has at all times been recognized by educated men as a subject of importance: there is no mechanical art, nor are there any of the fine arts, about whose early history so many books have been written. The subject is as mysterious as it is inviting. There is an unusual degree of obscurity about the origin of the first printed books and the lives and works of the early printers. There are records and traditions which cannot be reconciled of at least *three distinct inventions of printing*. Its early history is entangled with a controversy about rival inventors which has lasted for more than three centuries, and is not yet fully determined. In the management of this controversy a subject intrinsically attractive has been made repulsive. The history of the invention of printing has been written to please national pride. German authors assert the claims of Gutenberg and discredit traditions about Coster. Dutch authors insist on the priority Coster, and charge Gutenberg with stealing the invention. Partisans on each side say that their opponents have perverted the records and suppressed the truth. The quarrel has spread. English and French authors, who had no national prejudices to gratify, and who should have considered the question without passion, have wrangled over the subject with all the bitterness of Germans or Hollanders. In this, as in other quarrels, there are amusing features, but to the general reader the controversy seems unfortunate and is certainly wearisome. It is a greater misfortune that

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

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9 POINT OLD STYLE NO. 8

THE INVENTION OF PRINTING has at all times been recognized by educated men as a subject of importance: there is no mechanical art, nor are there any of the fine arts, about whose early history so many books have been written. The subject is as mysterious as it is inviting. There is an unusual degree of obscurity about the origin of the first printed books and the lives and works of the early printers. There are records and traditions which cannot be reconciled of at least *three distinct inventions of printing*. Its early history is entangled with a controversy about rival inventors which has lasted for more than three centuries, and is not yet fully determined. In the management of this controversy a subject intrinsically attractive has been made repulsive. The history of the invention of printing has been written to please national pride. German authors assert the claims of Gutenberg and discredit traditions about Coster. Dutch authors insist on the priority of Coster, and charge Gutenberg with stealing the invention. Partisans on each side say that their opponents have perverted the records and suppressed the truth. The quarrel has spread. English and French authors, who had no national prejudices to gratify, and who should have considered the question without passion, have wrangled over the subject with all the bitterness of Germans or of Hollanders. In this, as in other

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7 POINT OLD STYLE NO. 8

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AMERICAN TYPE FOUNDERS' COMPANY

BOSTON, 144-150 Congress St.
NEW YORK, Rose and Duane Sts.
PHILADELPHIA, 606-614 Sansom St.
BALTIMORE, Frederick and Water Sts.
BUFFALO, 83-85 Ellicott St.
PITTSBURGH, 308 Wood St.
CLEVELAND, 239-241 St. Clair St.
CINCINNATI, 7-17 Longworth St.
CHICAGO, 139-141 Monroe St.
MILWAUKEE, 89 Huron St.
ST. LOUIS, Fourth and Elm Sts.
MINNEAPOLIS, 113 First Ave., South
ST. PAUL, 84-86 East Fifth St.
KANSAS CITY, 533-535 Delaware St.
OMAHA, 1118 Howard St.
DENVER, 1616-1622 Blake St.
PORTLAND, Second and Stark Sts.
SAN FRANCISCO, 405-407 Sansome St.

RONALDSON SERIES.....

ORIGINATED BY MACKELLAR, SMITHS & JORDAN BRANCH, PHILADELPHIA

10 POINT OLD STYLE No. 8

THE INVENTION OF PRINTING has always been recognized by educated men as a subject of importance: there is no mechanical art, nor are there any of the fine arts, about whose early history so many books have been written. The subject is as mysterious as it is inviting. There is an unusual degree of obscurity about the origin of the first printed books and the lives and works of the early printers. There are records and traditions which cannot be reconciled of at least *three distinct inventions of printing*. Its early history is entangled with a controversy about rival inventors which has lasted for more than three centuries, and is not yet clearly determined. In the management of this controversy a subject intrinsically attractive has been made repulsive. The history of the invention of printing has been written to please national pride. German authors assert the claims of Gutenberg and discredit the traditions about Coster. Dutch authors insist on the priority of Coster, and charge Gutenberg with stealing the invention. Partisans on each

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12 POINT OLD STYLE No. 8

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11 POINT OLD STYLE No. 8

THE INVENTION OF PRINTING has always been recognized by educated men as a subject of importance: there is no mechanical art, nor are there any of the fine arts, about whose early history so many books have been written. The subject is as mysterious as it is inviting. There is an unusual degree of obscurity about the origin of the first printed books and the lives and works of the early printers. There are records and traditions which cannot be reconciled of at least *three distinct inventions of printing*. Its early history is entangled with a controversy about rival inventors which has lasted for more than three centuries, and is not yet fully determined. In the management of this controversy a subject intrinsically attractive has been made repulsive. The history of the invention of printing has been written to please national pride. German authors assert the claims of Gutenberg and discredit tradi-

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SAN FRANCISCO, 405-407 Sansome St.

RONALDSON SERIES.....

ORIGINATED BY MACKELLAR, SMITHS & JORDAN BRANCH, PHILADELPHIA

18 POINT 14 A 30 a $4 30

Genuine Raphael Paintings Recently Imported from Denmark
Masterpieces in Excellent Condition
PROPOSALS FOR PURCHASE INVITED
1234567890

24 POINT 10 A 20 a $4 70

Curious Tapestry Lately Discovered in England
Antiquaries on Tiptoes
HOARDING IN MONASTERIES

30 POINT 8 A 16 a $5 85

Autobiography of Oldentime Celebrities
ANCIENT WRITINGS

36 POINT 6 A 12 a $7 00

Architectural Difficulty Overcome
EARLY RECORDS

48 POINT 5 A 8 a $12 00

ANCIENT Deinotherium

AMERICAN TYPE FOUNDERS' COMPANY

BOSTON, 144-150 Congress St.
NEW YORK, Rose and Duane Sts.
PHILADELPHIA, 606-614 Sansom St.
BALTIMORE, Frederick and Water Sts.
BUFFALO, 83-85 Ellicott St.
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OMAHA, 1118 Howard St.
DENVER, 1616-1622 Blake St.
PORTLAND, Second and Stark Sts.
SAN FRANCISCO, 405-407 Sansome St.

Ronaldson Condensed Series...

Originated by MACKELLAR, SMITHS & JORDAN BRANCH, PHILADELPHIA

48 Point 5 A 8 a $5 90

Renewed Pantomimic Rehearsals
MORNING GESTURES

36 Point 7 A 12 a $5 25

Tunneling Through the Lehigh Mountains
SPACIOUS VAULTAGE

30 Point 8 A 14 a $4 15

Boasting Mediocrity Displaying Supreme Authority
IMPORTANT PERSONAGES

24 Point 10 A 18 a $3 60

Brigades Crossing Bayonets
SOLEMN PROTEST

18 Point 14 A 28 a $3 15

Eulogizing Midsummer Relaxation
LUXURY OF IDLENESS

12 Point 22 A 45 a $2 70

Ronaldson Type Meeting Universal Admiration
Treading Enchanted Ground
MAKES READING VERY PLEASANT

10 Point 26 A 52 a $2 55

Numbers of Ghastly Fables and Plagiarist Sensations
Adapted for Timid Travelers
INTIMIDATED AND BROWBEATEN

8 Point 30 A 60 a $2 50

Theories Suddenly Exploded after Centuries of Implicit Belief
Appliances Ministering to Syncope
SCIENTIFIC AND INVENTIVE INCONGRUITY
1234567890

6 Point 36 A 70 a $2 50

Honorable Dealing with the World and his Wife Untainted by Equivocation
Fortune Crowning the Persevering
CONSTANTLY RISING IN PUBLIC APPRECIATION
1234567890

AMERICAN TYPE FOUNDERS' COMPANY

Boston, 144-150 Congress St.
New York, Rose and Duane Sts.
Philadelphia, 606-614 Sansom St.
Baltimore, Frederick and Water Sts.
Buffalo, 83-85 Ellicott St.
Pittsburgh, 308 Wood St.
Cleveland, 239-241 St. Clair St.
Cincinnati, 7-17 Longworth St.
Chicago, 139-141 Monroe St.
Milwaukee, 89 Huron St.
St. Louis, Fourth and Elm Sts.
Minneapolis, 113 First Ave., South
St. Paul, 84-86 East Fifth St.
Kansas City, 533-535 Delaware St.
Omaha, 1118 Howard St.
Denver, 1616-1622 Blake St.
Portland, Second and Stark Sts.
San Francisco, 405-407 Sansome St.

Ronaldson Extended Series...

Originated by MacKellar, Smiths & Jordan Branch, Philadelphia

48 POINT 4 A 6 a $8 45

Musical Breakers SOUNDING

36 POINT 5 A 8 a $6 55

Honorable Grandfather PATRIARCHAL

30 POINT 6 A 10 a $5 40

Capacious Public Buildings STATE CAPITOLS

24 POINT 8 A 12 a $4 65

Playful Kitten WAYSIDE

18 POINT 10 A 16 a $4 00

Smiling Babyhood WINSOME

12 POINT 18 A 28 a $3 50

Loaned Suspenders
Friendships Remembered
REMINISCENCE

10 POINT 20 A 30 a $3 00

Tempestuous Situation
Ascending to the Weathercock
CLIMBING HIGHER

8 POINT 22 A 32 a $2 70

Inventor of Wonderful Cures
Proprietary Medicine Munchausenist
NEHEMIAH TRUTHFUL
1234567890

6 POINT 25 A 40 a $2 45

Blossoms Garlanding the Precipice
Meadows Rainbowed with Summer Verdure
WREATHED AND FLOWERED
1234567890

AMERICAN TYPE FOUNDERS' COMPANY

BOSTON, 144-150 Congress St.
NEW YORK, Rose and Duane Sts.
PHILADELPHIA, 606-614 Sansom St.
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OMAHA, 1118 Howard St.
DENVER, 1616-1622 Blake St.
PORTLAND, Second and Stark Sts.
SAN FRANCISCO, 405-407 Sansome St.

RONALDSON CLARENDON SERIES...

Originated by MACKELLAR, SMITHS & JORDAN BRANCH, PHILADELPHIA

48 POINT 5 A 8 a $8 35

Sprinkled or Renovated BOARDWALKS

36 POINT 6 A 10 a $7 00

Quarterly Magazines Delivered SPECIAL AGENTS

30 POINT 8 A 16 a $6 05

Seventy-seven Seconds for Breakfast MISERLY CATERERS

24 POINT 10 A 20 a $5 00

Demonstrating Mysterious Occult Influences PROMINENT MESMERISTS

18 POINT 14 A 28 a $4 65

Committee to Devise Means for Living Without Working PROMOTERS OF INDOLENCE

12 POINT 22 A 45 a $3 95

Recognizing Friends and Enemies
CHEERFUL PERSONS

10 POINT 25 A 50 a $3 55

Fearful Landlords and Recreant Tenants
WEEKLY MEETINGS

8 POINT 30 A 60 a $3 45

Fortune-Seeking Adventurers' Silly Occupation
CHASING GOLDEN SUNBEAMS
1234567890

6 POINT 36 A 70 a $3 35

Curfew Bell Signaling to Lovers the Hour of Separation
RULES GOVERNING COURTSHIP
1234567890

AMERICAN TYPE FOUNDERS' COMPANY

BOSTON, 144-150 Congress St.
NEW YORK, Rose and Duane Sts.
PHILADELPHIA, 606-614 Sansom St.
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DENVER, 1616-1622 Blake St.
PORTLAND, Second and Stark Sts.
SAN FRANCISCO, 405-407 Sansome St.

Ronaldson Title Slope . . .

Originated by MACKELLAR, SMITHS & JORDAN BRANCH, PHILADELPHIA

36 POINT 5 A 8 a $6 00

Punishment for Scapegraces
CHASTISEMENT

30 POINT 6 A 10 a $5 25

Specimens of Artistic Handiwork
ELEGANT DESIGNS

24 POINT 8 A 14 a $4 50

Pouring Knowledge into Youthful Heads
PROFOUND PROFESSOR

18 POINT 12 A 22 a $4 15

Insurance Protection against Thieves and Pickpockets
MINIATURE POCKET BATTERY

12 POINT 20 A 40 a $3 55

Discovering Daring Housebreakers
BRIGANDS ARRESTED

10 POINT 22 A 45 a $3 35

Electric Railroad Finished to Booseton
SUMMER EXCURSIONS

8 POINT 25 A 50 a $3 15

Criminals Punished by Electrical Appliances
DEADLY MACHINES INVENTED
1234567890

6 POINT 30 A 60 a $3 00

Attractive and Novel Methods of Advertising Business
QUAINTNESS AND LEGIBILITY
1234567890

AMERICAN TYPE FOUNDERS' COMPANY

BOSTON, 144-150 Congress St.
NEW YORK, Rose and Duane Sts.
PHILADELPHIA, 606-614 Sansom St.
BALTIMORE, Frederick and Water Sts.
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DENVER, 1616-1622 Blake St.
PORTLAND, Second and Stark Sts.
SAN FRANCISCO, 405-407 Sansome St.

Ronaldson Gothic Series . . .

Originated by MACKELLAR, SMITHS & JORDAN BRANCH, PHILADELPHIA

48 POINT 5 A 7 a $7 15

Autumn MORNING Scenes

38 POINT 8 A 9 a $5 80

Pertinence Promptly Answered ELECTRICAL SURPRISE

30 POINT 8 A 12 a $4 95

Mistletoe Boughs SUSPENDED

24 POINT 10 A 15 a $3 70

Laughable Comedians MERRY-MAKING

18 POINT 12 A 18 a $3 15

Youngsters and Patriarchs ATHLETIC CONTEST

14 POINT 18 A 28 a $3 15

Loaded with Creature Luxuries GROANING TABLES

12 POINT 22 A 34 a $3 10

Treasures from Fairyland Domains STOCKINGS OVERFLOWING

10 POINT 28 A 45 a $3 10

Morpheus Frustrates Wide-Awake Curiosity AWAITING THE PATRON SAINT

8 POINT 38 A 55 a $3 10

Encountered in Wriggling Down Modern Stovepipes TRIBULATIONS OF SAINT NICHOLAS 1234567890

8 POINT 40 A 60 a $3 10

Christmas Opportunity to Gladden the Face of Misfortune WELCOME AS FLOWERS IN SPRINGTIME 1234567890

All sizes lining together at the bottom

HHHHHHHHHH HHHHHHHHHH

AMERICAN TYPE FOUNDERS' COMPANY

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NEW YORK, Rose and Duane Sts.
PHILADELPHIA, 606-614 Sansom St.
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PORTLAND, Second and Stark Sts.
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REVIEW OF SPECIMENS RECEIVED.

JOHN H. RITCHIE, Waverly, Illinois, is a printer who knows how to display type to advantage. The samples sent by him are in good taste, and the presswork is fair.

FROM the Journal Publishing Company, Bangor, Maine, a business card in three colors, of no extraordinary merit. If the green border-work was omitted the card would have a far neater appearance.

A BUSINESS card of the Keystone Printing House, Allentown, Pennsylvania, in two colors and silver bronze, is a neat sample of designing and job composition. The work was done by F. J. Fenstermacher.

FROM the *Observer*, Montague, Michigan, a bill-head and letter-head, each in two colors. The letter-head is fairly good, but the bill-head would be improved by setting the date line much smaller and "The Observer" considerably larger.

THE Edward F. Anderson Company, Ltd., Penn avenue, Pittsburgh, Pennsylvania, forward a sample of half-tone printing in six colors, which forms a very attractive advertisement card. The colors are evenly printed and accurately registered.

FLEMING, SCHILLER & CARNRICK, of 256 West Twenty-third street, New York city, are making a bid for high-class printing by the issue of cards and circulars executed in an admirable manner. The composition and presswork, and arrangement of colors, are very effective.

A FEW samples of commercial work of a very ordinary character have been received from C. W. Ames, with the Genoa *Tribune*, Genoa, Cayuga county, New York. The bill-head is a fairly good sample of composition, but the *Weekly Gleaner* card is lacking in strength and beauty.

H. H. KNERR, with the Welt-Bote Publishing Company, Allentown, Pennsylvania, has studied well the art of display in type composition, as shown by his production, "Aids for the Home," a neatly printed booklet of sixteen pages and cover. The presswork is equal to the composition.

J. M. ISRAEL, JR., Asheville, North Carolina, forwards a package of general jobwork which is well up to the average in that class; also some copies of the Asheville *News and Hotel Reporter*, a neat sixteen-page octavo publication, on which both the composition and presswork are good.

W. H. RICKEY, with the Standard Manufacturing & Printing Company, Butte, Montana, is an artistic letterpress printer, as the samples of work forwarded by him give ample evidence. The business cards especially are well displayed, and are neat and tasteful in appearance. The circular announcing the *debut* of the partnership concern is an excellent arrangement of typography and harmonious disposition of color.

THE name of Raynor & Taylor, Detroit, Michigan, is almost synonymous with "excellence" when applied to letterpress printing. Their programme of the tenth annual banquet of the Michigan Club is a fine specimen of delicate treatment in colors and arrangement of typography. The Calvert Lithographing Company, of Detroit, are also deserving of a meed of praise for their artistic treatment of the cover pages of the programme. The whole work is a production of which the best high-class printing house in the United States might feel proud.

BY favor of the Grand Rapids Engraving Company, Grand Rapids, Michigan, we have received a copy of the New England Furniture Company's "Kalendar Katalogue" for 1895. The design is unique, being a catalogue with calendar attachment, perforated so that when the calendar has served its purpose and been discarded, the catalogue, with its numerous fine engravings, is still complete. The cover is handsomely printed in colors and silver and finely embossed.

D. B. UPDIKE
DECORATIVE PRINTING
AND BOOK-MAKING
6, BEACON ST.
BOSTON

A CORNER CARD.

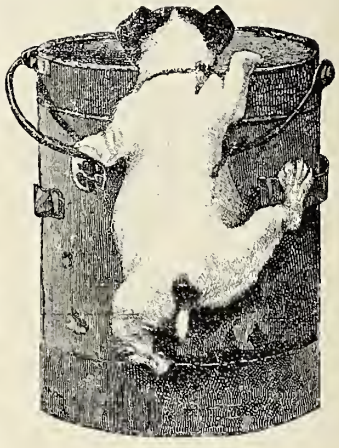
THE Post-Express Printing Company, Rochester, New York, evidently employ a first-class staff of compositors and pressmen. The samples of general commercial work received from them bear the impress of artistic treatment. Some circulars set in Jenson Old Style and printed in red and black are specially attractive, and a booklet describing the esculent qualities of Shropshire and Southdown sheep is a veritable *chef-d'œuvre* of printorial art, admirably illustrated with fine half-tones. The presswork is unusually good.

FROM Mr. Carl H. Heintzmann, 234 Congress street, Boston, Massachusetts, we have received a number of specimens of printing which display the careful study of an artist for refined effects. The combinations are commendable for their simplicity and directness. Included with the samples is a copy of *The Wheelwoman*, which is excellently and tastefully printed. A noteworthy departure in the paper is a peculiar use of large initials with the head lines of articles.

THE work submitted by Luther Emerson, with Pryor, Barstow & Parsons, San Rafael, California, gives evidence that he has made good use of his opportunities, as, according to his statement, he has been "a morning comp. the most of his life and has picked up his knowledge of job composition through observation and study." You have done well, Luther, as the cards, bill-heads, letter-heads, etc., are excellent examples of display composition, with a tendency, however, to use ornaments and "flub-dubs" too freely. The plainer your work is, the better it will be. Do not try to ornament over much. Your conception of contrast is admirable, and your spacing is very good.

A NOVELTY in the form of a programme printed on wall paper reaches us from the office of the Free Press Printing Company, Mankato, Minnesota. It conveys the idea of being printed in four colors, whereas it is only printed in one (black) the other three being furnished by the design on the paper. For a cheap, yet attractive, programme, and also as an advertisement for the wall paper dealer, the idea is very suggestive.

A SHORT time ago we noticed in this column the sixtieth anniversary souvenir of the United Brethren Publishing House, of Dayton, Ohio. We now acknowledge the receipt of a handsomely printed pamphlet, thirty-two pages and cover, entitled "After Sixty Years: Attention! Front Face! Forward March!" It is finely printed on enameled stock, and illustrated with portraits of the heads of departments, from the president down to the engineer, and half-tone views of the various departments. It is neatly gotten up and worthy of preservation.



"EXCELSIOR."
One of the advertising attractions of Nop's Electrotype Agency, of London, England.

THE Dorsey Printing Company, of Dallas, Texas, forward a catalogue of eighty-four pages and cover, which shows neatness in composition and care in presswork, the cover of which has the principal line printed in gold, embossed, which sets it off to advantage. Another catalogue by the same company, of a later date, has a cover printed in red, blue and gold, which is very neat and artistic in execution. Other samples of work show that this office is fitted with all modern up-to-date material, and that they are capable of turning out work of every description with satisfaction to their customers.

THE Sparrell Print, Boston, Massachusetts, is a concern that knows how to get up an attractive booklet for at least one of its customers. The sample submitted, bearing on the cover-page the title "D. & T.," is well designed and handsomely printed. That the Sparrell Print is acquainted with the needs of the present time is well illustrated by the following lines culled from an eight-page brochure issued by them:

> "Or perhaps you have the antiquated notion in your mind
> That printing is but setting type. If so, we think you'll find
> That type alone on paper, while it may look very nice,
> Needs printers' brains behind it, or it won't
> Cut Ice."

THE A. B. Morse Company, St. Joseph, Michigan, have forwarded some specimens of their admirable work, among which none awakens more interest than the Memoriam Song by the western poet Nixon Waterman, entitled "Song and Sigh," treating of the melancholy event of the foundering of the steamship Chicora, on January 21, 1895, in Lake Michigan. The words have been set to music by Arthur W. Nelson, and the A. B. Morse Company have printed the music in regulation size, illustrated with a view of the ill-fated vessel. The mechanical portion of the work is without doubt above criticism — the poetical and musical portions are dependent on the award of a critical public.

MONTHLY CALENDAR BLOTTERS.—Challinor, Dunker & Co., Carson street, Pittsburgh, Pennsylvania; a very esthetic calendar for April, the work on which, however, is excellent. The Carthage Printing Company, Carthage, Missouri, have issued a blotter printed in three colors, showing how "your shekels" (spelled, by the way *Sheckles*), get lost, and how the leak can be stopped by using "up-to-date" printing; composition and presswork are both good. Hicks, the Printer, Berlin, Wisconsin, sends to his patrons a neatly-printed blotter emblematical of the spring. John T. Palmer, 406 Race street, Philadelphia, has gotten out a handsomely printed blotter for April, the design and coloring being very pleasing to the eye. Adam Deist, West Dauphin street, Philadelphia, Pennsylvania, in his latest blotter, recommends "For That Tired Feeling" a "*Dose of Printer's Ink*"; which is good advice, and should be heeded by the patient — the Public.

NEWSPAPERS.

THE Hudson (Mich.) *Gazette*, is a neatly printed eight-page six-column folio, composition — especially the displayed advertisements — and presswork are good.

THE "Elks' Edition" of the *Saturday Times*, of Anderson, Indiana, is a well-printed eight-page paper profusely illustrated with half-tone portraits of prominent Elks and of the scenes celebrating the anniversary.

THE *North Star*, of Westfield, Massachusetts, is a brightly scintillating orb, scattering luminosity in every direction. Its literary composition is excellent, and its typographical get-up is admirable — composition and presswork being of a high order of merit.

Public Opinion, Cresco, Iowa, is a twelve-page six-column quarto, conducted by S. C. Harris. It has the making of a good weekly paper in it, as

its style is good, and its composition, make-up and presswork a little above the average of the weekly country newspaper.

THE Williamsport (Pa.) *Daily Sun*—Centennial Edition—of April 17, 1895, is a mammoth paper of twenty eight-column folio pages, filled with news of the present and historical sketches of the past. Portraits of early settlers and prominent citizens adorn its pages, and views of the principal buildings are shown. It is a tribute to the energy of John R. Bixler, the managing editor, and George E. Graff, the business manager. Composition, make-up and presswork are all good.

THE Lafayette (Ind.) *Daily Courier*, of April 16, spreads itself over twenty-four six-column pages of finely printed matter, well illustrated, and on good stock, demonstrating that the management of the journal has sufficient enterprise to meet the requirements of an all-absorbing public in the matter of giving a large and admirably printed paper for a small investment of capital.



"IN THE SPRING A YOUNG MAN'S FANCY," ETC.

TRADE NOTES.

WALLACE & LOCKWOOD, designers and engravers, have removed from Lincoln, Nebraska, to Omaha.

THE George W. Prouty Company, makers of the Prouty job presses, Boston, have removed from 128 Oliver street to 102 High street.

THE Omaha Directory Company has issued its first directory of Omaha, it having succeeded to the business of the Wolfe Directory Company.

A WEEKLY paper printed in Russian characters has been running in Jersey City for the past two years. The Russian type used was made by the American Type Founders' Company, in its New York branch.

THE Franklin Printing and Engraving Company have purchased the entire plant and good will of the Bellman Brothers Company, Toledo, Ohio. The business of the new company will be under the management of Mr. Charles N. Bellman.

THE partnership between William F. Vanden Houten and John Harding, under the firm name of Vanden Houten, & Co., printers, 247 Pearl street, New York city, has been dissolved, Mr. Harding withdrawing. The business will be continued under the old name at the same address by Mr. Vanden Houten.

THE copartnership heretofore existing between William C. Jupp and Edgar H. Shook, under the firm name of Jupp & Shook, dealers in type, paper and printers' supplies, 123 Jefferson avenue, Detroit, Michigan, has been dissolved, Mr. Shook retiring from the firm. The business will hereafter be conducted by Mr. Jupp.

THE Campbell Printing Press & Manufacturing Company have issued a very dainty little leaflet, calling attention to their "New Model" web machine. The performance of this new press in the offices where it has been established has been quite remarkable, and the advantages of the machine are very attractively set forth in this tasty production, copies of which may be obtained by addressing the New York office, 1 Madison avenue, or the Chicago branch, 334 Dearborn street.

THE 1895 catalogue and price list of the Chicago Paper Company, 120, 122 Franklin street, Chicago, is out. Their line of cardboards and papers includes all the grades required by printers, and is especially complete this year. The catalogue also gives the prices of the writing papers shown in their new sample book, mention of which was made in our last number.

DURING the past month the Thorne Typesetting Machine Company has installed new machines in the following, among other cities: Grand Rapids, Mich.; Kalamazoo, Mich.; Ann Arbor, Mich.; Chicago, Ill.; Galesburg, Ill.; Grand Forks, N. D.; Port Townsend, Wash.; Portland, Ore.; Providence, R. I.; Pawtucket, R. I.; Northampton, Mass.; Brocton, Mass., etc.

THE Whiting Paper Company, of Holyoke, Massachusetts, have issued a little leaflet, the inner pages of which are made of their ledger paper, ruled in the form of a blank book. The idea of printing the testimonials upon the credit side of the ledger, under the inscription "credit where credit is due," is an original one, and the leaflet forms an attractive style of advertisement.

THE American Type Founders' Company's new Philadelphia Lining Gothics, shown in our advertising pages last month, had an immediate success. The series is remarkably complete, including ninety fonts in all. In the extended series a great improvement over ordinary extended type is secured by using the company's mortised type patent, this being particularly noticeable in combinations of letters such as LV and AT.

THE Gill Engraving Company, 104 Chambers street, New York, have recently issued Part 2 of their half-tone specimens, the subjects this time being portraits. The exquisite delicacy of the cuts, with their rare distinctness and softness make these specimens models of process work. The cover design, by Bradley, is a beautiful and simple conception—effective with the effectiveness that marks Bradley's work with individuality and charm.

SPECIMEN sheets of Jenson Old Style issued by the American Type Founders' Company, show on each page initials and side and head ornaments, which do much to enhance the effect. We are informed that the company is preparing a series of these initials and ornaments. The Jenson series has lately been used with telling effect by the DeVinne Press in producing "Kellogg's Lists" for the A. N. Kellogg Newspaper Company.

THROUGH the courtesy of Messrs. Fuchs & Lang, we are in receipt of their very handsome catalogue and price list of lithograph and printing machinery. The pamphlet gives illustrations and descriptions of their lithographic presses, printing presses, hand presses, stone planers, embossing machines, ink mills and other machinery manufactured by them. Copies of this catalogue can be had by addressing the firm either at Chicago or New York.

BARNHART BROS. & SPINDLER are making some changes in their traveling assignments which will be of interest to the many printers of the country who meet these well-posted missionaries and enjoy their frequent calls. Their Mr. C. S. Brown will have the field of Michigan and Indiana, where for many years he represented another house. Mr. W. F. Cornell will resume his old territory of Ohio and West Virginia, and Mr. C. H. Jones will represent the firm of superior copper mixed type in the state of New York.

WE acknowledge receipt of specimen book of inks, issued by the F. E. Okie Company, Kenton place, Philadelphia, a very tastefully gotten up pamphlet, showing the inks manufactured by this company. Their productions include all the new shades of color, some especially adapted for

half-tone printing. The frontispiece of the specimen book is a specimen of half-tone printing in three colors—yellow, red and blue—from plates made by the Photo Chromotype Company, of Philadelphia, the firm who made the plates for the front cover of this issue of THE INLAND PRINTER.

BUSINESS NOTICES.

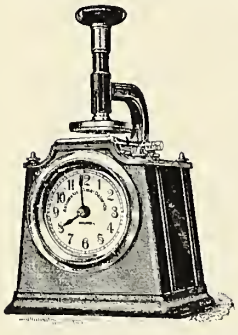
This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE Armor Glue Works, of Chicago, are manufacturing a tablet composition, and although the article has been but recently introduced to the trade, the large demand it already enjoys is proof of its fine quality. It has great strength and flexibility, and is exceedingly popular with tablet makers, printers, bookbinders, paper manufacturers and lithographers.

"THE PRACTICAL PRINTER," by H. G. Bishop, has reached its third edition and has been increased in value by a chapter on proofreading. Mr. Bishop is to be congratulated upon the success of this and his other books for printers. He has a style in writing on technical subjects which is peculiarly his own, and can give much practical information in a few words. The book contains 200 pages, bound in cloth, and can be obtained of the author, Oneonta, New York, and through all typefounders and dealers.

THE "AUTOMATIC" TIME DATER.

This little machine will be found to be a blessing in disguise by every printing office which turns out enough work to be worthy of the name. It records the time when an order is received, when copy is sent to composing room, when proof is sent, when returned, when form goes to pressroom, when printed and when shipped. It is a perfect timekeeper and has no rubber type to be constantly cleaned, no jumping minute wheels, and requires no daily setting and adjusting. It is wholly automatic, requiring only the attention to be given an ordinary clock, and is the only time dater with a continuous revolving minute dial giving at any instant a clear and legible imprint of the passing minute or fraction of a minute. Its many admirable features and its low price should commend it to every owner of a printing office. Further information may be obtained from the "Automatic" Time Dater Company, 218-220 Fulton street, Brooklyn, New York. Their advertisement appears elsewhere in this issue.



GEORGE E. LLOYD & CO.

A representative of THE INLAND PRINTER recently had the pleasure of inspecting the establishment of George E. Lloyd & Co., corner of Canal and Jackson streets, Chicago, manufacturers of electrotypers', stereotypers' and engravers' machinery, through the courtesy of Mr. Williams, the manager. An examination of the plant only served to emphasize the understanding which everyone connected with printing and engraving already has, that this concern is as well able to produce the most improved machinery in its particular line as any establishment in the country. One advantage which they possess over other houses is, that they make all machinery on the premises, and are not dependent upon outside concerns for any material entering into their output. They can furnish complete outfits, and those placing orders with them can rest assured that all requirements will be filled in a satisfactory way. Besides all the regular machinery intended for electrotypers, stereotypers and zinc etchers, they build dynamos, every part being manufactured under their own supervision. One of their specialties is the manufacture of iron bases for newspaper matter, They employ seventy-five hands, forty of these being kept exclusively upon electrotype and stereotype machinery. Whether wanting circular saws, trimming machines, drills, beveling machines, routers, matrix rolling machines, or any tools or machinery desired for the use of the trades mentioned above, intending purchasers can do no better than to send for their complete catalogue.

EAGLE PRINTING INKS.

Last month we announced the establishment of the Chicago branch of the Eagle Printing Ink & Color Works, of New York, who had taken quarters at 152 Monroe street, Chicago, placing the office in charge of Mr. Walter S. Parker, formerly connected with the company in New York city. Mr. Parker is well known to all the printers and publishers of Chicago and the West, and his friends will be glad to see him located again in that city. He has been in the printing business in Chicago for a number of years, and was formerly the publisher of the *Ink Fiend*, an advertising publication, and was also at one time connected with Lord & Thomas in the advertising business. The half-tone shown herewith is made from a recent photograph of the gentleman. The colored insert in this issue of THE INLAND PRINTER presents a number of the colors made by Mr. Parker's company, and will no doubt be examined with pleasure by printers and others interested in typography and in the purchase of printers' ink.



THE "VEST POCKET MANUAL."

The Inland Printer "Vest Pocket Manual of Printing" seems to be meeting with positive success and everyone who has seen it speaks in the highest terms of commendation about the little work. Orders from dealers are coming in with surprising regularity, and it can now be found on sale at all typefoundries and dealers in printers' materials in every city. Drop in at your dealer's, take a look at it, and order one. The price is but 50 cents, and the value of the book is beyond question. Read what people have to say about it:

It is quite a handy little book.—*R. W. Hartnett & Bros., Philadelphia, Pennsylvania.*

It is a good thing.—*Robert Rowell, Louisville, Kentucky.*

It is an interesting and satisfactory little book.—*Barnhart Bros. & Spindler, Chicago.*

It seems to be a most valuable publication.—*St. Louis Printers' Supply Company, St. Louis, Missouri.*

We are very much pleased with it It seems to be a very concise little volume.—*Central Typefoundry, St. Louis, Missouri.*

We should think the book would be a salable one.—*St. Louis Typefoundry, St. Louis, Missouri.*

We think it a very good thing.—*Great Western Typefoundry, Kansas City, Missouri.*

The Manual of Printing is very neat, convenient and useful.—*MacKellar, Smiths & Jordan Foundry, Buffalo, New York.*


SPECIMEN INKS
FROM
THE
EAGLE
PRINTING INK
AND COLOR WORKS
84 & 86 GOLD ST. N.Y.
Western Branch.
152 MONROE ST. CHICAGO
HOOPLE
& VAN DYCK
PROPRIETORS
J. A. HUGHES



DIANA.

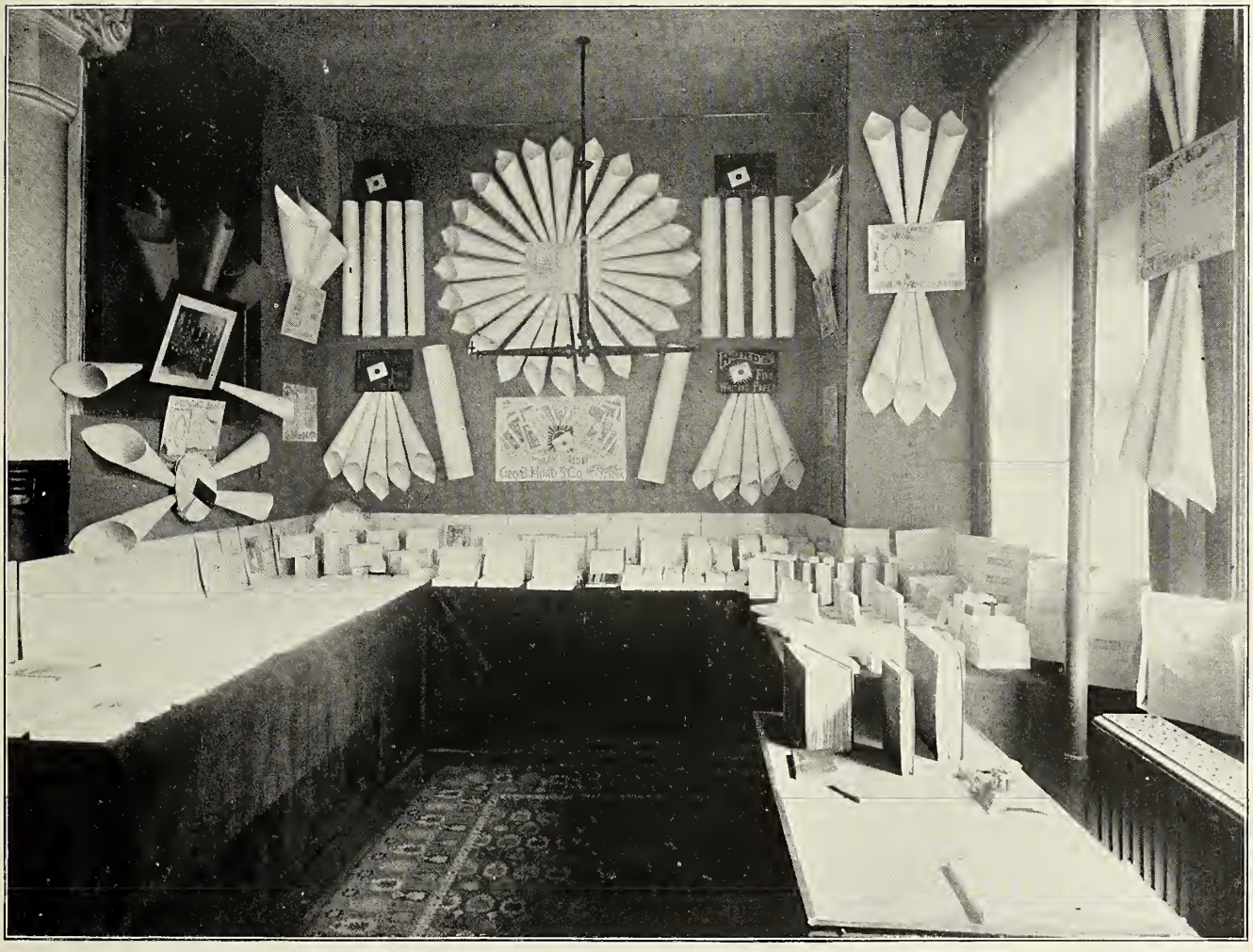
THE EAGLE PRINTING INK AND COLOR WORKS,
84 and 86 Gold Street,
New York.

WESTERN BRANCH,
152 Monroe Street, Chicago,
W. S. Parker, Mgr.

Chinese Black, $1.00 per pound.

AN ATTRACTIVE SHOWROOM.

The illustration herewith shows one corner of the new sample room of the western branch of George B. Hurd & Co., 173 and 175 Fifth avenue, Chicago, as arranged by their enterprising manager, Mr. Joseph P. Coyle. The view gives but a faint idea of its beauty, it being impossible to reproduce by photography the delicate shades of the tinted papers. The walls are handsomely decorated with all the latest fashionable tints of correspondence papers, and upon the tables are tastefully arranged the various kinds of papeteries and novelties manufactured by the firm. Among the latest writing papers shown we name "Emperor Napoleon," "Victoria Plaid," "French Marginal Note" (with beautifully embossed design in corner), "Royal White," "Prince of Wales Silver Blue," Crane's "Distaff Linen," Crane's Bonds, Crane's Fines and Superfines in all the various tints. Their line of novelties is especially complete, and their method of putting up and labeling is all that the most fastidious buyer could ask. Mr. Coyle would be pleased to entertain visitors and have them examine his stock, when in the city.



THE NACEFAS OIL CAN.

A new, cheap and safe oil and benzine can, "The Nacefas," has recently been placed on the market by Messrs. F. C. Wilson & Co., 239-241 Lake street, Chicago, whose advertisement appears elsewhere in this issue. The value of the Nacefas or safety can was demonstrated to a representative of this paper recently. The can was filled with benzine, and a match being lit, the oil was poured upon it without fear of an explosion. The construction of the Nacefas is simple and appears to be effective.

IT WILL PAY

Photo-engravers to send to Scovill & Adams Company, 423 Broome street, New York, for their photo-engravers' catalogue with latest information concerning the art.

THE BEST PAYS THE BEST.

One of the vital questions that printers have to contend with is that of getting the greatest possible product from the machinery and the material that can be carried in the space at their disposal. To accomplish this end they must study the make-up of a machine, its capacity, quality of work, power, etc., not permitting the question of price to bias their judgment. The Golding Jobber embraces all the features necessary to make it the most durable, convenient and profitable press ever invented. To quote from the World's Fair diploma, it is "the most highly developed type of the modern job printing press." Descriptive catalogue from Golding & Co., Boston, Philadelphia or Chicago.

AN EXPLANATION.

Early in the year 1894 the National Machine Company, of Hartford, Connecticut, sole manufacturers of the M. Gally improved universal printing, embossing and box-cutting presses, appointed Mr. Frank Barhydt, 606 New York Life building, Chicago, agent for the sale of their goods in the the West. Subsequently they made arrangements with the American Typefounders' Company to sell their machines at all their branches. This, however, in no way conflicts with Mr. Barhydt's agency, and his friends in Chicago and the West desiring to put in this machine, can still order through him if they wish, the same as if the other deal had not been consummated.

A RHYMING INK-DRUMMER WITH A TURN FOR PUNS.

Messrs. Jaenecke-Ullman Co., the celebrated ink manufacturers, have in their employment a road-representative who defies the memories of the prejudices of Dr. Samuel Johnson and upholds the humor of *Punch*. Below we give a specimen of his quality and we trust our readers will note that he mixes business with sentiment as only an enthusiastic drummer can:

THE INK-DRUMMER'S DREAM.

Almost like far-famed Nubian Black,
Are your great, lustrous eyes,
Like our Gloss Varnish gleaming bright,
And of such wondrous Size.
With teeth as white as Cremser White,
And smile so gay and merry;
How often I have wished to kiss
Those lips that match Deep Cherry!
I can but add that you have cheeks
Like 000 Brilliant Carmine,
And that it takes to tell the rest
A muse exceeding far mine.
If any blemishes you have
They baffle my detection,
I find that like our Printing Inks
You simply are Perfection.
I have found out your learning's great,
Although I know "a few,"
Your stockings, dearest girl, must match
Our best Milori Blue.
That knowing smile upon your lips
With wonder oft I've seen,
You are not quite as verdant as
Our Deep Imperial Green.
I'll not propose, for I'm afraid
You on my suit would frown,
And that you'd do me up in style,
As brown as Bismarck Brown.
But still, should I some day find out
That you've another fellow,
I know my face would quickly look
Just like our Lemon Yellow.
My love for you will never fade,
Though e'en my poor heart break,
My love is permanent indeed,
As is our Madder Lake.

F. P. ROSBACK'S REMOVAL.

F. P. Rosback, manufacturer of wire stitchers, perforating machines and other machinery for book binders and printers, for the past five years located at 39 South Canal street, Chicago, has just removed to more commodious quarters in Machinery Hall, 56-60 South Canal street. In the new location Mr. Rosback will be in better shape than ever to look after to best advantage all orders for the special machinery he manufactures. The automatic wire stitcher made by him has a reputation for simplicity, adaptability and speed second to no machine upon the market. He makes perforators of all kinds, both hand and power, and constructs special machinery of this description for paper mills and toilet paper manufacturers. His index and corner cutters, card presses and monogram presses have been long and favorably known to the trade everywhere. In addition to the lines of trade mentioned above, Mr. Rosback is largely interested in the manufacture of steel posts for fences and other uses, the output in this particular line being very large.

A NOVEL TYPE CASE—THE "SOLITAIRE."

Louis Tesson and J. E. Genereux, 95 Dwight street, Springfield, Massachusetts, are the inventors of a type case of novel design, for which they have applied for a patent. The invention does away with the upper case, having caps, small caps and small letters all in one case, which is kept of convenient size by reducing proportionately the dimensions of each compartment. The chief point of the invention, however, is the construction of the compartments on an incline to the plane of the base, and by making the case somewhat deeper than ordinary ones. When the type is distributed the case is laid flat, and the letters fall naturally to the bottom of the compartment. When the type is set the case is raised to an angle of some forty-five degrees, and the letters slide to the opening of the compartments, thus keeping a constant supply within the easiest reach of the compositor. As a special offer a case will be sent to any address on receipt of $3.—*Springfield Union.*

COMPOSING AND DISTRIBUTING MACHINES.

From *Caslon's Circular*, Spring Season, 1895.

We think we can claim to have seen and examined every composing and distributing machine that has ever been introduced to the notice of the printing trade, and have never been much impressed with any of them until we saw the "Empire" machines. We are quite sure of this, that a composing machine without a distributer—i. e., that class of machine for which rows or columns of type must be set up before composing can begin—cannot compete successfully in cost of composition with manual labor, nor, indeed, save in a few instances, can it compete in speed.

The most successful of the machines with a distributing apparatus has a palpable disadvantage to its use through the constant breakages and loss of type which occur. The considerable number of nicks which have to be cut into the back of every type, and their size and depth, diminish seriously the strength of the types, rendering them less able to resist the wear and tear of the distributing machinery. We are informed by those who have had ample experience of the machine that the loss by breakage of type is serious. Possibly this is a defect that can be remedied, but in the "Empire" machine the nicks necessary to the distribution of the type are few, small and shallow; moreover, the distributing manipulation is such as to cause the least possible wear and tear or strain on the type. We refrain from giving a detailed description of the "Empire" machines, for without a personal inspection of ingenious mechanical contrivances, mere verbal description without illustration is unintelligible to most readers. Nor shall we make any statement as to the working capabilities of these machines, but content ourselves at present with the announcement that a practical test of their powers will shortly take place in the office of a leading London newspaper, and we confidently anticipate they will achieve such success as will insure their adoption—in newspaper offices, especially—as fast as they can be made. We believe in these machines so confidently that we have added a nicking machine to our plant, and are thus prepared to supply news fonts ready for use in them. We advise printers, and especially newspaper proprietors, to inspect the "Empire" machines, which can be seen at work daily from 10 A.M. to 4 P.M., at 37 Essex street, Strand, London. (See advertisement in this paper, page 127.)

THE "COLOR PRINTER."

We beg to direct the attention of our readers to the advertisement of the "Color Printer," by J. F. Earhart, printed on page 140 of this issue. But few printers, pressmen and others connected with the printing industries appreciate the value of this elegant production. Quite a number have purchased copies and are unusually well pleased with it. It is our desire that all who can possibly afford it should secure a copy of this work, which will soon be out of print. Mr. C. A. Keller, of Scranton, Pennsylvania, who has just received a copy, says: "I received my copy of the 'Color Printer' and can truthfully say that it far surpasses my greatest expectations. The book is certainly the finest work of its kind I have ever seen." To those who are unable to purchase the work outright and are anxious to possess a

copy we make the following offer: Send us twenty yearly subscriptions at $2 each, or forty six-months subscriptions at $1 each, and we will send you a copy of the "Color Printer" free. It is not necessary to send on all the names at once. Send them in from time to time, as you can, and when the list is complete, we will forward the book by express, charges prepaid. It is worth working for. Start at once. It will not take you long to complete your list, and you will be well repaid for the trouble you have been to. In sending the subscriptions always state that they are to apply on the "Color Printer" club list, and be sure to give your full name and post office address in every letter. Keep memorandum of names you send, so that there will be no question as to when the list is complete. We hope to hear from our readers in all parts of the country. "The Color Printer" is nearly out of print, and the number of copies yet unsold is few.

HARRISON RULE MANUFACTURING COMPANY.

The convenience and labor-saving value of a compact and graduated case of composing rules cannot be overestimated. The Harrison Rule Manufacturing Company, of Norwalk, Ohio, make a specialty of these, of which a well-known printer writes: "After a month's trial I have no hesitation in saying that the case of steel composing rules received from the Harrison Rule Manufacturing Company, Norwalk, Ohio, is an invaluable companion to the compositor, containing, as it does, all the most useful lengths from 4 to 45 ems. Each rule is well made, and has its own niches in the case, can be easily removed and readily returned to its place. Every compositor ought to have one of these cases, and any one possessing so neat and useful an article will not easily be induced to part with it."

"OUR SUMMER."

With the spring, winter-weary citizens are considering the advisability of planning for their annual outing. The passenger department of the Wisconsin Central Lines has just issued an interesting brochure, which will undoubtedly aid in determining how the holidays of many shall be spent. The brochure is appropriately entitled "Our Summer" and is a complete guide to the resorts of the Illinois and Wisconsin lake region. It is copiously illustrated, giving maps, lists of hotels with prices and full particulars.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 20th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

ALL live printers should have Bishop's "Practical Printer," 200 pages, price $1. Also his "Printers' Ready Reckoner," 50 cents each; the "Printers' Order Book," price $3, and "Specimens of Job Work," price $2. Sold by H. G. Bishop, 126 Duane street, N. Y., and all typefounders. Handiest and most useful works published for printers. Also "The Job Printer's List of Prices and Estimate Guide," price $1. All who are starting in business need these books.



ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, or Ann street and Park Row, New York.

DO YOU WISH TO EXPORT your goods, machinery, type, material, etc., to Mexico and South America? Advertise in *La Revista Tipográfica*, the only journal of its kind in Mexico, and circulating among all printing offices. $1 per year; 10 cents sample copy (American stamps). E. M. VARGAS & CO., publishers, Yrapuato, Gto., Mexico.

FOR SALE—Neat and complete job printing office, Rochester, N. Y. Machinery and material modern and in good condition. Paying established trade. Inventory $3,500. Sell for $2,500. A practical man can make good living and good interest on investment. Address "QUAD," care INLAND PRINTER.

FOR SALE—The only daily paper in town of 10,000; will be sold cheap. Reason for selling, other business. Address BOX 1011, Plymouth, Pa.

FOR SALE—At a bargain, 525 pounds of 8-point Ronaldson Old Style; 260 pounds of 6-point Ronaldson Old Style. Type is new and complete fonts. Address "S. T.," care INLAND PRINTER.

FOR SALE—Complete stereotype outfit (nearly new), and new Pony Campbell Press, 22 by 28. Outfit in splendid condition; cost $550; price $300. Press absolutely new, price $950. Address "N," care INLAND PRINTER.

FOR SALE—A large Hoe Power Shaving Machine, for plates 23 by 32. Also a Lovejoy Power Shaving Machine, for plates 10 by 15. All in first-class order. Will be sold cheap. Address "P. S. M.," care INLAND PRINTER.

FOR SALE—The model country paper of Southern California, in most progressive and prosperous town in the state; complete modern plant; fine job business; established in 1885; official city paper; republican; $5,000. "RECORD," Ontario, California.

FOR SALE—One of the best printing offices in Los Angeles. Fully equipped. Established trade. Price, $3,500; cash, $2,400; balance on time. Will invoice $5,000. For particulars and reason for selling, address FRANKLIN PRINTING CO., 129 Temple street, Los Angeles, Cal.

FOR SALE—Complete set of plates of a World's Fair illustrated magazine, including all the original half-tone plates used in that publication, together with electrotypes of all the text pages—over 1,000 half-tone plates in all. Shows the Fair from the time ground was first broken until the close of the Exposition. Just the thing for a souvenir book. Will sell cheap. Address "WORLD'S FAIR," care INLAND PRINTER.

FOR SALE—A complete job office and bindery in a live manufacturing city and railroad center of 30,000. Office contains two cylinder and two job presses, electric motor, large stereotype outfit, and complete layout of type for book and jobwork, besides complete bindery for blank book and miscellaneous work. Plenty of work, including good share of city and county work. Reason for selling, have other business demanding my time. Rare chance. Address "C. B. A.," care INLAND PRINTER.

FOR SALE—Newspaper and job office, office building and lot; also residence; all situated in one of the best county-seat towns in north Texas; office invoices $3,500—Campbell complete press, six-horse engine and boiler, 9 by 14 Pearl jobber, 22-inch cutter, and all the body and job type and labor-saving material necessary—good as new and up-to-date; cleared $2,648 over expenses last year; $5,000 takes the entire outfit and good will of the business; must have $3,000 cash, balance on easy terms. L. W. TYLER, Decatur, Texas.

LA REVISTA TIPOGRÁFICA is the ONLY journal devoted to the printing trade in Mexico. It circulates among all printing offices, and, therefore, is the very best medium for advertising. American manufacturers can reach a new and profitable market by taking advertising space in this paper. For terms, etc., address E. M. VARGAS & CO., publishers, Yrapuato, Gto., Mexico.

PADDING COMPOSITION—If you want a composition that the paper will tear away from every time, that never sticks the leaves of a copy book together, that will stand by itself till the last sheet is gone from the pad, send 25 cents for recipe to L. W. TYLER, Decatur, Tex.

POSTAL CARDS REDEEMED—Uncle Sam will not redeem printed, but not used, postal cards; I will. Send sample, state quantity, and I will quote price. W. S. PARKER, 152 Monroe st., Chicago.

PRESSMAN—First-class Universal and Gordon pressman wishes steady job; terms moderate. Address "PRINTER," No. 134 30th street South, Brooklyn, N. Y.

PRINTERS—Mail $5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO., Kinney avenue and Wold street, Cincinnati, Ohio.

PRINTING thoroughly taught at the New York Trade School, First avenue, Sixty-seventh and Sixty-eighth streets, New York. Instruction comprises both newspaper and job work. The course in newspaper work includes plain composition, tabular work, setting advertisements, cutting and mitering rules, making up, justifying and locking up forms. The instruction in jobwork consists of all kinds of mercantile printing. Illustrated catalogue mailed free on application.

PRINTING INKS—Best in the world. Carmines, 12½ cents an ounce; best job and cut black ever known, $1 a pound; best news ink seen since the world began, 4 cents a pound. Illustrated price list free on application. Address WILLIAM JOHNSTON, Manager *Printers' Ink* Press, 10 Spruce St., New York.

"RECEIVED your 'Up-to-Date Ideas,' and think they are *very* good, both in composition and presswork.—William C. Lepski, Chicago." A book of 30 leaves of fine job specimens. Postpaid for 25 cents. Address, CURTIS & HARRISON, Norwalk, Ohio.

SEND 35 CENTS for sample package of the Superior Embossing Composition, if you are doing work in the embossing line, or expect to do it; you will like it. Made by Superior Embossing Composition Co., 708 Elm st., Camden, N. J. Our advertisement was omitted inadvertently last month; you will find it in this issue.

SITUATION WANTED—By an A 1, up-to-date pressman; experienced on cylinder and platen; capable of taking charge; good references and good habits. Address "S 55," care INLAND PRINTER.

SPECIMENS OF JOB PRINTING—A volume of practical designs that should be in the hands of every progressive job printer. Plenty of colorwork; enameled stock; pages 6½ by 10 inches. Sent postpaid for 25 cents (no stamps). Order at once. E. W. ELFES, Castalia, S. D.

WANTED — Competent, all-around job printer; steady situation. ARGUS AND PATRIOT CO., Montpelier, Vermont.

WANTED — By a lady, situation as compositor, proof-reader, and general office work. Bookkeeping if desired. Experienced. Address "C 23," care INLAND PRINTER.

WANTED — For a confidential position — A practical, all-around man on composition and presswork. Security, $500. Address, C. ANNIS, 67 Cranberry street, Brooklyn, N. Y.

WANTED — Position as manager, superintendent or foreman of newspaper, bindery or job office. Thoroughly reliable, and reference furnished. Address Box 943, care INLAND PRINTER.

WANTED — Photographer, first-class; half-tone and line; steady work to right man. Address at once, stating compensation expected and references, THE TERRY ENGRAVING CO., Columbus, O.

WANTED — Good solicitor for printing and binding of all kinds. One who can estimate and knows something about embossing and lithography preferred. Address "SOLICITOR," care INLAND PRINTER.

WANTED — SECOND-HAND TYPE. — We want two or three thousand pounds of 7 or 8-point old style or roman body type. Must be in good condition. Address ANGEL GUARDIAN PRESS, 85 Vernon st., Boston, Mass.

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Price 20 cents per pound, f. o. b. Chicago; sample free. A one-pound package mailed for 40 cents.

We also make **Flexible Glue for Bookbinders.**

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The Union Safe Fluid Can

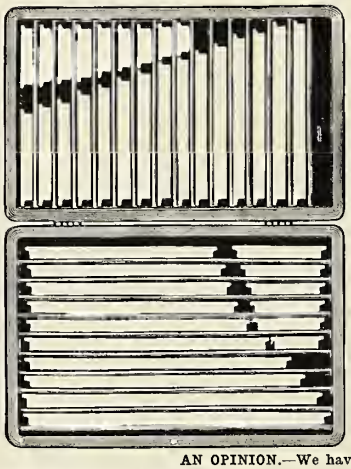
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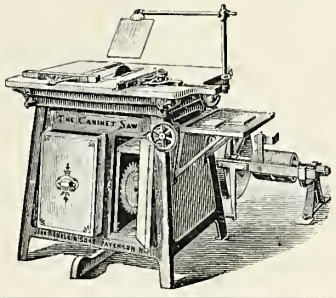
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These Screens are Collodion Dry Plates copied direct from newly ruled and absolutely perfect originals. Positively better for half-tone work than originals, giving softer and more artistic effects, without harshness.

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FOR PHOTO-ENGRAVERS' USE

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Also in making Strong-Contrast Negatives of

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The Film is very compact, does not swell up, fixes quickly, and can be dried rapidly by heat.

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Keystone Dry Plate and Film Works,

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Buy the Best...

It costs no more!

Send for Circular and Price List.

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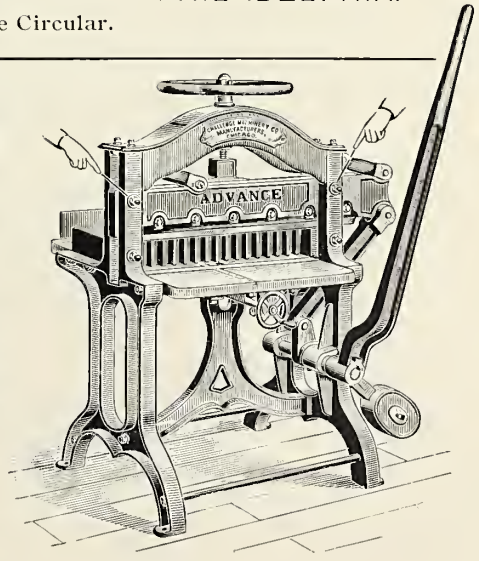
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BEWARE of Imitations. Your order should read: **"Advance with Set-screws and Gibs in Sideframes."**

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ONLY LOW-PRICED CUTTER THAT HAS SETSCREWS AND GIBS IN THE FRAMES FOR TAKING UP WEAR OF KNIFE-BAR.





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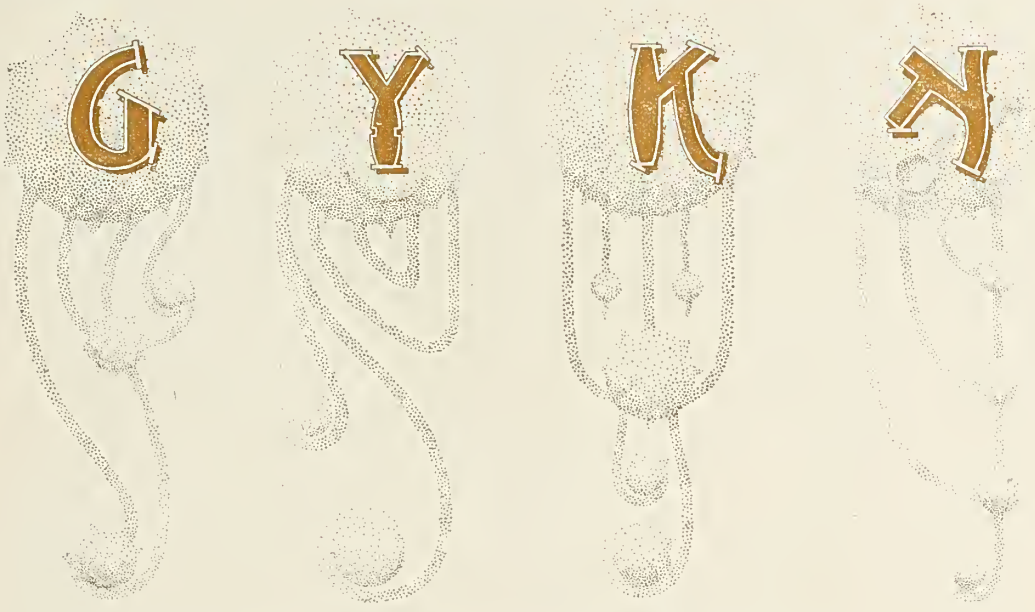
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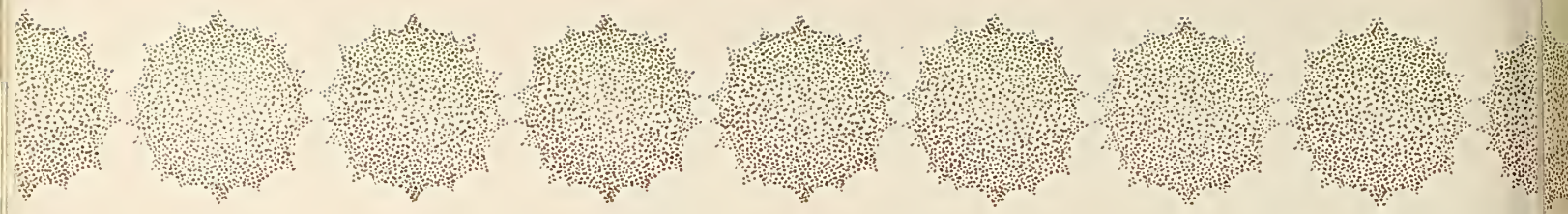
Woodruff's Stipple Border, Initials, Slobs and Ornaments,

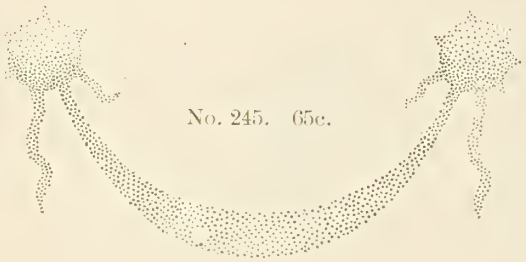
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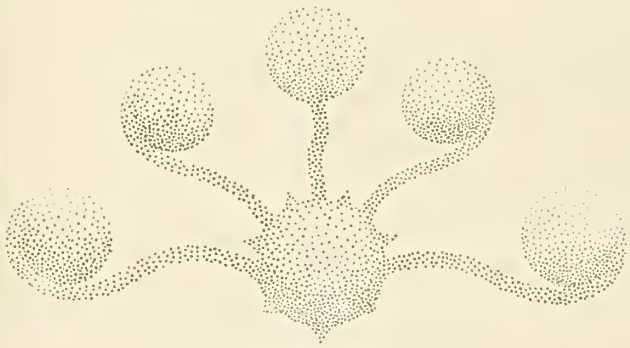
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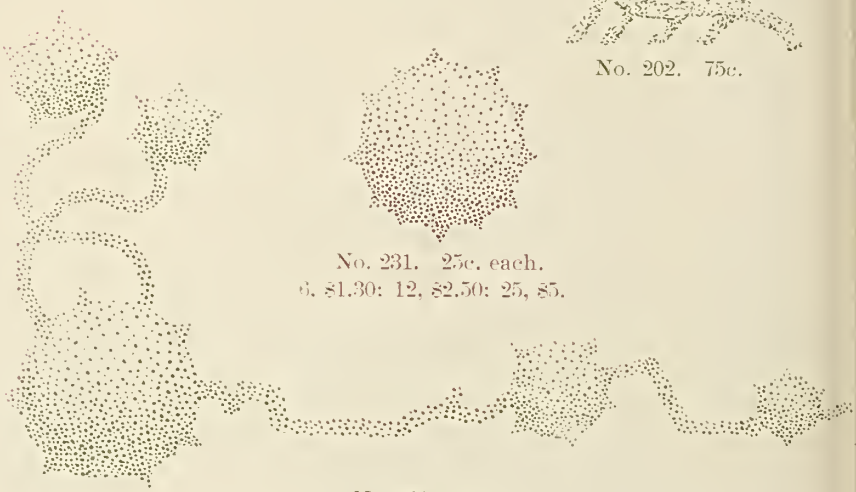
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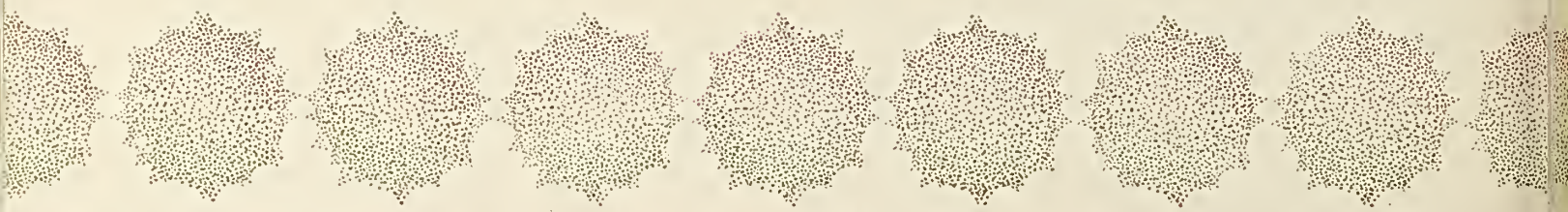


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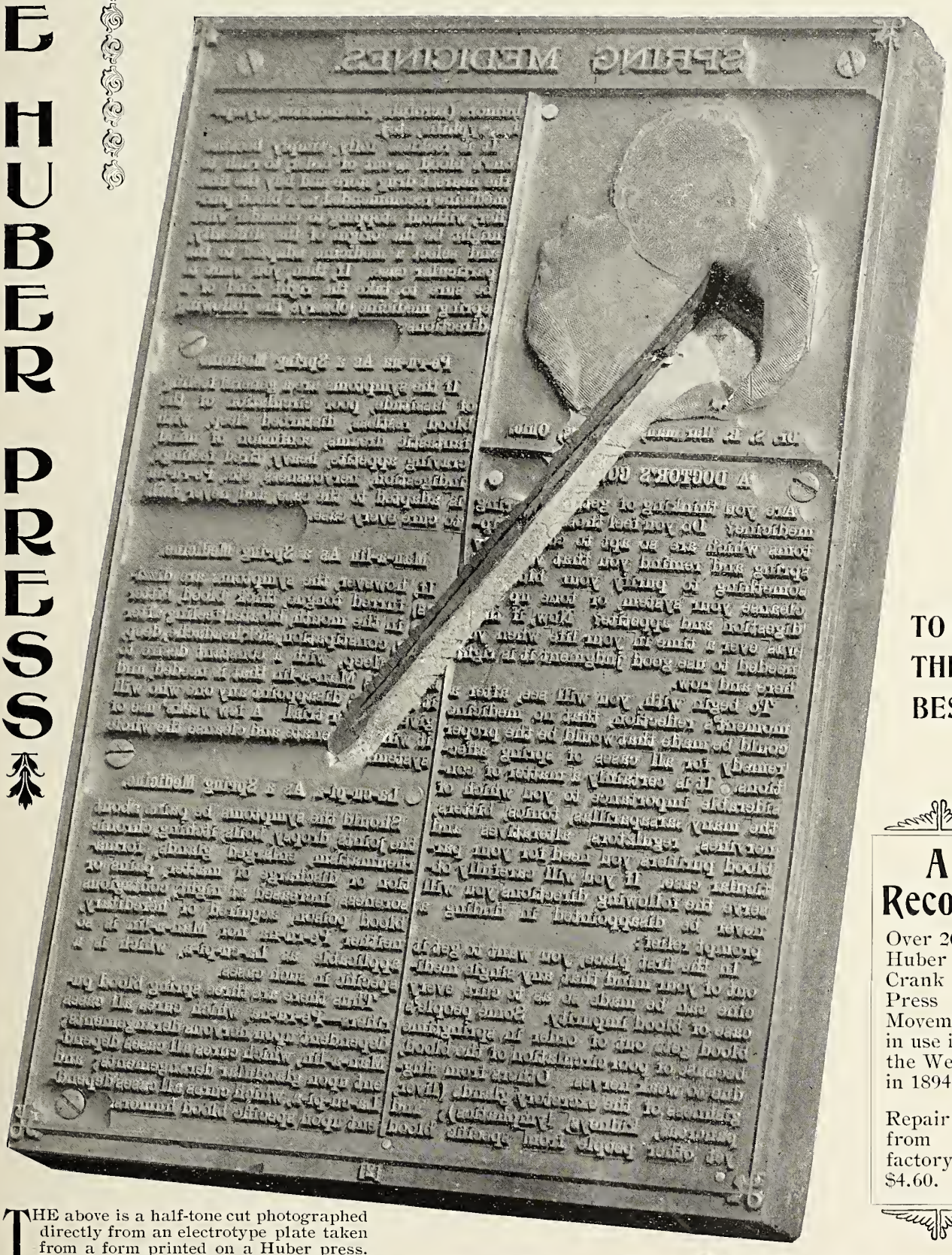
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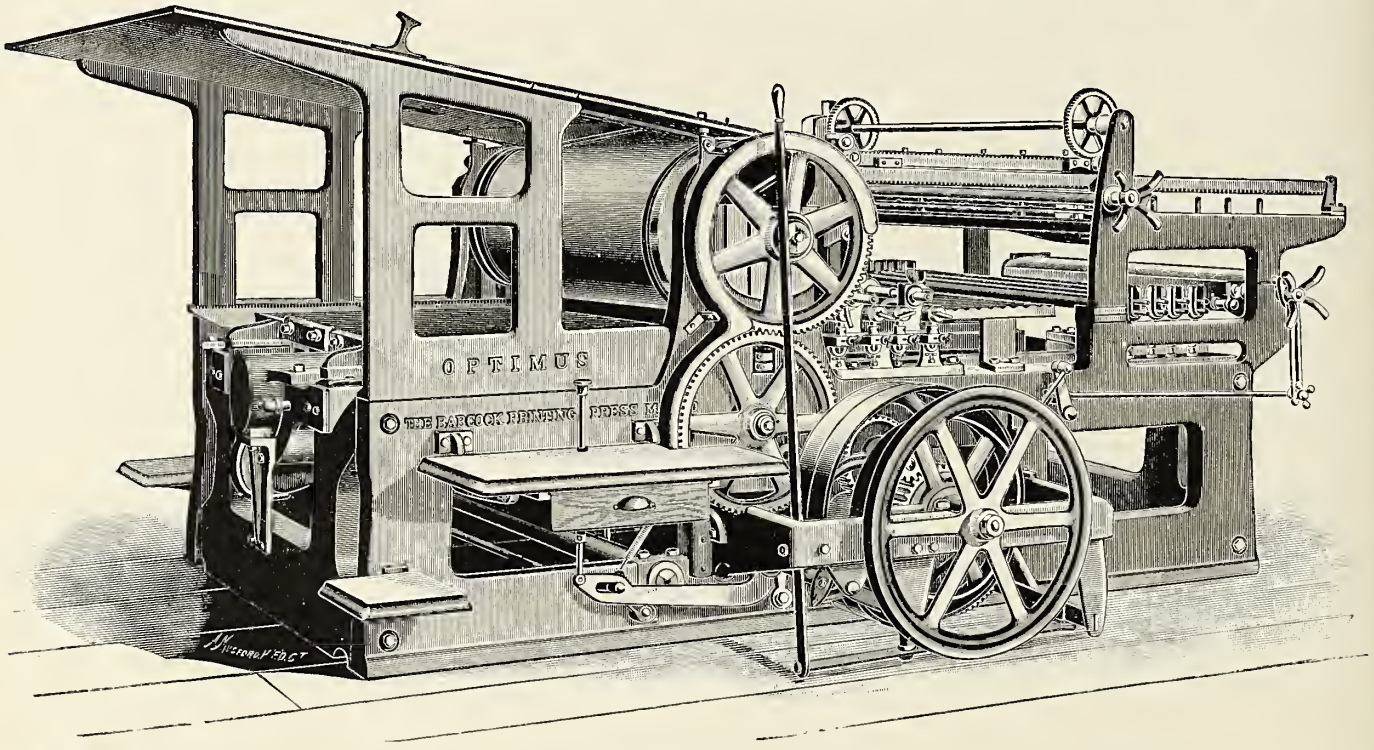
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Repair bills from factory, $4.60.

THE above is a half-tone cut photographed directly from an electrotype plate taken from a form printed on a Huber press. On the electrotype plate, mounted on tough wood, a line-shaft key had accidentally been dropped. The Huber Press accepted the accidental test, forced the key down "type-high" and printed smoothly on without injury. The indent is three-quarters through the block without splitting. The original electro is on permanent exhibition at the Chicago Office of Van Allens & Boughton, 256 Dearborn Street.

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The only perfect front-delivery—printed side up—without fly, grippers, or adjustments of any nature, from smallest to largest sheet.

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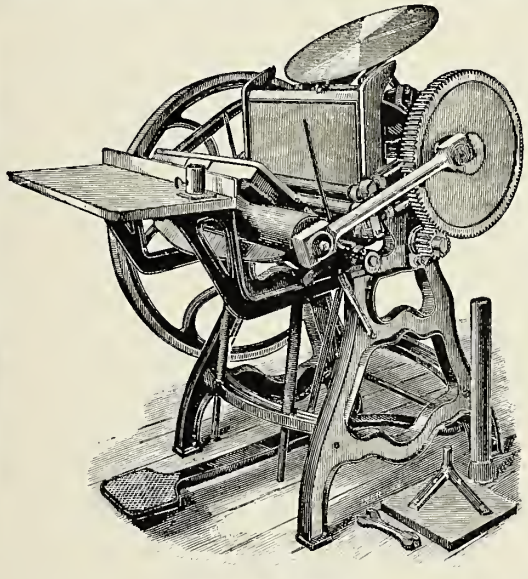
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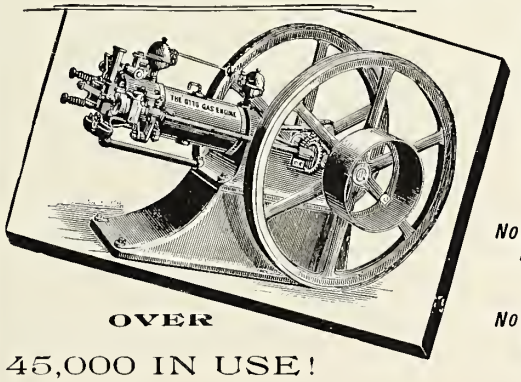
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WHERE THE BREEZES SOFTLY BLOW

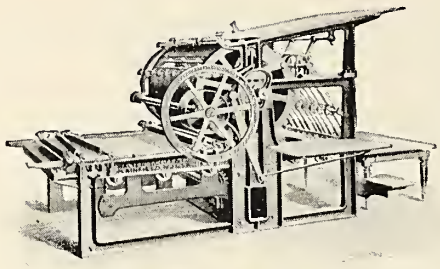
Would you breathe the healthful air,
Would you flee from business care,
Would you listen to the birds amid the trees?
Would you hide from worldly strife,
Take another lease of life
And revel in doing just as you please?
Would you hunt and fish and row,
With your heart and cheeks aglow,
Would you dwell mid vernal beauty bright and rare?
Then come, O come away,
And let God's sunshine play
Upon you ere you climb the golden stair.

Capt Jack Crawford.

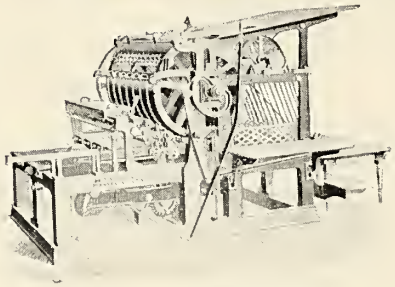
175 MONROE STREET, CHICAGO.

3-2

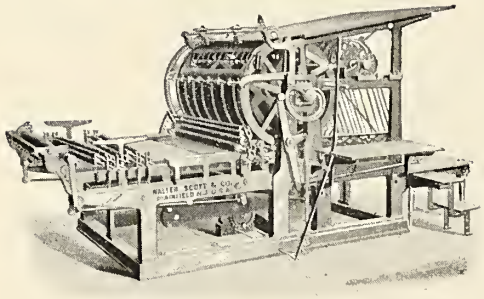
SCOTT PRINTING PRESSES



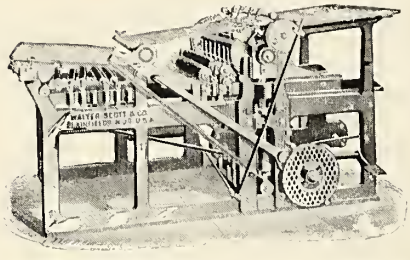
Class CH.—News Press.



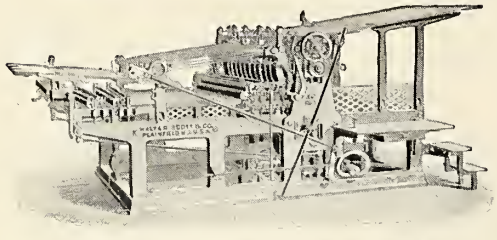
Class D.—News and Job Press.



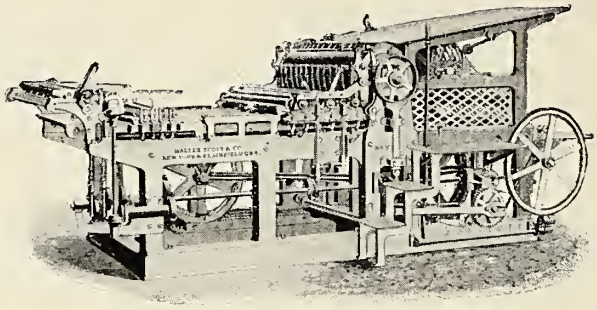
Class ET.—Book and Job Press.



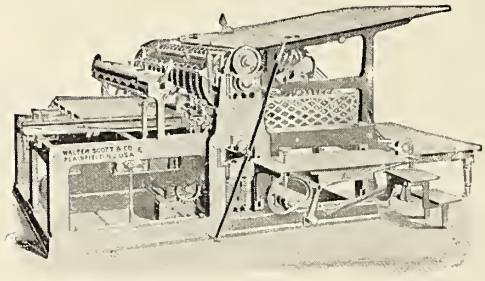
Class GN.—For Railroad and Stationers' Work.



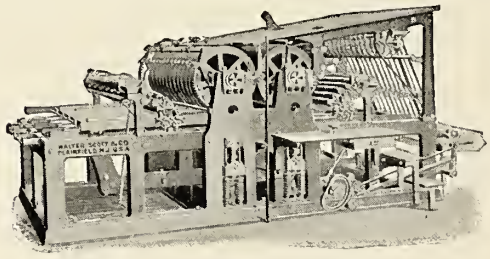
Class HN.—Four-Roller Press for fine cut work.



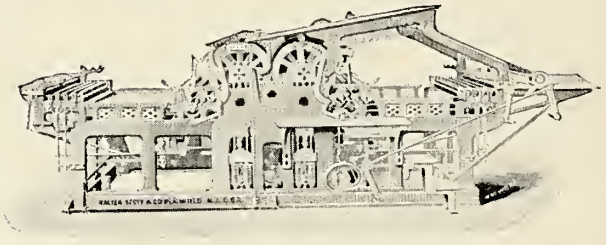
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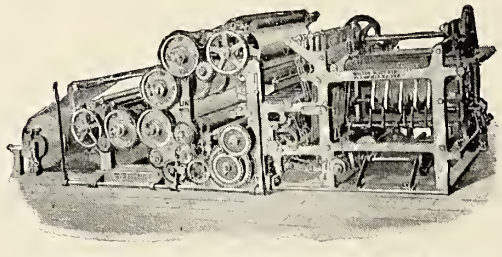
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Was printed WITHOUT the use of SUPERIOR COMPOUND. Look at the one opposite, which was run in same form, but WITH the Compound.



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...**This Reducer** has been tried by the best pressmen and is pronounced a success in every way. It is all that is claimed for it. Money and time are saved by its use.

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Has been in use for years, although until lately it has not been very extensively advertised. We refer to the following expressions, as indicative of the feeling which exists concerning it. Other letters have been received and can be furnished, if required. No other preparation now on the market like the Superior Reducing Compound.

Does not Alter Color of Ink.

We have taken occasion to test your compound again very carefully, with the following result: The paper which we used was a coated book paper, and the form was a heavy cut. The ink used was hard and unfit for work, and dried very quickly on the disk. We inclose herewith a specimen of the work. The ink was reduced to an easy running consistency without the slightest effect upon or alteration of the color. It run very readily and dried promptly. —*H. A. Blodgett, with Brown, Treacy & Co., Printers, St. Paul, Minn.*

Is an Excellent Reducer.

The reducing compound sent to me some time ago has been given a thorough trial and I find that it is an excellent reducer, especially so when having trouble in printing coated or enameled paper, where a soft ink with a good body is required; in cases it has acted like a charm.—*Theo. Galoskowsky, Foreman of Pressroom, Jas. Hogan Printing Co., St. Louis, Mo.*

Gives a Better Color and a Clearer Impression.

The reducer has demonstrated its superiority on both black and colored inks. Mixed with a hard $3.00 red it reduced the lumps and mixed the ink to the proper consistency more readily and better than any other we have used. *The ink so mixed gives a better color and clearer impression than attained by any other reducer.—Chas. Holt & Sons, Kankakee, Ill.*

Preserves the Working Qualities of the Ink.

I have used your reducing compound for the past three months with very satisfactory results. It will not destroy the working qualities or brilliancy of the ink. It is the best friend of a pressman on a cold morning that I know of.—*Frank Beck, Foreman Pressroom, Henry O. Shepard Co., Chicago.*

Results have been Satisfactory.

We have given the compound a trial on two or three kinds of work on small presses. So far the results have been satisfactory. We find that ink when reduced with this compound does not rub off of coated paper, and that it is not noticeably changed in color.—*Theo. L. De Vinne & Co., 12 Lafayette Place, New York City.*

Softens Ink Unused and Uncovered for Six Years.

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Called it "The Printers' Delight."

I have called your reducer "The Printers' Delight." Unlike the many other preparations, this one softens and tempers the ink just right without deteriorating its working qualities. I have tried it on inks, old and new, black and colored, of various makes, and find it *par excellence*. Fellow craftsmen, try it and be convinced.—*L. A. Plate, Foreman, Brethren's Publishing Co., Mount Morris, Ill.*

Gives Superior Results to any Preparation in the Market.

We find the Superior Ink Reducer satisfactory in every particular. It is more convenient to use and gives superior results to any liquid preparation in the market.—*A. B. Morse Co., St. Joseph, Mich.*

The Best Thing We have ever Used.

Your reducing compound is all right. It is the best thing we have ever used.—*Raynor & Taylor, 96-100 Bates Street, Detroit, Mich.*

Prevents Peeling of Coated Paper.

We have used it in printing heavy, black cuts on coated paper and find it prevents peeling the coating of the paper, which is a matter of great importance to printers. It aids in making the ink lie smooth on a solid face cut and does not seem to have any effect in the way of changing the color or shade of the ink, and still we may imagine it. Our foreman thought the reducer had the tendency to make or add an additional gloss finish to the ink. This, perhaps, may not be the case, but a fancied idea of his. He also thought that it aided in preventing offset of color, especially where light cuts are employed. In short, our foreman is certainly very favorably impressed with the use of this compound.—*Alfred M. Slocum, Philadelphia, Pa.*

Equally Satisfactory with Lithograph Inks.

Your reducing compound meets every requirement and fully responds to the claims you make for it, reducing the ink without destroying its body, and enabling us to use up stock that would otherwise have been a loss to us. The foreman of our lithograph room has also made a test of it with lithograph inks and finds it no less satisfactory than in our pressroom. We can most highly commend it for use to the craft as the best reducing compound that has come within our knowledge.—*E. P. Penniman, Assistant Superintendent, Pioneer Press Co., St. Paul, Minn.*

Just What We have Needed.

We cannot speak too highly of your Superior Compound. It does all you claim it will, and is just what we have needed.—*Robinson & Smith, 340-342 Dearborn Street, Chicago.*

Its Virtue is Apparent with Half-Tones on Coated Paper.

The Superior Ink Reducing Compound is about the best thing of its kind that has ever come into our place. Its virtue is particularly apparent when used with black ink for half-tones to be printed on coated paper.—*Bloomingdale & Co., Quick Printers, 810 Sansom Street, Philadelphia.*

Worth Its Weight in Gold.

Your ink-reducing compound is fine in every sense of the word. We will soon place an order for some more. It is worth its weight in gold.—*H. S. Saxton, Manager, The Akron Printing and Publishing Co., Akron, Ohio.*

Every Pressman should have it.

I consider it an excellent article. It makes the ink work free and easy. If the ink should pull the surface of the paper, you can remedy the matter by using a little of the compound, as it will take the tack from the ink and prevent the pulling or picks. I am never without it and every pressman should have it on hand.—*H. J. Wendorff, Foreman Color Department Pressroom, New York World.*

Expects to Order more.

We have purposely waited quite a while to test your new reducing compound, and the results, after thorough trials of it on all kinds of black and colored inks, have been especially gratifying. It invariably works like a charm. The only obstinate thing we tried to subdue with the Superior Reducer proved to be a half-pound can of yellow gold size, purchased seven years since. This particular can of size always was stiff so we soon abandoned it and since then have used very free-flowing sizes for bronzing, of a German make. Even on the stubborn size in question the compound softened some of it, but not enough to make it practical or free from "dirt." Your reducer proves its good features in making all blacks lay as "smooth as silk" on plate and rollers, and in adding brilliancy to the printing. Colored inks, which we handle a great deal, do not seem to be impaired by reducing, and frequently are given a lustre by the Superior Compound. We shall have more of it later on.—*D. B. Landis, Pluck Art Printery, Lancaster, Pa.*

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WILLIAM KURTZ

SUPPLEMENT
THE INLAND PRINTER
JUNE, 1895

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A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

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WILLIAM KURTZ, ARTIST, ILLUSTRATOR, INVESTIGATOR.

BY J. HORACE M'FARLAND.

THE career of William Kurtz permits of the moralization that "Man proposes, but God disposes" equally as well as it points the other truism that "Truth is stranger than fiction." The present peaceful life of William Kurtz gives but little inkling of the vicissitudes of his early manhood; and that a shipwreck off Cape Horn should be the deciding accident which gave to the United States a great eventual force in this artist, illustrator and investigator, may serve as an example of both the well-used phrases above quoted.

With the present sweeping tendency toward the use of color in current illustrative work, and in consideration of the vast importance of the half-tone plate, it may be well to glance briefly at the career of the one man who has more than any other opened the way for bringing onto the printed page the hues and form of nature, after having been the pioneer in America of the now widely-used process originated by Meisenbach.

Born sixty-one years ago in Hesse, Germany, William Kurtz early manifested a tendency toward the graphic arts. Apprenticed to a lithographer in Offenbach-on-the-Main, he attended an art school in that town, taking its first prizes for three years in succession.

Two years of compulsory military service lost the lithographic place to young Kurtz, and a search for employment led him to England just at the outbreak of the Crimean war. What more natural than that, failing to obtain work promptly, the active young man should enlist in the British-German Legion and share its part in the stirring events of that memorable "unpleasantness" which checked the ambition of the Czar.

Returning to England with his comrades, and being yet unsuccessful in obtaining lithographic work, the young man entered a seafaring life, spending nearly three years as a sailor before the mast, until in 1859 he was stirred by hearing of opportunities in far-off China. With a friend, likewise fired with adventurous ambition, Kurtz embarked in the ship Oxnart, for San Francisco, via Cape Horn, expecting thence to cross the Pacific to the Flowery Kingdom. Wrecked off the Falkland Islands, the crew of the Oxnart were fortunately rescued by an American-bound vessel, and landed at Old Point Comfort, from whence Kurtz came to New York, arriving just before the end of 1859.

With four cents in his pocket, and mighty few English words in his vocabulary, young Kurtz sought employment, finding it on his second day in New York at the photograph gallery of George Loud, where his artistic impulses soon had congenial scope.

The firing on Fort Sumter stirred the newborn Americanism of the young German, and he promptly joined the Seventh Regiment, with which he served in its intermittent duty during the ensuing three years.

His engagement with the well-known George G. Rockwood, in 1865, preceded the entering of Mr. Kurtz into business with an associate at 895 Broadway, under the name of Huston & Kurtz. The ensuing years were only milestones of steady and substantial progress to William Kurtz in the "art-science" of photography. The dissolution of the partnership preceded a removal to Eighteenth street and Broadway, from whence in 1873, Mr. Kurtz moved to his own fine building on Madison square, where he still maintains a photographic business, having in his employ, curiously enough, his own first employer, George Loud!

The "Rembrandt effect" in portraits was one of Mr. Kurtz's first triumphs. An important method of producing crayon portraits by transfer



Chicago Art Institute Class Work.
Subject: "House of the Seven Gables."
Holgrave reads the story to Phœbe. Drawn by I. M. Holden.

soon followed. Always an aggressive force, Mr. Kurtz's banner has never been lowered at the great exhibitions; no fewer than eighteen First Medals attest this statement, including highest awards at the epoch-marking expositions at Vienna, Paris, Philadelphia and Chicago.

All this was preparing Mr. Kurtz for what is surely his greatest work — his connection with what I may term the typo-illustrative art. When the first news of the Meisenbach invention came to America, Mr. Kurtz promptly began work on the process. Almost the first successful result was a small picture of General Grant, but a monumental achievement at the time was the photographing and reproducing in half-tone plates for a catalogue of the pictures in the collection of A. T. Stewart. This is believed to have been the first commercial half-tone work done in America.

An association with F. A. Ringler, under the title of the Electro Light Engraving Company, occurred in 1887, and the development of line engraving by this company for newspaper uses was first made by this firm. A very profitable business was done, and meanwhile, through numberless difficulties, the half-tone method was being perfected at the Madison Square place. The prominent magazines, when they came to realize the magnificent possibilities of the half-tone, were all Mr. Kurtz's customers, and the best of them yet remain so related to his company. Mr. Kurtz early saw the chance for a connection of color photography and the half-tone, and when the discoveries of Dr. Vogel, of Berlin, were given out, he was quick to see their importance, and enter into correspondence with that great investigator. The result was a purchase of the American rights for the "three-color" process, and its earnest prosecution by Mr. Kurtz.

All the original specimens from Germany were produced by the artotype method, from the negative; and it is William Kurtz who, after years of study and work, and the expenditure of many thousands of dollars, has conquered the typographic press for color work through photography. The original process was slow, costly, and permitted only very small editions; but Mr. Kurtz's application of the tri-color method to half-tone blocks, and his perfection of the means for obtaining these with uniform success, has now rendered it possible for marvelous reproductions in color to be made in unlimited quantities and at a relatively small cost. It is but fair to say that Dr. Vogel has frankly acknowledged the superior work of Mr. Kurtz in the adaptation of his great discovery.

In 1893, a strong association was formed, under the name of the Coloritype Company, with William Kurtz as president, for the commercial application of his methods. During 1894 the Coloritype Company leased five floors of a large building erected specially for its needs at No. 32 and 34 Lafayette place, New York, where a complete plant has been fitted up, under the supervision of Mr. Kurtz, for the production of color work by the Vogel-Kurtz processes, through both typographic and lithographic methods.

A magnificent gallery, with a great photo-engraving outfit, also provided facilities for the large half-tone engraving business which the company took over from Mr. Kurtz, and which is still



Chicago Art Institute Class Work.
Subject: "House of the Seven Gables."
Holgrave and Phœbe in the Garden. Drawn by I. Ames.

under his supervision, a great factor in the best illustrative work of New York city.

Mr. Kurtz has had the pleasure of seeing the coloritype method practically applied to many subjects with eminent success, and editions varying from a hundred copies to ten millions easily printed. Three or four printings only are required to produce the varied hues and tints of any original, while its form is preserved with photographic fidelity, impossible to ordinary color printing processes. Eminently successful reproductions are constantly made direct from objects of all sorts, ranging from a plug of tobacco to a fine painting. The process is being constantly improved in its application, though the primary facts of it seem now to be well settled.

The duograph method is an adaptation of half-tone methods by Mr. Kurtz, and his portrait is reproduced for the readers of THE INLAND PRINTER by that process. Effects approximating photogravure are easily and economically produced, and the duograph is meeting quick recognition. As the name implies, it is made in two printings, and its peculiar merit comes from the effect of solidity and depth given it by the special tint plate, which is not a mechanical, but a photographic production.

Mr. Kurtz is yet in active manhood, constantly supervising the coloritype work, and investigating for its greater advancement. A man of great modesty, but pronounced artistic temperament, he looks fit for many years of further work along his chosen lines.



CHICAGO ART INSTITUTE CLASS WORK.
Subject: "House of the Seven Gables."
"'Villain!' cried Mr. Pynchon, shaking his clenched fist at Moule." Drawn by H. P. Lay.

Written for THE INLAND PRINTER.

STEREOTYPE MOLDS.

BY A. L. BARR.*

THERE are three different methods of making molds. The clay, plaster and papier-maché processes. The plaster process was used extensively in job and book work twenty years ago, but is seldom if ever used at the present time. The clay process was also used to a considerable extent, but both of these processes are now practically things of the past. The papier-maché process is the simplest, quickest and best, and when properly manipulated will take the place of electrotyping to a great extent, as it is much quicker and cheaper, though it must be admitted if it is not carried out properly it ruins the type. The first thing necessary to know is how to make a good flong or matrix. We have given the recipe for paste in previous articles and will omit it in the following. The first and one of the essential things to do is to get the proper paper, made especially for stereotyping. There are probably twenty different mills making what they term stereotype paper, but there are only two or three of them whose paper is fit to use. It must be of a long fiber, take water easily, and yet it must be strong. Some stereotypers do not know half as much about their paper as they should. It is well for all to give the matter of paper careful thought. Unsuitable paper has often been the cause of ruining thousands of dollars worth of type, has caused delay in drying, falling of spaces and unevenness of plates. Yes! unevenness of plates. If you think this is not a fact take a sheet of matrix paper and rub one end thin and leave the other end thick, and see if you do not discover the difference in the results, especially if you are on fine work. It may not be perceptible on newspaper work in all cases, but I have seen it affect newspapers. Overlay a cut in newspaper work and neglect to take it off before casting and see what the results will be. The paper should be soaked in water for jobwork for at least ten hours and for newspapers about one hour. The water should be pressed out as much as possible with an iron roller before putting on the paste. Then lay two sheets of matrix paper (which should weigh about fifty-five pounds to the ream of 20 by 25) on the molding table, and after thinning the paste to the right consistency, say about as thick as cake

*NOTE.—The attention of the reader is directed to the department of Notes and Queries on Electrotyping and Stereotyping conducted by Mr. Barr on another page of this issue.—EDITOR.

batter, take a good wide paint brush and spread the paste as evenly as possible, and then lay on a tissue either by hand or with a smooth roller like a rolling pin, except that it should be of iron. Keep this up until you have four tissues, each time putting on less paste, but always enough to cause it to spread over all parts. Now you are ready for molding. After planing your form down evenly,



CHICAGO ART INSTITUTE CLASS WORK.
Subject: "House of the Seven Gables."
Phœbe's Arrival—Chap. IV. Drawn by Virginia Schenck.

spread a little oil over the type with a fine brush; do not put too much on as it will do as much harm as too little. Lay the tissue side to the type and beat until it is the proper depth. If you do not know when it has attained this point, raise one corner carefully and examine it; if beaten sufficiently, replace it and beat the corner down carefully. Then paste the extra piece of paper that you laid on the table when you made the matrix and place it on top of the mold, and beat that down also, but not so much as you beat the matrix. Take a common type-planer and plane down the back until perfectly smooth, then place four thicknesses of blankets on top of mold and put it under the steam table.

This may seem tame to the expert stereotyper; but this article, so far, was not intended for such. However, here are a few things for you:

Do you know at what temperature your steam table stands? Don't say yes, as a friend of mine did, because he said he had a gauge on his table. You may have a steam gauge that shows sixty pounds, but it may be sixty pounds of ice water. The gauge does not show the heat, it shows the pressure; what you want is heat. Do you know that different water has different effects on matrices? Do you know that different oils put on type produce different results? Do you know that you can put so much oil on the type that you could never get a good cast? Do you know that a fine cut should be thoroughly cleaned and only the least oil possible put on, to obtain the best results? Do you know that a cut on a wood base should be first underlaid and made higher than the type and overlaid with a piece of matrix paper the exact size of cut before being put under the steam table if you expect to get a first-class job? Do you know that you should always rub the back of the matrix over a fine cut with something smooth, say the back of a chalk brush, both before and after it is dry? Do you know that wood type or cuts with wood base that you do not wish to injure should not be taken directly from the steam table and put on a cold stone or table? It will cause them to warp and crack nearly every time. They should either be put on a warm table or else hot blankets put over and under them in order to allow them to cool gradually. Do not put on a wet blanket, but some that are slightly moist and hot. Do you know that your steam table should have an exhaust running to some drainage and not back into the boiler? You can have it to run to the boiler, but you must have a "bleeder" if you expect to do quick work. Do you know that hot blankets do not assist in drying, but rather retard it? The reason for which is that, owing to the tendency of heat to rise, it will not do so until the paper gets hotter than the blankets; while if the blankets were cold, the moisture would begin to rise almost instantly.

Written for THE INLAND PRINTER.

COMPOUND WORDS.

NO. II.—BY F. HORACE TEALL.

WHEN the project of making the Standard Dictionary was yet in its infancy, copies of a circular were sent to many school superintendents, proofreaders, and other scholars, requesting expressions of opinion as to the compounding of words. Over five hundred letters were received in answer, and none of them indicated satisfactorily any sort of practice. One county superintendent of schools wrote, "I do not know anything about it, and I do not believe any one else does." Another letter said, "I always use a hyphen *whenever* two words are to be written as one," and yet the words *when* and *ever* were written as one in telling it—and without a hyphen!

Under what circumstances should two words be written as one? This is a question that our

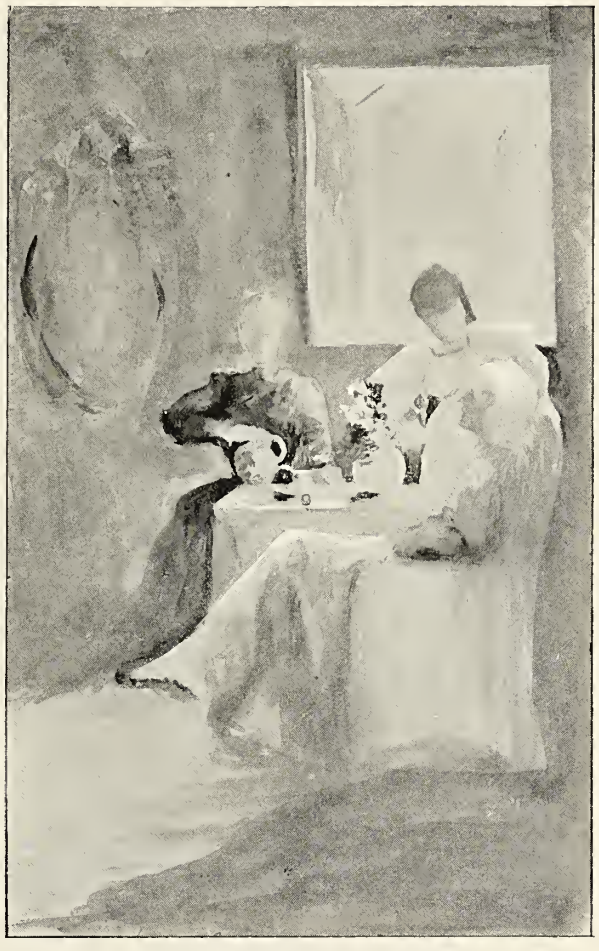
grammarians have invariably left without real answer, and so but little is taught in our schools, and that little only according to individual notions of the teachers. Here is something from one of our latest and largest books on grammar, "The English Language and English Grammar," by Samuel Ramsey: "Words that happen to be used often together come to be combined and pronounced as one. This is a gradual process in which we easily distinguish three steps. In *brick house* we have two distinct words, but *brick* has become an adjective descriptive of *house;* in *work-house* two words are treated as one, but to show that they are not yet perfectly consolidated, a hyphen is placed between them. The first part is uttered forcibly, the second lightly. The greater stress is called accent, and the two parts have but one — that is, they are accented as one word. When we come to *housholder* we are no longer notified that the parts were ever separate. Under which of the three forms we shall find any combination depends on length and frequency of use. *Turnspit* is written without and *turn-table* with a hyphen, because the English people have been much longer used to roasting meat on a spit than to turning railroad cars on a table." In another part of the book we are told: "A great number of English nouns are formed by uniting two or more into one. The closeness of the union varies in every degree. *Codfish*, *cowslip*, and *shepherd* we scarcely think of as compounds; *dairy-farm* and *dead-reckoning* are held together by feeble and transitory ties. The general principle is that the last element is the essential one, and all that precedes it is only descriptive, and of the nature of an adjective. A *cart-horse* is a horse, and a *horse-cart* is a cart, the first syllable in each instance serving as an adjective."

It is because the unreasonableness and nothingness of these statements are characteristic of nearly all writing on its subject that this quotation is here given so fully. Criticism of it, with the exception of one or two points, is not germane to this writing, but our readers are invited to tell us what they think of it as the whole treatment of such a subject in a large book on grammar. Our present purpose will be well introduced by another quotation.

In his book on "The Science of Language," Max Müller says: "The object of classification is clear. We understand things if we can comprehend them; that is to say, if we can grasp and hold together single facts, connect isolated impressions, distinguish between what is essential and what is merely accidental, and thus predicate the general of the individual, and class the individual under the general."

Mr. Ramsey says, in effect, that *brick house* is two words because *brick* is an adjective, and then he says that *cart* and *horse* are adjectives when used in the joined forms *cart-horse* and *horse-cart*. He has not grasped the single fact that, if there is any such thing as real classification, that which follows from the adjectival nature of *brick* would follow also in the case of *cart* and *horse*, namely, that they also should be separate words. Our other point of criticism is that the words instanced by him are not universally printed in the forms he gives, neither is the form of any word determined as he says *turnspit* and *turn-table* are. There are thousands of English word-pairs that are not and never can be compounds, notwithstanding their every-day use as pairs from the very start of the language. Something other than length and frequency of use is necessary to indicate compounding, namely, the kind of relation or the lack of real relation of the words used together.

All classifying terms are such only through arbitrary restriction. Thus, *adjective* as a general



Chicago Art Institute Class Work.
Subject: "House of the Seven Gables."
First Morning After Clifford's Return. Drawn by Ottilie Hallensleben.

word means merely "thrown to," but as a classifying word it means, in grammar, "added as a separate word to qualify, limit, or describe." *Brick* really describes *house* (instead of a true adjective such as *bricken*) when "a house made of brick" is meant; but for "a house in which to store bricks,"

we should write *brick-house*, just as Mr. Ramsey writes *work-house* (commonly *workhouse*, however), because in that use *brick* and *work* are not adjectives. Thus predicating the general of the individual, we have a basis for classing the individual under the general, as in the following rule:

Two nouns used together as one name, in such a way that the first does not convey a descriptive or attributive sense, or so that the two are not in apposition, form a compound noun.

We have seen above that one grammarian says that *cart* describes *horse* and *horse* describes *cart*, and such opinion is not peculiar; but the fact cannot be seriously disputed, after sufficient thought,



Chicago Art Institute Class Work.
Subject: "House of the Seven Gables."
Uncle Venner. Drawn by F. B. Sorensen.

that the only approach to descriptive quality (and that very slight) is in the whole words, *cart-horse* and *horse-cart*. This alone would truly indicate the compound or unified nature of the terms, but the natural—almost unavoidable—accenting of the first part emphasizes their unification. Every pair of merely nominal words that is pronounced with such accent is grammatically a compound, no matter whether we write it so or not; but the fact that most people do write many such words as compounds, and will do so, is sufficient reason for saying that that is the best form for all common terms of the kind. The only possible real simplification seems to lie in giving to exactly similar terms the same form. Mere whimsical objection to the use of the hyphen can never be a basis of anything truly called simplification. On the contrary, if we lay aside mere prejudice, and adopt a method that marks real differences by different forms, we shall truly simplify. Such is the practice here to be indicated, notwithstanding the certainty that it must fail to secure universal adoption for a long time to come. There is only one alternative possible if we are ever to agree upon a common practice—either something very close to what is here given or a complete Germanizing to the effect of writing all compound terms as continuous words.

Following are some words as given in the International Dictionary, which work has nearly a thousand like them with the hyphen, more thousands just like them in the continuous form, and other thousands in the two-word form:

ant-bear	deaf-mute	horse-litter	rope-yarn
ant-cattle	deer-neck	knife-edge	scape-wheel
ant-eater	dock-cress	lamp-post	school-ship
ant-hill	earth-tongue	life-preserver	screw-driver
ant-lion	egg-cup	light-ship	sea-bar
ash-oven	egg-glass	lock-weir	sea-maid
base-burner	fish-block	mail-shell	shield-bearer
buck-basket	fish-tackle	mill-sixpence	slate-color
castle-builder	flea-bite	mince-meat	spoon-meat
castle-guard	fly-case	mint-master	story-teller
catch-basin	frost-blite	money-maker	tilt-yard
chick-pea	gold-beating	pea-jacket	title-page
coal-meter	hand-hole	pillar-block	tool-rest
cope-chisel	harvest-home	praise-meeting	valve-shell
cow-pilot	hay-cutter	prompt-book	water-withe
cream-slice	honey-bag	puddle-ball	wind-plant
crown-saw	horse-jockey	rest-harrow	wool-hall

The International is the first authoritative dictionary of English to give such compounds—that is, mere elliptical use of two nouns in the literal sense of a phrase, as *egg-cup*, "a cup for (or to hold) an egg"—in any but the hyphened form. Dr. Latham's edition of Richardson's dictionary gave a large number of them in the continuous form, but that work never attained a standing like that of the Webster dictionaries. Utter disregard of principle is shown in the International in this respect, with one important exception. There are fifty names of plants like *hare's-tail* in that work, and seventy like *lion's tail*, the work thus showing disregard for a clear analogy. But in each collection of such names the same form is given to each name; thus, the five names with *lion's* are each two words, and the four with *bear's* are each hyphened. Analogy is as well entitled to consideration in the large category as in the smaller, and the form that is right for one such name is right for all.

Certain large classes of compound nouns are better written in continuous form, and some real grammatical compounds have never been commonly written in joint form, and need not be so written.

These, and compounds other than nouns, must be left for a later article.

The practice here advocated is theoretical rather than actual, so far as full application is concerned, as most books and probably all newspapers show much confusion. Confusion, indeed, seems really unavoidable in newspapers, especially in advertisements. As an instance of one kind of difficulty, probably insurmountable, a New York firm's advertising may be mentioned. Over twenty years ago the firm had an advertisement reprinted free because of an insignificant change from copy, and from then until now, and in other offices also, their copy is followed absolutely, no matter what may be its absurdity. Other advertisers also want their copy followed closely, but few are so insistent as the firm mentioned. It may be doubted whether there is a New York paper that does not in its news columns make *sealskin* one word, but it has to be two words in some advertisements. This seems to be sufficient reason for letting the advertising columns show such confusion, but not sufficient to justify confusion beyond the natural result of haste in the news columns. The determination not to use any hyphens in compounding does not solve the problem, for the question of close joining or separation — one word or two words — remains, and it is not answered satisfactorily in the practice of any newspaper the writer has seen. A record of the forms chosen is the only means for securing decently consistent practice in any office.

Written for THE INLAND PRINTER.

CAN LOGOTYPES BE USED ON TYPESETTING MACHINES WITH ADVANTAGE?

BY CHARLES H. COCHRANE.

AT various times since the introduction of movable types there has been more or less discussion of the matter of logotypes, or types bearing several letters in combination. But every time that a genius arose and propounded a method of saving time by such combination he was crushed by the compositor, who always contended that he had enough work to do to keep track of the one hundred and fifty and odd boxes in the ordinary case, without being bothered with a number of extras occupying valuable space. Only for ornamental "and," "of the," "bought of," and the like has the logotype been admitted regularly to the printing office, though there have been occasional resorts to them in special work.

The success of Mergenthaler in introducing the linotype or type-bar as a unit in composition came as a surprise to the average printer, who had become convinced by long habit that individual types were the only practical thing in use, and it remains to be seen whether the logotype cannot some day find a niche among the time-saving devices of a printing office. In investigating the chances of the logotype it is safe to assume that in ordinary hand composition it has no valuable place, but it remains to be proven that it will not find a use in machine composition, just as the line has found a place. Its exclusion from the type case results from the fact that cases are already too large for convenience. But the keyboards of machines are not so large as to prove cumbersome. They would take on more characters without inconvenience to the operator, whose copy would not be unduly distanced by adding a couple of rows at the rear of the present assortment of keys. Admitting this to be the case, it remains to be proved that there would be a gain in speed from the addition to the keyboard of a couple of rows of logotypes. If such a gain in speed can be obtained, it is safe to say that makers of machines will in time arrange for their accommodation. All the machines are so complex that no company, having a successful machine now on the market, would be likely to go to the expense of remodeling it to try the effect of introducing logotypes, but for inventors of new machines the field is not without promise, as will appear on further consideration.

The writer suggests the use of the following forty-five combinations, which, after a count of some ten thousand words, selected from various classes of matter, proved to be used with the most frequency:

ace	con	have	one	the
ally	com	his	ough	The
and	day	ing	ould	tion
are	ence	into	out	tor
ate	ent	its	pre	very
ble	for	man	sed	which
but	from	mis	ted	who
car	has	ness	ter	will
cha	had	not	that	with

It is evident that there are others which occur nearly as frequently as some of these; as *self*, *per*, *only*, *her*, *when*, etc. In newspaper work also we have frequently: *o'clock*, *Chicago*, *New York*, *city*, *court*, etc. And in law work we would find *plaintiff* and *defendant* occurring frequently. But for ordinary everyday use the above list will be found pretty accurate. It might be altered or added to, according to the demands of purchasers of machines, whose individual work would be apt to have special requirements.

The following paragraph, selected at random to illustrate the frequency of recurrence of these combinations, contains almost 1,000 ems. If it were set on a machine having these logotypes the operator would save the touching of 324 keys, as it contains 141 of the three-letter logotypes, 38 of four letters, and one of five letters. If set in the ordinary way, the keys would have to be touched about 2,250 times, or if with the logotypes, 1,926 times, a saving of nearly fifteen per cent, which



CUPID'S COUNSELOR.

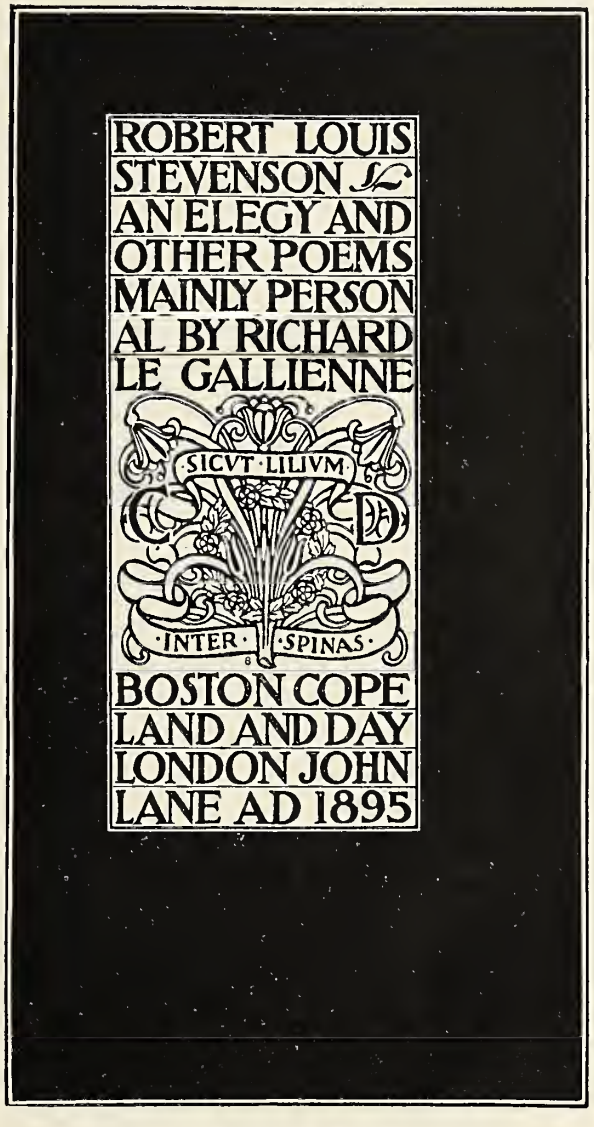
Half-tone engraving by
A. ZEESE & SONS,
300-306 Dearborn street, Chicago.
Duplicate plates for sale.

would enable an operator to set over eight thousand where he now sets seven, provided he could touch the logotypes as quickly as other keys—which, of course, he could not do.

We seek that class of purchasers who wish articles built thoroughly well, and which have every part carefully made from the best materials, and who are willing to pay whatever amount may be necessary to obtain such articles. For this reason we give no anxious thought as to whether this or that can be made a little cheaper, but have the materials and workmanship just as thoroughly good as possible, the sole criterion being whether the article will be better adapted for its work or more durable in use. We do not care to sell any machine that is not as good in every respect as though the purchaser himself had selected the materials, and personally supervised its construction in our factory. Our customers are entirely those who use and wear out the articles they purchase; consequently, quality takes precedence of cost with them. Having no trade with middlemen, and paying no commissions, there is no temptation to reduce the quality of articles to compete with those who seek that class of business. Possibly some readers may have the idea that the improvements made in this class of machinery have first been a happy thought put into the form of a drawing or model, and that then the inventor has sought, in some class of business, a customer who would adopt the device and put it into use. The machinery built by this company had a widely different origin. Every improvement has been devised to meet a definite want of a customer, and not invented first and a place to use it found afterward. This wholly eliminates experimental machinery; a real want is met, instead of an inventor's idea of what somebody ought to want.

It is a common idea that because coal is heavy and dusty, coal machinery is rough and coarse. This is a wholly mistaken belief. No Waltham watch or Baldwin locomotive is more carefully designed, the details more thoroughly studied, or the materials more carefully selected and worked into shape, than are the working parts of the shovel, elevator and automatic railway.

It is obviously impractical to make combinations of two letters, because there are so many of them, and they are so common, that the keyboard would be swamped at once. The more letters we can have in such combinations the better. But most of them admit but three letters, as they mostly represent syllables. Only one word of five letters—"which"—appears in the list, and but twelve of four letters. Therefore it is with the combinations of three letters that we have to deal. In our illustrative paragraph it may be observed that "the" occurs twenty-three times, and "and" thirteen times, from which it appears that these words represent about twenty-three per cent of the combinations. As keyboards are usually arranged so as to make the striking of these words especially convenient, it would appear that there was no saving by using a logotype in these cases. But we should not forget that it is on both these words that both the Mergenthaler and Thorne machines are apt to render transpositions if run off hurriedly. In the Empire machine, however, there is no difficulty with these words. Therefore, as far as the first two are concerned, there would be doubtless some slight saving by the use of logotypes. In fact, it is almost certain that the placing of a "the" instead of a duplicate "e," as on some keyboards, would be a gain. And why not also an "and," "ing," and "ough"? And if these, why not more? It should be remembered that where "the" and "and" are represented by logotypes there is no objection to a slight rearrangement of the keyboard favoring some other combination, as these are now favored, so that we may gain in one way what we lose in another. It seems probable that any combination of three letters that averages an appearance of three times in 1,000 ems might be placed on the keyboard to advantage, if it be true that any may be used to advantage. Some machine compositors use the whole hand in striking the keys. Others use the forefingers only. In theory it appears better to use all the fingers, as one plays the piano. But in practice there seems to be no difference worthy of recognition. The writer knows an operator who



Book Cover Design by Will H. Bradley.

has put up 7,000 ems of solid type in an hour, using the forefingers only. Such an operator could reach the logotypes placed in upper rows more readily than one who "played" on the machine piano fashion.

One thing is certain: The saving of striking 324 keys in setting the paragraph is manifest. It is not proven that the extra distance the hand has to travel in reaching for the logotypes would offset this gain.

Another thing is certain: There are thirty-eight characters in the ordinary keyboard that do not appear in this paragraph at all. They are

mostly figures and caps. Why should not these take the upper rows, and give the logotypes a more convenient place?

Any company projecting a new machine would certainly do well to make such a keyboard and have an operator put in a few weeks drumming upon it, and testing its possibilities. The chances are that the verdict would be in favor of logotypes, the only question being how many of such combinations it would be desirable to use.

Written for THE INLAND PRINTER.

WHERE IS THE LOSS?

BY LEON HORNSTEIN.*

THE sacrifice of one department for another has given rise to an evil which all printers recognize. Perhaps nothing has done more to destroy legitimate profits and bring about the present savage and short-sighted competition than this unfortunate feature of our business. One printer is willing to do composition at cost (this usually means below cost) for the sake of getting the press-work on a job. Another will sacrifice both for the sake of getting the binding. A third is willing to do *all* the work at cost because he controls the sale of the particular paper required, and makes his profit on that.

Of course, this is legitimate competition. It bears no resemblance to the competition of a tottering house which will sometimes take the work without any profit at all, if there is cash in sight that can be used for a time before it is turned over in the payment of debts. That kind of competition naturally is short-lived, and need not be considered in this connection. The kind of competition mentioned above, however, is going on continually.

The general job printer who does not devote himself to some specialty where he has a chance to recoup losses, will find it necessary to make each of his departments pay. Failing to do so, he will discover, sooner or later, that the departments of his office are eating each other up. There is no branch of the business which yields a sufficient profit nowadays to bolster up another branch which is losing money. Margins are too small to admit of such folly.

One of the largest offices in Chicago has made it the practice for many years to keep an account with each of its departments. The man at the head was looked to as the one responsible for making the department pay. He had to "show up." If his department failed to show a profit, it did not take long to discover the cause. The success of this house was largely due to this method. Of course, it is impossible for any but the largest offices to adopt such a plan, but it is entirely practicable for every printer to keep such a close surveillance of each department as will enable him to discover whether he is making or losing money on it, and where the loss, if any, occurs.

The job ticket can be made to do this in a very simple way in such offices as do not employ an expert bookkeeper. In case such a bookkeeper is employed he can, with the assistance of this job



COVER DESIGN BY LOUIS RHEAD, FOR "MEADOW GRASS."

ticket, open up accounts with each of the departments. He can credit each with the work turned out by it, and charge each with the expense of running it, and can thus develop a system just as accurate as that mentioned above.

While this is feasible it is not recommended. There is such a thing as too much system. As an illustration of the development of too elaborate a clerical machinery, compare the red tape and the waste of labor in our public offices to the management of a railroad or other great enterprise, where a system is developed only along such lines as pay. However, such a job ticket as the one here shown will be found of inestimable value in determining cost, and will lead to the discovery of many leaks.

This ticket may be too elaborate for many who do not care to particularize to so great an extent, but the main ideas can be adopted in every printing

*NOTE.—In another column Mr. Hornstein conducts a department relating to estimating and business office details, to which the attention of interested readers is invited.—EDITOR.

COST. | CHARGE.

No. ..... *Date,* ..... *189*....
Name .....
Address ..... *Order No.* .....

OFFICE.

Proof ..... *To* ..... *Promised* .....
Taken by ..... *Price made by* .....

STOCK.

Size ..... *x* ..... *Weight* .... *lb.* ..... *Color* .....
Quan. ..... *Rms.* ..... *Shts. @* ..... *Buy from* .....

CUTTING.

Cut ..... *x* ..... *No. to Sheet* ..... *Waste* .....
Cut after Ptg. ..... *Time of Cutter* .....

ELECTROTYPING.

Have ..... *Where* .....
Make ..... *Electros* ..... *Stereos* .....

COMPOSITION.

Compositor ..... *Piece Work* .....

REGULAR.			ALTERATIONS.		
BEGAN.	LEFT OFF.	TIME.	BEGAN.	LEFT OFF.	TIME.

If there is not enough room for time, mark word OVER in the margin and enter time on back of this ticket.

Total Time ..... *Total Alterations* .....

PRESSWORK.

No. of Impressions ..... *No. on Sheet* .....
Ink ..... *Changes* ..... *Time* .....

RULING, ETC.

Ruler ..... *Sent by* ..... *When* .....
Rule .....
..... *Time* .....
Bind .....
..... *Time* .....
Number ..... *Perforate* .....

BINDING.

Tablets ..... *of* ..... *each. Head* .....
Pack in ..... *pkges. of* ... *Deliver to* .....

SUNDRIES.

Total, - - - - - - - - -

office. To the left of each of the various items the cost can be entered, as shown by the bills; the time put down on the ticket, etc. The column on the right ought to show the amount charged to the customer for each of the items. These charges should in every instance be as large or larger than the cost items in the left-hand column. If they are not there has been a loss, and no search is required to find it.

In adopting such a ticket as this a printer does not necessarily load himself down with extra work. It does not follow that because he uses this ticket he must figure out each job. If he chooses he can do so, and it will be found desirable in most offices. In all cases where no estimate has been made beforehand he will have to go through all this figuring whether he uses such a ticket or not. All that it is necessary for him to do is to get used to putting down these figures on the ticket instead of on a scratch-block. He will find it no more work to do this than what he has been accustomed to.

A comparison of this ticket with the estimate blank in case an estimate has been made beforehand will reveal an error in a moment. A loss can be located at once, and the wise man will guard against it in the future.



Chicago Art Institute Class Work.
Reverie.
Drawn by M. S. Bensley.

Position of an advertisement is important, but beware of the value of a publication which will allow advertisers to mutilate its literary or journalistic features. That which displeases readers will not pay.—*S. O. E. R.*



THE INTERRUPTED SITTING.

Copper half-tone by
SANDERS ENGRAVING COMPANY,
St. Louis, Missouri.

By permission of
Art Studies from the Nude,
St. Louis.

The Inland Printer

[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, Editor.

Published Monthly by

THE INLAND PRINTER COMPANY

212-214 Monroe Street, Chicago.

Henry O. Shepard, President. C. F. Whitmarsh, Secretary.
A. W. Rathbun, Treasurer.

New York Office: Room 197 Potter Building, No. 38 Park Row.
J. Clyde Oswald, Manager.

CHICAGO, JUNE, 1895.

The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

Two Dollars per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

Subscriptions may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, 54 Farringdon Road, London, England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

CONDITION OF THE PRINTING BUSINESS.

ALTHOUGH the commercial agency reports indicate that the general business of the country is steadily improving, it cannot be said that the evidences of advancement in the printing industry are at all satisfactory as yet. The situation at present may be summed up in a few words. The smaller and medium-sized offices are fairly busy, while the task of collecting bills to meet current expenses will give managers and employers all the exercise they require in case of an occasional lack of orders. The larger establishments are almost uniformly dull, the situation in this respect not differing materially from what it has been for the past two years. This latter statement may be taken as evidence that the railroad and other large corporations of the country are not as prosperous as they might be, and that one of the methods adopted by them to keep down expenses is a determination to use printers' ink as sparingly as possible for the time being.

There is no help for this state of affairs—nothing to do, in fact, but to wait patiently until the business of the country recovers from the distracted condition which has prevailed for many months back. It is an accepted American principle that if one is to succeed in business he must hustle, but the force of this principle is lost when there is no business to hustle for. Railway and other large corporations are the principal mainstays of our larger printing establishments in the way of providing the sinews of war, and these corporations have been more concerned of late in cutting down expenses than in devising ways and means of getting rid of a surplus revenue. It is a sort of religion with some to denounce railway corporations on all occasions, but it cannot be denied that their prosperity or lack of prosperity exercises a powerful influence for good or bad on a great variety of industrial pursuits, printing among the number. Well-informed people look for a change for the better should the husbandman be blessed with plentiful crops the present season, in which event the railways will profit by the harvest. No decided improvement is looked for, at all events, until well along in the fall.

CHICAGO MASTER PRINTERS' ASSOCIATION.

A YEAR ago the employing printers of Chicago effected an organization under the above title, the object being to provide a place and an opportunity where its members could discuss trade matters freely and candidly, and with a view to eliminating or at least mitigating some of the many evils which had crept into the business. From the work projected and partly accomplished, the organization merited far greater recognition at the hands of employing printers than it has so far been accorded. Among the first acts of the association was the appointment of a competent committee charged with the task of ascertaining why there existed such a discrepancy in bidding for the same work in different establishments. The report of this committee in part took the form of an estimate as to what it really cost to produce certain lines of printing, the paper proving a great surprise even to a number of the members of the committee. Discussion and investigation, however, demonstrated that the report was substantially correct, although it contained numerous items which

unavoidably enter into the expense account, but which never occur to the inexperienced bidder.

The manner in which this committee report was received by members of the association furnished the most conclusive evidence of the necessity for such an organization and for the prosecution of just such work as was undertaken by the committee above referred to. The inexperienced bidder has always been the one great obstacle standing in the way of the employing printer in his effort to secure an equitable return for his investment and his labors. Remove this obstacle, which can only be done by the educational efforts of the employers themselves, and much of the uncertainty, disappointment and loss borne and sustained by the employer will disappear. These matters have been arranged satisfactorily in other businesses, why not in the printing business? There are object lessons in plenty to be seen on every hand. On South Water street in Chicago, there are a thousand merchants engaged in the produce trade. Were these thousand merchants to engage in a continual endeavor to underbid each other, even if they sold below cost, the result would be inextricable confusion, loss and failures. But the employing printer who takes a stroll along that noted thoroughfare will find that the price of all staple articles will average about the same from one end of the street to the other. Then he will return to his counting-room and rack his brain to learn how a competitor who omits many of the items of expense is able to so far underbid him for an important contract.

We are of the opinion that it would pay the master printers everywhere to encourage and maintain some such organization as the one under discussion. Then in the course of time it may be possible to check the downward tendency of the prices charged for printing, a tendency which is always in the same direction, even though the price of labor remains stationary, and rents, insurance and other expenses are growing higher.

THE QUESTION OF PUBLICITY.

EXTENSIVE and judicious advertising of a worthy article persisted in for a considerable period of time and then stopped, often continues to produce results after the advertising has ceased. These results, however, are experienced to a diminishing degree, until the self-selling power of the thing advertised has been reached. Almost invariably the advertiser who ceases all advertising — who is spasmodic in his patronage of mediums — is punished financially for his ignorance of or contempt for the power of competition. Competition is a race for patronage and the steady advertiser is invariably the winner.

The manufacturer who claims that the capacity of his plant is not equal to meet the demands upon it can better afford to extend his premises than to cease advertising.

The dealer or manufacturer who refuses to advertise simply because he has made a rule not to do so as a defense against the importunities of solicitors, is lacking in a most important part of his business education.

Those who have made a study of publicity and who recommend non-advertisers to make themselves known are usually considered to speak from purely selfish motives — to create business for themselves. This is a mistake. The sincere student of advertising is better pleased in seeing his business rival patronized than that the patron should not advertise at all.

Trade promotion — advertising — is to the interest of every person, and the broader the view taken of the matter, the greater will be the concentration of actual experience of the subject, until in every business college or school of instruction on mercantile affairs the subject of "advertising and publicity" will be not the least important in the curriculum.

INEQUALITIES OF THE POSTAL LAW RULINGS ON SECOND-CLASS MATTER.

THAT the discussions, in preceding numbers of THE INLAND PRINTER, of the inequalities of the United States postal laws regulating the transmission of second-class matter through the mails, have appealed to a wide constituency is evidenced by the sudden and general interest in this subject, which has found expression in addresses, papers and resolutions on every hand. There has been a widespread and vigorous demand for a more uniform and equitable adjustment of the glaring inequalities of the second-class mail regulations. In a recent address before the Chicago Trade Press Association, Mr. A. H. Lockwood, of the *Shoe and Leather Review*, said:

> The postal law was originally designed to lessen the cost of publications to the reader. The reduced rate of 1 cent a pound was granted, not to the publisher but to the subscriber. But it was soon found that the system of compelling each subscriber to make his individual arrangement with the postal authorities was complex and burdensome. Then came the granting of the 1-cent rate to the publisher for the benefit of the subscriber.
>
> The mailing privilege has been grossly abused, and its original intent completely lost sight of. As an abstract fact the government has no more right to deliver a publisher's papers for a special and very low rate than it has to carry coal for the miner or wheat for the farmer at an expense to be borne by the taxpayers. But in these degenerate days of special privilege and class taxation matters of mere right and wrong are swallowed in the larger question of acquiring wealth.

While it is doubtful if all publishers will indorse these very outspoken sentiments, they are certainly significant as coming from the representative of a high-class trade publication. All reputable

publishers will, however, second this scoring which Mr. Lockwood administers to those who abuse the mailing privilege to the grossest extent:

There are today hundreds of fake papers. At first they were nourished by postoffice pap, but growing stronger they wax fat on advertising that is really a confidence game. The sins of the fake and fraud are to a considerable extent visited upon the legitimate and reputable publication. Any man who can establish a small line of credit at a printing house, and is able to write or clip a few items, may, if he has the itch for it, become the editor and proprietor of a so-called trade journal.

In commenting further upon the "fake" publisher the address says:

He has little use for subscribers, because they increase the printer's bill. Just enough copies are issued to send to the advertisers, present or prospective, the money received from whom is almost clear profit. Indeed, we have heard of a thrifty publisher who sold his front cover page to three advertisers in as many cities. As he only struck off a few copies, it was easy to stop the press and make the changes, so that each advertiser received the publication with his card upon it.

It is becoming increasingly difficult for a first-class paper to expand its circulation, because every field is covered by publishers who do not expect paid subscribers. I have in mind a shoe paper that in its third number boldly asserted that every shoe manufacturer in the United States is in receipt of it. The sample copy privilege is being most shamefully abused.

Under the fostering protection of our postal laws we find the fake paper triumphant. So immense has the tonnage of second-class mail become that the high-class trade paper is unable to carry its news to the reader while it is fresh. The post office officials estimate the loss on second-class mail to be $16,000,000 per annum. Inundated under tons of advertising sheets the reputable trade *news* paper is held up at the post office for hours.

If a trade publisher contrives to get his edition into the post office early in the afternoon the paper will probably go into the mails that evening, but not until the railroad editions of the daily papers are mailed. The second-class service for publishers is cheap with all that the term implies. The second-class rate to individuals other than publishers is 1 cent for four ounces. Now if the postal authorities were to charge this rate—4 cents a pound—weighing and stamping the bags in bulk and giving prompt and efficient service, every reputable trade journal would be inestimably benefited and the profession of trade journalism would be uplifted and dignified.

The National Board of Trade, at a recent meeting in the city of Washington, adopted a series of resolutions vigorously attacking the vulnerable points in the second-class mail system as now administered, and making the following radical recommendations:

Resolved, That the fundamental principle of absolute fairness to all classes of citizens and the statistical value of employing the most modern and approved systems of conducting business and keeping accounts require a radical modification in our present laws, and the adoption of the policy that the postal service shall not be furnished to any class of citizens at less than the prevailing average cost; the carrying out of which policy will both simplify the present work and make practicable the following changes:

1. Reduce letter or first-class postage to 1 cent per ounce, or 16 cents per pound.

2. Merge the present second, third and fourth-class matter into one class, and charge a uniform rate of 1 cent for two ounces, or 8 cents per pound.

3. Charge to every department of the government, or anyone now entitled to the franking privilege, the cost of said service, to the end that every department will show a true and correct report of its operating expenses.

Resolved, That a special committee of three be appointed to investigate the postal subject along the above lines; open correspondence with and seek the hearty coöperation of all the mercantile and trade organizations throughout the country, and inaugurate an aggressive and persistent campaign for awakening popular interest in the matter, and for bringing proper public influence to bear upon all our senators and congressmen to the end that an acceptable postal bill will be promptly enacted.

It is urged by many of the advocates of this reform that the increase in the rate of second-class postage to 8 cents a pound would effectually wipe out illegitimate advertising sheets which masquerade under the guise of trade journalism and depend almost wholly upon the sample copy privilege for their circulation, thus giving bona fide class journals a free and fair field. In a publication entitled "For One Cent Postage," is found the following:

The "Trade Paper Problem" would not be difficult to solve if postage on second-class matter was raised to 8 cents per pound. It would simply solve itself. The weak and feeble would quickly succumb, while the strong and healthy would take on new life. The "parasites" spoken of above would drop out in rapid succession until the field would be cleansed and the entire profession of trade journalism would develop new life and new energy and rise to a higher plane than it ever before occupied. The really valuable papers would make five times as much money as under present conditions, for they would then be free from a noxious, disagreeable and degrading competition that now divides and diverts the patronage of the trade into so many channels that there is not enough for any of them. Regular paid subscription lists would then be the *rule* instead of the *exception*, as at present. No country merchant will subscribe for a trade paper when he is literally flooded with them, receiving, as he does, ten times more than he desires. If our newspaper friends will only look at this question in a practical light, they will easily discover in what direction their interests lie; that is, the good papers. Fake publications will contend that the present condition of affairs is best.

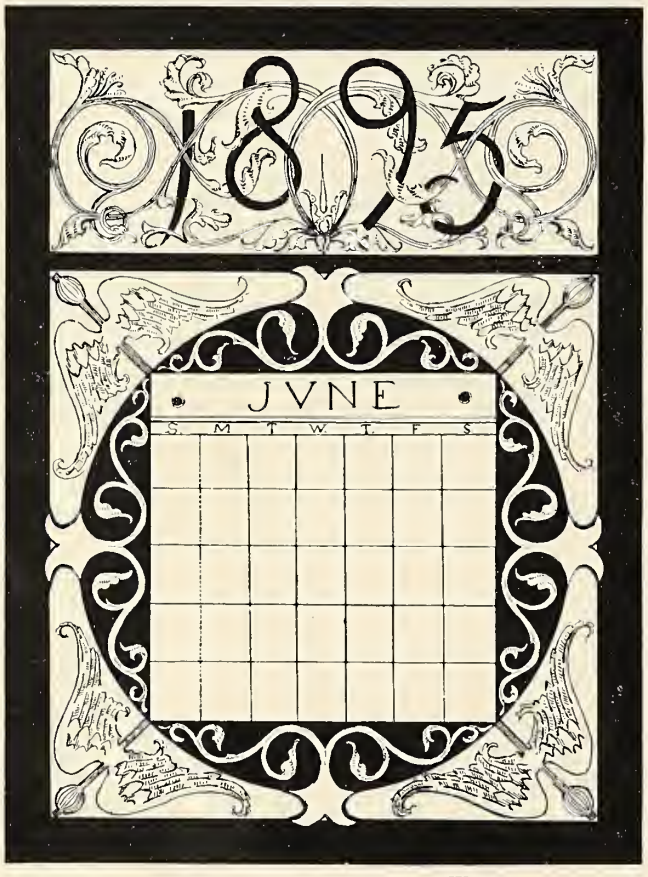
The same publication is authority for the statement that 20,000 tons of cheap paper books were, during the last fiscal year, mailed through the Chicago post office, and it argues that most of these books were of a trashy character and calculated to debauch rather than elevate the public morals. While this may not be true of all of these books, its application to a great portion of them cannot be well disputed, and very many of them are wholly unworthy, on a moral plane alone, to enjoy the special privilege of being carried through the United States mails at second-class rates, under the guise of being regular periodical publications. The fundamental purpose of the government in granting the second-class rate, namely, to foster the dissemination of useful knowledge, should not be lost sight of.

Written for THE INLAND PRINTER.

THE MANAGEMENT OF PLATEN JOB PRESSES.

NO. IV.—BY WILLIAM J. KELLY.*

SYNONYMOUS with the skill embraced in the knowledge necessary to appropriately tympan a platen press, for any kind of form, may be mentioned that of knowing the proper kind of composition roller to use in any emergency: for next to artistic make-ready, which includes all that correct



CHICAGO ART INSTITUTE CLASS WORK.
Original Design for Calendar, by Elaine Hussey.

impression implies, the necessity for employing good rollers cannot be disputed.

ROLLERS FOR BLACK AND COLORED INKS.

There are many persons running platen presses today who have never conceived it necessary to make a distinction in the use of their composition rollers. One day they will use the same set of rollers for black ink, and the following day or sooner we may find them doing service coloring up with red, yellow or some delicate tint. This is a great error, indeed, because it is thoughtless, inartistic and detrimental to the purity of the colored pigments. Surely there is neither economy nor beauty in the result such neglect entails.

If we must, through need, employ brilliant and well-made inks to beautify and enhance the merit of our printed product, it is necessarily essential that we employ clean and conditionable rollers to lay these in a suitable way on the printing surface of the form. Should a house painter make the mistake of using the same brush in applying red, yellow, or other bright color as he had used in painting blue, we would all condemn him as a heedless botch, and yet his folly is no worse than the pressman who makes use of the same set of rollers for all colors.

Indeed it is justifiable that we go farther into the importance of conditionable rollers, and to advocate the benefits that always accrue where different sets of rollers are made use of in working various grades of black ink, as well as different make-ups of forms. For instance, a set of newly-made rollers will not distribute a fine or strong black as readily as a set that has been in use for several weeks; neither will they cover the face of the form as smoothly as a well-seasoned set. A soft roller should be used when the ink is of the same soft consistency, and when the matter in the form is close or heavy. For general and open commercial jobwork, a roller that has been seasoned a couple or more weeks will be found more efficient than any other. Such a roller is to be appreciated when half-tone illustrations are to be printed, whether the ink be black or of any of the art tones of colors. All colored inks, including tints, should be manipulated with well-seasoned rollers, and these should be kept free of contamination with anything that can impoverish or imperil the purity of the color. In an emergency a roller used for black may be utilized for dark-brown, blue or green; while a rolled used for red ink may properly be employed for working yellow, light-brown, lavender or any of the luminous tints. To effectively clean off any foreign matter that may adhere to the rollers after being well washed off with turpentine or mineral oil, the following is recommended: Make a medium thin tint of white ink and varnish, then distribute this on the press with the rollers to be made clean; take the rollers out a few times to wipe off such impurities as may work out on their face, and then wash up the press, after which there will be no danger of "dirty color."

Ultramarine blue, emerald green, and copying inks distribute, cover and print best when well-seasoned glue and molasses (old style) composition rollers are employed. The blue and green inks can be thoroughly cleaned off the roller with turpentine or any of the grades of mineral oil in use for that purpose; but copying inks should be washed off both form and rollers with soapsuds or weak lye, and rinsed off with clean water: the rollers to be dried immediately thereafter with a clean rag or sponge.

ROLLERS AND THEIR CARE.

Rollers, as all should know, are costly adjuncts to the utility of the printing press, it is therefore

*NOTE.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

necessary that their durability be lengthened as much as possible, this to be commensurate with their efficiency, of course. A close-fitting box, with a piece of damp sponge, cotton waste, sawdust, or a little earthen vessel containing water placed inside on the bottom of this box, will be found an excellent expedient for keeping the rollers fairly fresh and moist for use in winter weather, if the position of the box is not too adjacent to cold drafts or the freezing point. In summer this receptacle should be left open during very warm weather, and all dampness in the box avoided. This, of course, applies only to rollers which contain a considerable quantity of glycerine, in which case it is advantageous to locate the box as far from the floor as may prove convenient. When such rollers do not take up the ink nor coat the form smoothly a wash, made of one pound of powdered alum to a gallon of clean water, may be carefully applied, and the rollers set aside in a cool dry draft for a short time to dry. In warm, murky weather, it may be necessary to repeat this operation whenever they show symptoms of losing their practical qualities.

Glue and molasses composition rollers should be kept in a close-fitting box, with a certain amount of dampness, all the year round. This treatment will preserve the sharpness and life of the face of the composition, even if coated with lard oil or soft ink, the use of which is strenuously advised in all cases in which the care of rollers is considered.

When rollers are put away without being coated with oil or ink, they should be taken out of the damp box occasionally and then rubbed off with a damp sponge or cloth to prevent mildew when not in use. Old rollers can be kept in working order for many months if thus cared for.

Washing rollers constantly with benzine is fatal to their durability, for it cracks their face and ends and dries out their life and good working qualities. Machine oil will be found a very desirable article to loosen the ink on rollers of any kind. This should be wiped off thoroughly from the face of the roller with cotton rags, and when clean a damp sponge should be used to give the roller the "tack" for distribution. It will be found that the oil protects the saccharine matter in the composition, as well as the smooth and fleshy touch of the face of the roller. Rollers carefully attended to in this way will outlive several sets that have been washed up with benzine or lye. Benzine is occasionally useful in summer when the composition refuses to take up ink by reason of dampness or humidity in the atmosphere, but then only to wash off the surface of the roller preparatory to coating it with dry alum or alum water to induce it to distribute and cover again. Rollers left in press during the night, or standing during the day, should be covered with oil, in which case they can soon be made ready for working again.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

THE noticeable feature of the issue of patents for the month was the large number granted for improvements in mechanical composition. No less than six patents were granted covering details of the linotype machine, and assigned by the various inventors to the Mergenthaler Company.

Fig. 1 shows a modified casting mechanism invented by Coelestin Skatulla, of Brooklyn, New York. One of the

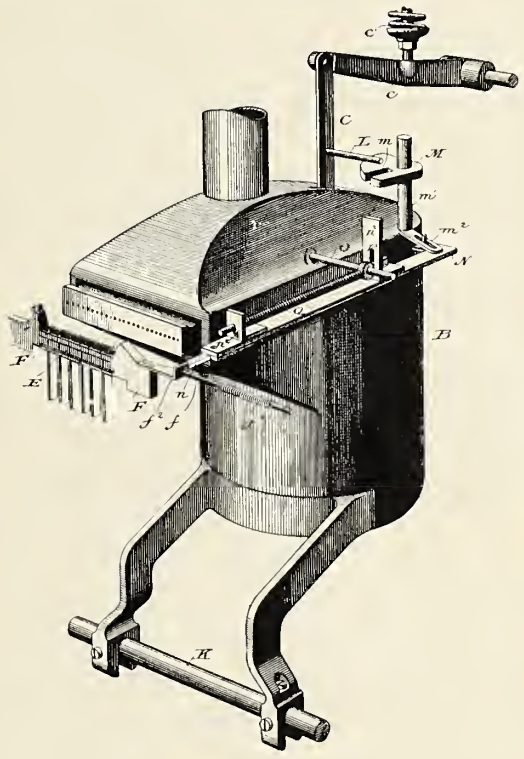


FIG. 1.

jaws which holds the matrices while the line is cast, is movable. If the line is of exactly the proper length, the metal, while molten, is forced by the pump into the mold in the usual way. If, however, for any reason, the line is shorter than it should be, the jaw sliding endwise from its proper position will act to prevent the operation of the pump, and consequently the delivery of the metal to the mold will be prevented, the whole being independent of the other parts of the machine.

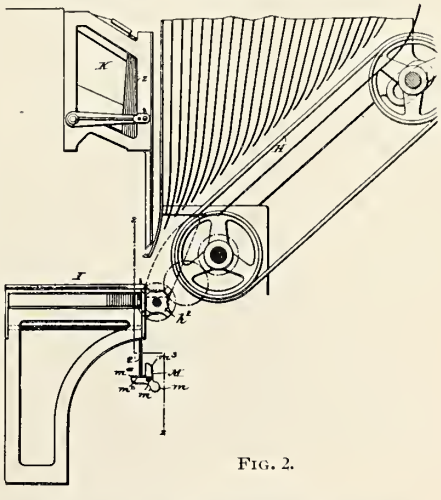


FIG. 2.

Fig. 2 shows the lower portion of the assembling mechanism of the Mergenthaler machine having applied thereto an attachment designed by Philip L. Ripsom, of Rochester, New York. The attachment, lettered M, is designed to act as a yielding stop to gradually resist and check the motion of the spaces as they descend from the magazine, K, to their positions in line without acting upon the matrices, whereby spaces are prevented from

"chattering" in their fall, and from being broken when striking their seats. The upwardly projecting shoulder shown moves the spaces sideways as they assume their final positions in the line.

The matrix shown in Fig. 3 was designed by Mr. Ottmar Mergenthaler, of Baltimore, Maryland. It is formed with longitudinal beveled grooves, and the side face of the matrix is also beveled from a point just below the side character to the lower end, as shown at *d*. Aside from the inclined parts the matrix is of uniform thickness. With this matrix is used a ribbed, one-piece space bar adapted to fit the grooves in the matrix, and having a uniform taper. When the line is justified the matrix side of the mold presents a perfectly flush face, and no burs are formed on the line cast. Moreover, the matrices remain perfectly parallel whichever the position of the space-bar.

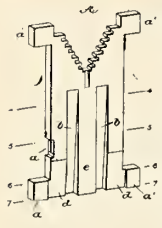


Fig. 3.

Two compressible space-bars were patented by Charles P. Woodruff, of Brooklyn, and Phillip T. Dodge, of Washington, D. C., respectively. The former consists of two thin

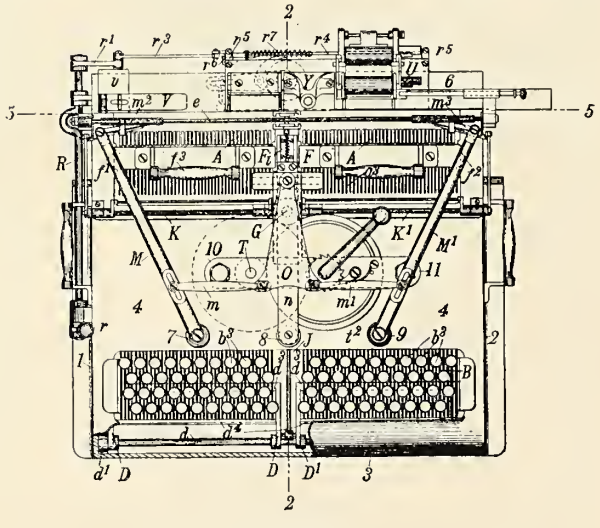


Fig. 4.

metallic members provided with overlapping lips to leave an internal cavity, and a series of metallic springs seated in the cavity and holding the space normally in an expanded condition. The latter consists of a body plate and a resilient side plate having lips to cover the edges of the body plate, the two plates being formed and united centrally

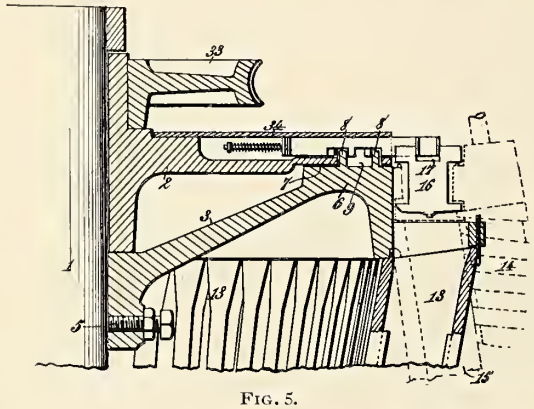


Fig. 5.

throughout their length in such a way that the resiliency of the side plate effects the expansion of the space.

Fig. 4 shows in plain view a combined matrix-making machine and typewriter, invented by Charles Sears and Frank Miller, of Cleveland, Ohio. A transversely movable carriage has a device for holding a matrix block, and a device for holding paper. Either the block or the paper may be brought into position to receive the impressions from the dies, and differential feed mechanism is employed for moving the carriage distances proportional to the widths of the several dies. If the matrix block is used a stereotype plate is made therefrom for printing in the usual way.

Fig. 5 illustrates a novel matrix or type-distributer, invented by Richard A. Berger, of Brooklyn, New York. Each matrix is carried by a pair of arms provided with projections, pressed apart to engage and hold the same. These arms are carried by a rotating disk and have studs which move in an annular channel or groove gradually diminishing in width. The matrices or types are released when they

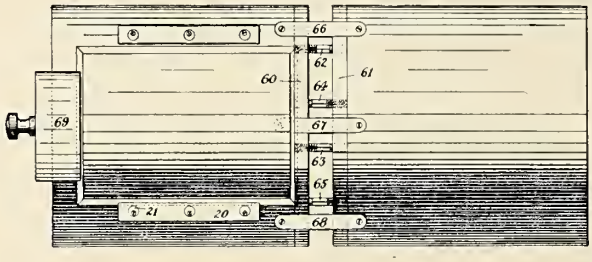


Fig. 6.

reach the magazine channels in which they should be deposited.

Thomas M. Worth, of Brooklyn, New York, received a patent covering a bed motion for printing machines, which has been assigned to the Hoe Company. The improvements relate to that class of presses in which the type-carrying bed reciprocates horizontally in coöperation with a rotating impression cylinder. The bed moves rapidly during its printing and return movement, and the reversing, which is done by a crank movement, is accomplished without strain or jar. A hanger carrying a movable stud is attached to the bed at the end of the stroke, a rotating part carrying a socket which engages a stud, thus causing a curved or crank-reversing movement.

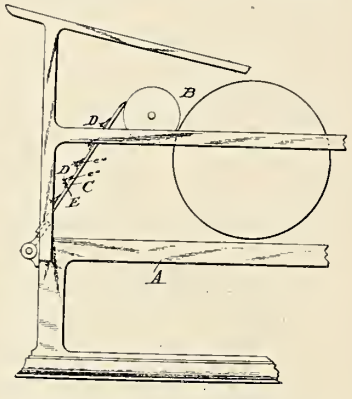


Fig. 7.

James Aiken, of Redwood Falls, Minnesota, received a patent covering a light-running paper-folding machine, adapted to be operated by hand or by electric power. The sheet is folded once by a blade pressing it through a slot onto the apron. While carried upon the apron it is again folded by a curved share in its pathway, which turns one half over upon the other.

David Gestmer, of London, England, was granted a patent covering a stencil machine. The paper-stretching and printing frame is passed to and fro under a printing roller, and the printing roller is automatically lowered to the stencil for printing, and then raised out of contact therewith.

Jules Michaud, of Paris, France, added a long series of foreign patents and an American one covering the means for securing plates to cylinders of rotary printing machines, shown in Fig. 6. Movable segments corresponding to the printing-plates thereon are mounted side by side upon the cylinder, and are independently adjustable thereon, so that

the plates may be individually brought to exact register without disturbing the others.

The attachment for printing-press fliers shown in Fig. 7 was invented by Edwin L. Shattuck, of Brooklyn, New York. It consists of a base plate having the edges turned up to form bearings for a star wheel, and having the edges

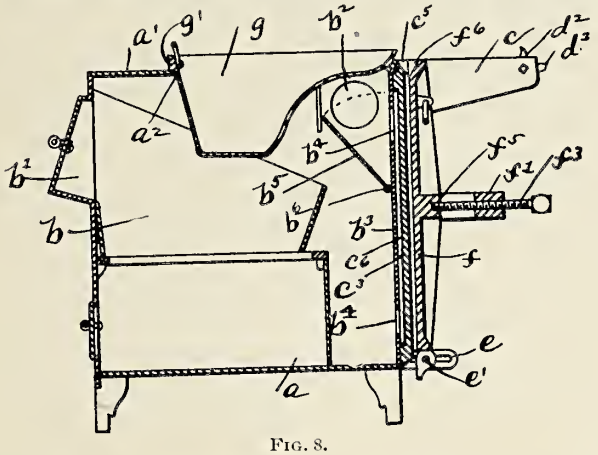


Fig. 8.

beveled in the direction of the travel of the paper. The device is easily secured upon the upper face of the flier, in the position shown in the cut, by screws or brads.

Fig. 8 is a sectional elevation of a stereotyping machine invented by William Bucher, of Columbus, Ohio. The casting box, in which the matrix is first dried and then the plate

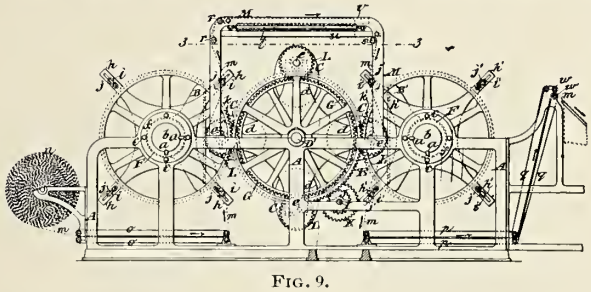


Fig. 9.

made, is hinged to the rear of the furnace in such a way that it may be brought to a horizontal position or swung vertically in contact with the end of the furnace. The melting kettle is hinged at one end, so that the metal may be conveniently poured into the mold by simply tilting it upon the hinge.

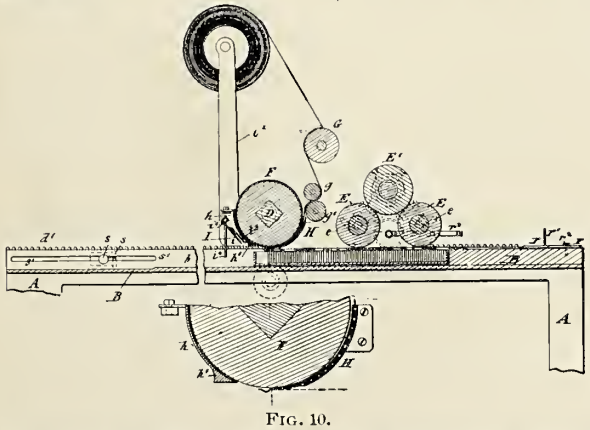


Fig. 10.

William H. Blakeney, of Dundee, Scotland, received a patent on the printing machine shown in Fig. 9, which he assigned to C. B. Cottrell & Sons Company, of Stonington, Connecticut. Two stationary form beds are arranged face to face, and between them is placed a series of elliptical impression cylinders, which have a planetary motion about an axis midway between the said beds. The paper, in the form of a web, is printed upon one side, turned and printed upon the other, before delivering in perfected sheets.

Fig. 10 shows a printing proofpress invented by Ferdinand Wesel, of Brooklyn, New York. It comprises a stationary bed upon which the galley of type is to be placed, a reciprocating carriage supporting the inking rollers, an impression roller, and guide rollers for feeding the paper to the form while the impression roller is being moved forward over the latter.

JACOB ANAHEIM—AN AUTHORITY ON TYPE AND PRINTERS' SUPPLIES.

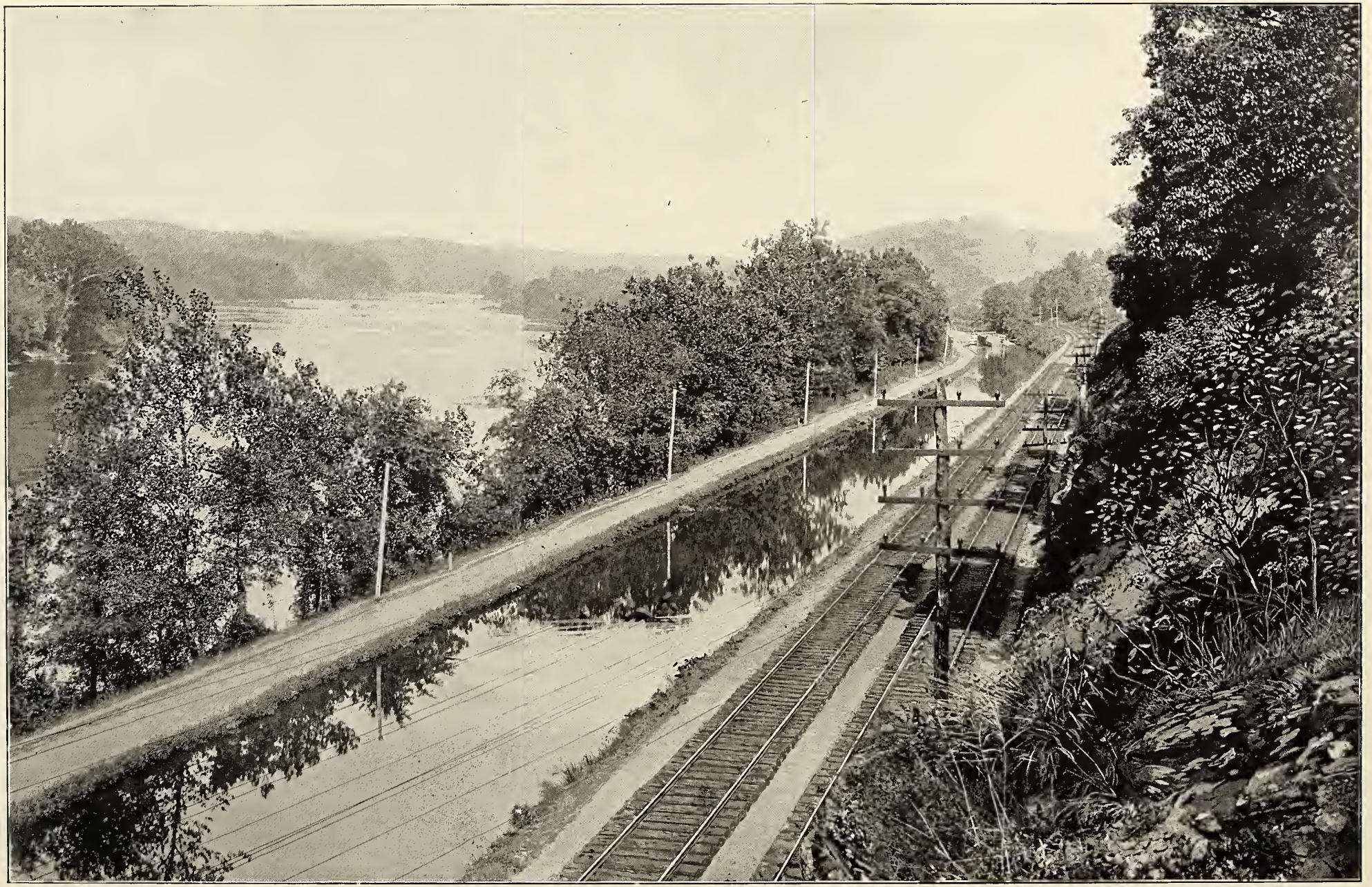
COMPETENT assistance and disinterested advice in the purchase of material are as rare as they are appreciated by the average printer. In Chicago, according to the estimation of those who know him best, the name of "Jake" Anaheim is synonymous with the completest information on all matters pertaining to the type-founding interest. More than sixteen years ago Mr. Anaheim entered the employ of Messrs. Barnhart Bros. & Spindler as an errand boy, and there are many of the older printers of Chicago, who were then working at the case—since become proprietors—who will remember him as a slim, blue-eyed boy, with black, curly hair—always pleasant, accommodating and attentive to orders. With the development of the business of Messrs. Barnhart Bros. & Spindler, Mr. Anaheim has kept pace, until today few men possess, in the same degree, the confidence and high esteem among their business associates which he enjoys in his daily occupation; and probably no other man has more knowledge of the details and fine points of the typefounding business, in regard to type faces, type bodies, and systems used by various typefounders.



Mr. Anaheim is invariably to be found at his post of duty, attentive to the demands of all classes of customers. His sixteen years of work, with its petty annoyances, and ofttimes arbitrary and unreasonable demands of purchasers, have not changed his accommodating disposition. The errand boy who is sent to him for a quarter of a pound of sorts or a strip of brass rule is treated with the same courtesy and care as a customer with a thousand-dollar order, and the printer who calls at his desk for consolation is treated as kindly as the one who calls to pay a bill. Every order intrusted to Mr. Anaheim's care is sure of being filled promptly and accurately, and "Jake's" advice and assistance are ever in demand, as they are ever ready for the appreciative or the unappreciative.



A Good View of the Stage—By J. T. McCutcheon.



A VIEW ALONG THE BALTIMORE & OHIO RAILROAD.

Half-tone engraving by
ELECTRO-LIGHT ENGRAVING COMPANY,
Pearl, Rose and New Chambers streets,
New York.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

FROM FRANCE.

To the Editor: PARIS, France, May 1, 1895.

Perhaps what most characterizes the present moment is the remarkable activity in the purchase of printing machinery. I do not allude to the steeplechase typesetter, invented by the Rev. Father Calendoli, who alleges, that by his invention, one man playing upon 575 pistons or keys—exacting three years to learn—can set up 50,000 letters per hour, or 400,000 during a working day of eight hours. Now to maintain that type-devourer a "going concern," no less than sixty-five persons would be concurrently required, to cast type, feed the tubes, distribute, arrange the forms, etc. No doubt that "marvel" is intended for the 1900 exhibition. The Linotype Company is what French compositors have an eye upon; representatives of the company have been spying the land recently, taking stock, and feel that they can send in a Joshua report. That the introduction of the machine will be strongly opposed by the compositors is certain, nor will the resistance be lessened by the rumor that the Linotype is to be "man"-ipulated by women, and the latter are to be specially instructed in a school founded in that end by a German typographer.

Some $3,000 is the price set down for a composing machine, and an office doing a fair amount of work must at least have five of them. That total represents—for France—a robust capital. The ordinary newspapers consist of four pages, varying in dimensions; and, except the principal journals, are made up of stereotyped matter, especially in the "ground floors" of the papers, devoted to stories—where often three "creepy" romances are published simultaneously. The majority of the metropolitan journals set up their original matter in their office and send the forms to be machined. Hence, for newspaper composition, there does not appear to be any opening for linotypes. Then the French, as a general rule, have no taste for a "mass" of information; which explains why they have no "weeklies," no "budgets," no "extras" of twelve pages. Such a spectacle would give a Frenchman "the fits." The type composing machines must depend for their clients on the book printers; now it is exactly here where female typos most do congregate, and their employment is regarded as the eighth capital sin by the Federation of Printers.

Japan of late has been investing largely in rotary printing machinery, purchased both in France and Germany. But as she is occupied to produce, henceforth, her own printing *materiel*, no great market need be counted upon. Once possessed of a model, it is easy to add something to it, and claim it as original, or *perfectionné*. Japan is able to build ironclads, torpedoes, and swift cruisers, so she may conclude herself to be capable of turning out a rotary press and a typesetter. In Spain, the activity is more than brisk for the purchase of printing machinery of all kinds, but the Germans appear to have a monopoly of the market. In Hungary, less attention is paid to fantasy in type, and more to the tint of paper employed. The *Illustration*, an important weekly, has, after much study and expense, realized—perhaps—a long-felt want in chromo-printing. The principle is that of enabling "sheets" of paper, cut to any size, being printed in any number of colors. This is effected by uniting several rotative presses, each yielding a different color, and the usual two cylinders to transport and to print the sheet. But the novelty resides in the automatic carrying of the sheet over a series of consecutive presses, that the chases catch and keep in position each sheet, corresponding to the faces of the drums, and never letting it go till it passes before the required number of tints. Then the sheet is received either by the hand, or falls into the mechanical receptacle, which of course counts the number worked off.

The Congress of the Master Printers of France will hold its three days' session September 12 to 15 next. The programme of work has been published, but requires "boiling down." Some of the questions are of much, but the majority are of only secondary importance—and can wait. *Ars longa.* The first congress was held last year at Lyons, but could not get through all the subjects down for threshing and winnowing. Each subject, as a rule, ought to have its sectional reporter; that is, a concise summary of the several phases of the question, and the suggested ameliorations or solutions, by a gentleman practically acquainted with what he takes in hand. It would not be a bad plan if at this kind of business gatherings a summary of the points was printed and distributed a few weeks beforehand, to allow the members to think over it, and above all to talk the matter over with their level-headed foreman. Among the questions requiring drastic handling, is the printing, at under-cutting prices, executed in prisons and charitable institutions—and that perhaps tends to augment the inmates of both establishments—since starvation prices beget despair, and that is the first step to crime. It is to be hoped, in the discussion of that painful subject, the master printers will be all round square, and prevent any work being executed by prisoners or paupers, for a foreign country. The German prisons are accused of exporting ready-made clothing, and executing printing for English dealers.

Insurance against accidents (query, to the operatives) and fire, will be discussed; the right of clients to the "blocks" and "plates" executed and paid for, and the means of combating the acceptance of the low prices of the lowest tenders, solicited by contracts. As many of the master printers are newspaper proprietors, they not unnaturally plead, *pro Domo*, for an increase in the tariffs of advertisements. In the eyes of the foreigner, the contrary would rather be expected. There is one regretable omission in the charter of reforms; that of considering some plan for the settlement of trade disputes between masters and men, so as to avoid strikes; to call that plan conciliation or arbitration, is of less importance than finding the fitting negotiators. If the masters had on their side a secretary of the stamina and tact of M. Keufer, the secretary of the Federated Printers of France, no trade disputes could ever reach a dangerous stage.

Are the days of newspaper trains, the transport of stereo matter and of patent insides numbered, and with them the printer himself? The latter has been well improved away by the composing machine, but he may "cut his stick," if the invention of Messrs. Rozar and Holworth, of Graz, in Austria, be adopted. The idea is to print any number of journals simultaneously—so halcyon days are in store for "lists." Suppose a typo to be pursuing his natural calling—pianoing a composing machine at the rate of 300 lines an hour. Concurrently with the setting up would unroll a Morse tape, silvered, and which receives the marks by means of an electric current, while the latter has no effect on the marks—and so become distinguished from the rest of the band's surface. Each mark corresponds to a letter and alphabetical sign. The corrections are made on the proofs, and then the band is handed to the telegraphist, who from Chicago, say, wires it to a radius round of 300 miles—a distance the inventors have accomplished. At the destination,

the inverse of the operation takes place, the chemical or electric impression so reacts as to produce a mold of the corresponding letters, that hardens or incrusts in a form composed of papier-maché. Newspaper offices connecting with the parent center at Chicago, have only to make up, strike off — and all simultaneously. Q. E. D.

It is well known that in not a few small realms their revenue is largely made up of the proceeds of selling postage stamps to collectors, hence such realms have veritable galleries of *timbres*. A company has been formed in South America that will supply any state with its stock of postage stamps, undertaking to furnish free, the paper, the design, the printing, etc., of the stamps, on condition that the said company will be allowed, after executing the order, to employ the plates to print stamps for the use of amateurs.

The French law makes printers liable for the stamp duty on posters, and for every one of the latter affixed without the stamp a fine of $12 can be imposed. M. M. Radigois et Cie, of Rennes, printed for a hotel 5,000 tickets to be pasted on travelers' trunks; the tickets had the name and address of the hotel at the head, the remainder was blank for the voyager to write his name and new destination. A wag placed one of these tickets on the wall inside the local post office; the excise inspector noticed it, and came down, not upon the hotel keeper, but the printers, for $12 penalty. They got off well, as the "poster" was printed on white paper, a color reserved exclusively for government bills and incurring a penalty if used by a private person. Other instance of "hard times," French newspapers of late have been distributing commercial circulars by folding them in the journal. The law has stepped in and insists that such circulars must pay the inland postal tax of *one centime* per circular, then it can be intercaled in a newspaper — if destined for the mail bag.

In the seventeenth century in France an engraver was free to bring out his copper-plate designs, but he could not engrave the name of the subject, etc.; that was the exclusive right of the typographer, and the plates had to pass for baptism through his presses.

The Swiss printer who has invented a peculiar bellows to blow the dust out of cases without kicking up a dust has come to Paris to obtain the necessary capital to exploit his invention.

EDWARD CONNER.

ARTISTS AND COPYISTS.

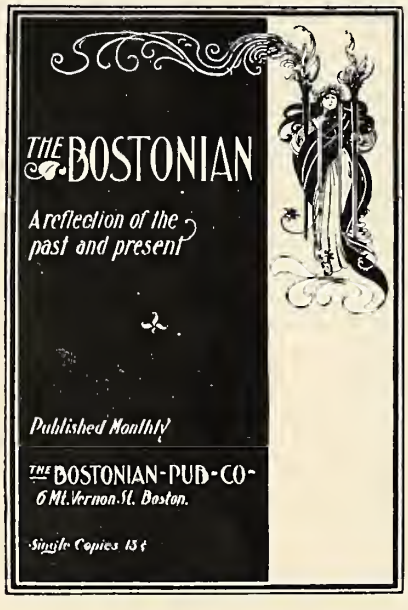
To the Editor: CHICAGO, Ill., May 7, 1895.

With the advance of modern methods of engraving and the opportunities afforded for artists of distinct creative talent to give the fullest expression to their conceptions unhampered by the mechanical difficulties which cramped the efforts of illustrators and designers of an earlier day, the brood of imitators, adapters, plagiarists, forgers, or whatever stronger name they may be called, has increased. Void of all art instinct beyond the mere mechanical ability to draw from a copy, many of these parasites build up a spurious reputation for ability upon the material they have stolen from those who have thought, studied, and labored and achieved success by the development of their individuality in art, and their untiring cultivation of their taste and judgment.

It is not a sufficient evil, it would seem, to break every canon of principle in art in this wise, but the ethics of business are completely ignored. Some engraving firms issue work so palpably adapted from original work of creative artists that one is inclined to think that the greed for the immediate dollar has blinded them to the evil results to their reputation and business standing. The United States courts have decided that where the general idea of an original design has been copied or adapted without permission it is a violation of copyright, and having experienced some of the evils of having the original work of the Binner Company adapted or taken bodily by those whose good taste is certainly superior to their sense of honor, it is my intention hereafter to copyright our designs as far as possible, as a protection to our customers as well as to ourselves, believing that in the wholesale multiplication of original designs the appreciation for the clean and distinctive character of original decorative work will be destroyed by the wooly imitations of the unscrupulous employers of amateur letterers and scrollmakers.

As instances of the evil I denounce I have made some reproductions from original work of various kinds, together with the reproductions of the adaptations from them — I give a few only — "there are others."

In the first place the cover design of the *Bostonian* is a composite Bradley design from THE INLAND PRINTER cover



A COMPOSITE FROM MR. BRADLEY'S DESIGNS, EXHIBITS A AND B.



EXHIBIT A.
DESIGNED BY WILL H. BRADLEY.



EXHIBIT B.
DESIGNED BY WILL H. BRADLEY.

of May, 1894, and of the advertisement of the "Pentateuch of Printing." The reproductions speak for themselves, so no further comment is necessary.

The next instance is a much bolder venture—showing western enterprise. This design was made by us primarily for a cover design for our new catalogue. It was shown as a specimen plate in a trade journal, and our Denver friends, it will be noted, have worked up to the limit of their capacity.

The original and striking advertisement of Ault & Wiborg Company, in a late issue of your paper, attracted my attention strongly, and I was considerably surprised to see it reproduced in the same colors and size as a circular for a Cincinnati patent agency. I have learned incidentally, however, that the patent agency sent to the Ault & Wiborg Company for the inks shown in the advertisement, but had the plates made without the knowledge of Messrs. Ault & Wiborg.

It is surely time that a check should be placed upon these persons who do not seem to consider moral right or business ethics so long as they are strictly within the law. The copyrighting of all designs is the only way to stop their practices.

OSCAR BINNER.



DESIGNED BY THE BINNER ENGRAVING COMPANY.



ADOPTED, NOT ADAPTED AS A GOOD THING BY A DENVER ENGRAVING COMPANY.

A NECESSITY FOR PROGRESSIVE PRINTERS.

To the Editor: BALTIMORE, Md., May 17, 1895.

While I have been a subscriber and constant reader of THE INLAND PRINTER for a number of years, and have watched with increasing interest its growth and advancement in the field to which it is dedicated, I was particularly impressed with the beauty, value and general excellence of the May number.

It is all that could be desired by the most exacting critic, and the continued success of the Inland Printer Company, from a business standpoint, is thoroughly and richly deserved.

It is not only surprising, but to be sincerely regretted, that a journal published on such an elaborate scale, with so many interesting facts worthy of a printer's earnest attention and consideration, containing all that is best worth knowing in printing and its kindred industries, keeping its readers abreast of the times in all matters pertaining to their business for the small sum of 20 cents per month, should not be more generally appreciated and read by those engaged in the printing business as journeymen and employers.

Printers, generally, are credited with a greater degree of intelligence than is attributed to workingmen in other vocations; and the belief is general that a good deal of the "copy" put in type by a printer is impressed on his memory; and in this way he gathers, during his lifetime, a wide range of knowledge that places him on a higher plane of intelligence than the average workingman in other trades. If this be true, it only emphasizes more clearly the condemnation of their indifference as intelligent men in allowing to pass by, without consideration, the golden opportunity offered by THE INLAND PRINTER to broaden and cultivate the field of their knowledge in their trade or business with "up-to-date" ideas, and get the benefit of the methods and experience of the brightest and most successful men in their own line of business, and obtain a valuable knowledge of the best and most approved labor-saving appliances.

It seems that they would be fully alive to the importance, and appreciate to its fullest extent, the necessity of ad-



SPECIALLY DESIGNED FOR THE AULT & WIBORG COMPANY BY WILL H. BRADLEY.



REPRODUCED IN ORIGINAL COLORS BY AMERICAN PATENT AGENCY WITHOUT PERMISSION.

vancing their knowledge in their trade or business whenever possible, if not as a matter of pride, then as a matter of policy for the betterment of their condition.

It being a well-known fact that the more learned and skilled a man is at his trade, the more salary he will command, and the more thoroughly a man is acquainted with his business the more likely is he to make a success of it.

Some printers grow from apprentices to hoary-headed workmen seemingly without the faintest conception that there has been discovered or applied anything different to



THE REQUEST.



THE REQUEST DENIED.

improve their methods or work, and seem satisfied to plod along, year after year, under the same old methods and system that was instilled into them in years gone by.

That it would be a commendable thing on their part to subscribe to a good trade journal and learn what is going on in the world with a view of improving their condition, never seems to find a resting place under the roots of their hair.

The writer has been selling printers' supplies for the last twenty years and he can tell, with almost unvarying certainty, when a printer gives an order, whether he is a reader of a trade journal or otherwise. Those who do, have well-conceived ideas of what they want and what is best and most suitable for the character of their work; they buy intelligently, and generally know the best things to buy. While on the other hand the printer who is ignorant of what a good trade journal looks like makes his order up in a hesitating kind of way, making inquiry all the while if this or that is a good thing, and looks over a specimen book of type in a "cannot you suggest something for me?" kind of way which is truly embarrassing to the salesman, who does not care to assume the responsibility of the selection.

On a trip the writer made through a section of the country several years ago, he found numbers of printers who never had heard of THE INLAND PRINTER, or of any of the best-known trade journals.

If there were a number of trade journals all covering the same field as THE INLAND PRINTER and claiming distinctive advantages, the number might be costly and confusing to the printer and result in his doing without any. But the exceedingly low price at which it is sold, with the acknowledged reputation of THE INLAND PRINTER as being preëminently the leader in its chosen field, allows no excuse for the printer in not making every effort to obtain a copy each month as issued.

Followers of Gutenberg, what are you doing? Are you hypnotized by an indifferent and non-progressive spirit? If so, arouse yourselves, shake off this consuming lethargy, break the chains and reach out for whatever you can find that will improve, benefit and assist. Get abreast of the times. Keep up with the procession. Get a knowledge of what others are doing. Strive for a higher plane than those around you have attained.

Do not sit down and talk about luck when you find a brother workman advancing himself; but study his methods; get at the secret of his success and apply it to yourself—you can do it, there is no such thing as luck; it is methods, and you will find that the ones he is using are those that have been elaborated upon, discussed and approved from time to time in THE INLAND PRINTER, and he is simply putting them into practice. ALERT.

Translated for THE INLAND PRINTER.

PHOTOLITHOGRAPHY.*

NO. 1.—BY H. CHIRPE.

BY photolithography, we understand in general those processes by which it is possible to produce from an existing original, be this a print, a drawing or a painting, a plate or stone from which an indefinite number of copies can be printed on a lithograph or printing press. This is accomplished by the aid of photography, and can be enlarged, reduced or made the same size as the original, and by the chemical action of light on certain substances.

The characteristic of this process is that the original from which the reproduction is to result must either be produced in single lines or stipples, or that the perhaps existing half-tones resulting from photography must be placed disjointed in single lines or stipples on the stone or plate.

As a rule the photographic negative forms the basis for the production of a photolithograph, which, as the term implies, presents the tone relation in reversed form, i. e., the drawing, in regard to lines or stipples, which must be dark in print, appear transparent on the negative, while the remaining portion of the negative forms the plane, and is opaque, or impervious to light.

There are a very great number of photolithographic processes. In the main, however, they can all be divided into two distinct methods differing in principle, namely:

1. Those by which the plate or stone is covered directly with a sensitive compound, and exposed to light under a reversed negative, by which a reversed picture is formed on the plate or stone, which appears in correct position when printed, and

2. Those by which a paper or very thin zinc plate, prepared with a sensitive compound, is exposed to light under a straight negative, which are thereby made susceptible of taking on greasy colors, which can then be transferred on the plate or stone.

Of the many processes for each of the two mentioned methods of production differing in principle, which, however, lead to the same final results, two especially have been preserved in practice.

The "direct transfer," as we shall name it, which is based on the sensitive properties of asphalt, or an organic substance in connection with a chromate, and the "indirect transfer," which consists of a sensitive chromate in connection with gelatine. All other more or less complicated methods have again disappeared from the scene, and have only the honor of being scientifically interesting and theoretically correct, but are, for various reasons, useless for all practical purposes.

The methods applied by several experimenters for direct transfer, which consisted in covering the stone with a solution of gelatine, albumen, gum, etc., sensitized with chromate, and then exposing to light under a positive or negative, by which they were enabled to produce a printing stone, were possibly complicated and circumstantial in their execution, however very reliable and satisfactory in their results, so that they are again more used in practice at present.

Chromate of iron and silver have proved to be of little value for photolithographic purposes, and at present asphalt, and more recently organic substances sensitized with chromate, have been used for direct transfer, and chrome gelatine for indirect transfer. Asphalt, exposed to light, suffers

*From a manual on Photography by George Fritz, Vienna.

a chemical change which makes it less soluble in the original means by which it is dissolved. In the year 1852 the well-known Parisian lithographer, Lemercier, in company with Lerebours, obtained a patent for a process by which they were enabled to produce pictures on stone by means of exposing asphalt to light, from which an indefinite number could be printed in the ordinary way. They covered the stone with an asphalt-ether solution exposed to light under a negative, and developed with ether; those parts made insoluble by light then remained and formed a positive asphalt picture on the stone, whose contours were capable of taking on greasy colors, from which an impression could be taken on paper with a corresponding preparation. Such a stone was etched in the usual manner with a weak, gummy acid, and many impressions could then be taken with lithographic ink. We have here, then, a practical photolithographic asphalt process, as it is, indeed, multifariously executed in modified form at present, and which presents very concise results.

Besides asphalt, other rosins can also be sensitized, and it is known that these can be made as serviceable for photolithographic purposes as asphalt.

To how great an extent it was possible to utilize the good qualities of asphalt the circumstance will probably demonstrate that before the discovery of zinc etching Negré exposed a copper plate covered with a solution of asphalt under a negative, washed the parts not affected by light with benzine, galvanized these bright parts in a gold bath, and then cleaned the plate and etched it with acid. By this procedure he obtained a plate similar to an etching.

The asphalt to be used for photolithographic purposes must possess certain properties, the most important being a possibly great sensitiveness to light. Ordinary asphalt cannot be used, it being sensitive only to a small degree; the so-called Syrian asphalt is, therefore, used, which is first subjected to a preliminary preparation, and dissolved in chloroform, to which benzole and lavender oil are then added.

The second and more extended method for photolithography, the transfer process, is based on the sensitive quality of chromate in connection with gelatine or albumen and gum.

In the year 1839 Mungo Ponton discovered that bichromate contains a sensitive property which can be utilized for photolithographic purposes. He copied drawings and silhouettes on ordinary paper, sensitized in a solution of bichromate of potash, and obtained after the fixing — which was done in simply washing the copies in clear water — brown pictures on a white ground.

Later, Talbot found that chromate in connection with organic substances would, through the influence of light, change the properties of the latter, and especially that exposed chrome gelatine would not dissolve in hot water. Poitevin used this discovery for the production of pigment prints, and produced divers pamphlets with this process in the year 1855.

Poitevin discovered further that chrome gelatine would not swell in cold water after exposure, and that it would take on greasy colors. By this process it is possible to obtain a picture on chrome gelatine after exposing under a negative, which will correspond with the tones of the negative in reversed form; the parts affected by the light can then be inked and printed, or they can be transferred on zinc or stone, from which impressions can be taken. Photolithography was practically founded on this discovery.

Encouraged by these results, Poitevin later used albumen and gum arabic in glace of gelatine, by which he was enabled to produce photolithographic copies, which were then transferred on stone.

If, namely, dissolved gelatine is mixed with a solution of bichromate of potash, and a sheet of paper covered therewith and exposed to light, or if the sheet of paper is first covered with gelatine, and then bathed in a solution of bichromate of potash, various chemical changes will take place in consequence of the action of light, which we will now consider.

As already stated, gelatine will not dissolve in cold water, but only swells up. In warm water, however, the gelatinous substance will dissolve perfectly, which will harden after cooling off. If the warm gelatine solution is flowed or poured over a proper sheet of paper, left to cool, and is then sensitized by bathing in a solution of bichromate of potash, we have a photolithographic paper which will have a more or less intensive yellow color, according to the application of a greater or smaller quantity of chromate. If this prepared paper is now exposed under a photographic negative, or in another manner by protecting several portions before exposure by applying a black color or by covering with strips of paper, the parts exposed to the light will take on a dark brown color, at the same time, however, the ability of the gelatine to swell in cold water has been lost. The whole surface of the paper, i. e., the exposed layers and those not exposed, will lie even or smooth before placing in water. If the copy is laid in cold water, however, the exposed places will not be affected thereby, i. e., they have lost their ability to swell, and remain in their former position, while the places not exposed will swell, consequently the drawing will be sunk.

But the exposed places have now also obtained the quality of taking up and holding greasy colors, while the places not exposed have taken up water and reject greasy colors.

If exposed under a negative, the drawing will be sunk after developing in water; the remaining places, which must appear white in the print, are raised. By exposing under a positive the reverse action takes place.

If the copy is now provided with greasy colors, either by rolling or penciling, the color will only adhere to the exposed parts, and an impression can be taken with greasy ink, which can, similar to every other greasy impression, be transferred on a stone or metal plate, from which can be printed direct, or the transfer is made on a metal plate for the purpose of etching, i. e., for the production of a typographic printing plate.

According to Poitevin's method the stone itself is flowed over with a chrome layer, which is exposed under a reversed negative. After developing and proper preparation of the stone, the color will then only cling to the parts affected by light.

The same is the case if the stone is covered with a sensitive asphalt, on which is copied direct. After exposure, those parts not affected by the light can be washed off with turpentine, benzine or lavender oil, by which the stone is laid bare; the parts affected by the light, however — the drawing — will not dissolve. If the stone is now prepared in the already known manner with a solution of gum, and then rolled with an ink roller, these parts will take on color, and by etching, etc., the stone can be prepared so that it is possible to print therefrom in the same manner as from an engraved stone.

The photolithographic process in all its various applications is at present perfected to so great an extent and is based on so simple a principle that a pressman can certainly obtain good results by some observation, practice and experience. By this it should not be understood, however, that great difficulties are not to be overcome at times. Great care should especially be bestowed on the quality of the materials and the negative.

(To be continued.)

A SUCCESSFUL business depends upon internal economy and external push.—*S. O. E. R.*



AT THE SHRINE OF VENUS.

Half-tone engraving from photograph by
FRANKLIN ENGRAVING AND ELECTROTYPING CO.,
341-351 Dearborn street, Chicago.
Duplicate plates for sale.

Written for THE INLAND PRINTER.

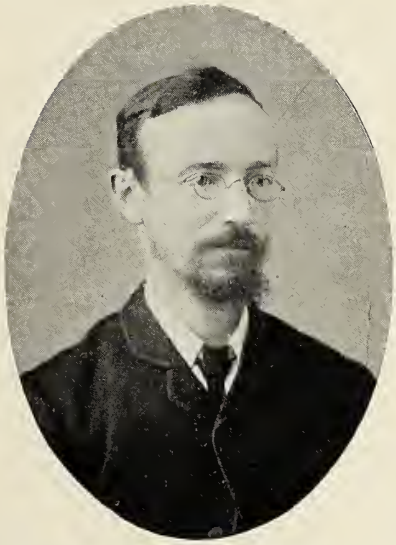
A CRITIC OF INTERNATIONAL FAME — R. COUPLAND HARDING.

BY T. LEWIS MILLS.

"In Wellington, New Zealand, lives a printer and maker of books whose experience in matters typographical and knowledge of Antipodean bibliography is considerable. Mr. Coupland Harding is one of the ablest representatives of the craft in Australasia; and those who are conversant with his past career may confidently look for great things from him in the future. He is placed at a great disadvantage in many respects — the population is comparatively sparse, and the needs of the districts are consequently limited; but still, Mr. Harding has not allowed himself to be discouraged by these facts, and in spite of them has done excellent work, and set an admirable example to brother craftsmen, isolated as he is from the great trade centers of the world. His motto might well be that what is worth doing is worth doing well; he loves his profession, and takes an earnest pride in the advancement of everything connected with printing. Because he is in New Zealand, and not in Europe or America, is no reason, in his opinion, why he should not produce work equal to the best in the world, or why he should not educate the colonists to appreciate the very highest standard of excellence in printing. It is really men like this, full of the spirit of enterprise and progress, who have made our colonies what they are, and who, instead of bewailing circumstances, have made the best use of the material at hand." — *Mr. John Bassett, in the Printing World, London, England, March, 1892.*

WHEN THE INLAND PRINTER secured Mr. R. C. Harding's services in contributing a series of articles on type criticisms, the editor paid not only a compliment to his own acumen, but gave credit to one who may be said to have hidden his light under a bushel for many years.

The tale of Robert Coupland Harding's life is a simple one, and soon told — he himself is apt to call it commonplace, but in its short space he has suffered more than the usual share of adversity, and seen many a cherished idea sacrificed to the moment's utility. Born in New Zealand (in 1849) when that colony was yet the happy hunting and fighting ground of the brown-skinned Maori, when cannibalism was yet an occasional function with victorious tribes, Mr. Harding has grown up with the young country, and in its typographical progress his imprint stands out conspicuously as that of one who has not worked under that motto, "Small profits and quick returns," but maintaining that good work pays best.



R. Coupland Harding

It is a theory which requires a good deal of faith; yet I have never seen "Harding" to a bad piece of printing. In his infancy R. C. "tumbled about in a library," to use his own expression. On the walls were ranged a goodly store of theological, scientific and general literature — a vast store in those early days of colonization — but he forsook the occupation of destroying these, to wrestle over and sagely con an old Caslon & Livermore Specimen Book of types, an occupation which printers of today who read this may be tempted to say was liable to make the child as old-fashioned as the specimens in the book. From tumbling, young Harding began groping and searching, the one yielding Figgins' "Epitome of Specimens," reserved for 'prentice days, the other yielding an antiquated book on botany; and in his tenth year, during a time spent in the bush, he was discovered comparing nature with print, and supplying the shortcomings of both with designs from a pencil which must have caused Mother Earth, an she were overlooking his shoulder, many a convulsion. Absorbing specimens of printing, getting his first lessons in a b c from a schoolmaster who combined pedagogy with running a paper — the Wanganui *Record*, foolscap folio, ordinary edition *one* page, extraordinary *two*, printed on a small table press — passing with the paper and plant to a collegiate school; in fact, turn where the youngster would, marks of the printery and the smell of damp paper and printing ink dogged his steps, sight and smell, until the year 1861, when his family settled in Napier, and he became bound body, soul and spirit in fetters which have stooped his shoulders and to a consumption of the midnight oil which has repaid him by the demand for extra sight, and bestowed upon him an absorption which will one day cause him to pass his own son on the street unnoticed, as he now ofttimes does his friends. In 1864 his father bought the weekly paper upon which R. C. had been serving his time; but although the father had done some good work with his pen in former days, he found that the only successful way of running a paper in those days was by being able to take a turn at case as well as desk. Still, that did not deter him from the experiment of publishing the first daily paper on the East Coast of the North Island of New Zealand, a Maori war being the direct opportunity — as it eventually proved the collapse. Speaking of those eventful days, Mr. Harding says: "The conflict at times came unpleasantly near to Napier, one skirmish taking place within six miles and a pitched battle twelve miles away, putting the citizens under martial law to garrison the town. At times the whole staff of the office would be away for days together on volunteer duty." In 1868–9 the apprentice lad, though under age, took his full share of military duty, was in active service at Petane, and also had the honor of being the first "special" at the seat of war in the colony. Of this portion of his life, Mr. Harding has every reason to feel proud. His father's paper, though courageously conducted in the face of an opposition strongly backed up by that sinew of newspapers as well as of war, financial support, had to go to the wall of failure, where, after a brief struggle, it fell. Encouraged by the voice of his friends, the son took up the father's work, but the promises were broken, and the *Times* again was abandoned.

After the failure of Mr. Harding's journalistic ideas, came his settlement in the groove of his life — the establishing of a job printing office. This was in the year 1874, and though the hard work and constant worry he had just gone through had seriously affected his health, he bent his remaining strength and energy to the upbuilding of a business whose output, though by no means gigantic, brought him more than local fame. He lost no opportunity of adding to his stock the best and latest in novelties and labor-saving appliances. In December, of 1879, he published the first number of his "Almanac"; and "Harding's Almanac," in English, Maori and Scandinavian, has been ever since one of the best annuals issued in New Zealand, where book-almanacs, of some 200 octavo pages, are common to every city. Previous to this (in 1876) Mr. Harding had imported direct from the Johnson foundry the first parcel of American type brought into the colony, and in 1877, the first German type came to his order through an English agent, and even in Great Britain, in those days, the latter-named typefounders and their job material were unknown. The year 1883 saw him take unto himself a partner, who has increased the treasures of his household by four — two sons and two daughters.

How long the idea of editing and publishing a journal devoted to typographical matters had been "working" in the thoughts of the creator of *Typo* it would be a hard matter

even for Mr. Harding himself to state definitely; but the date upon the first issue of that journal is January, 1887. For some years this neat and erudite little monthly was written from title to imprint by the same hand; ofttimes, indeed, the articles were not committed to paper, but "invisibly written"—that is to say, Mr. Harding "set them out of his head," a method he is rather fond of, and does with perfect ease. The leading feature in his journal was a series of articles apparently without end, entitled "Design in Typography," which started in the first number, and of their end I know not. Dealing, in the first place, with the general principles of display and the classification of job letters, the series take up the modern typographic combinations, trace their evolution, illustrate their application and deal critically with their respective advantages and defects. It will be noticed that the course of study which evolved these criticisms has also produced for readers of THE INLAND PRINTER articles which only a specialist trained upon such mental food could produce. Writing of these articles and others upon "Recent Specimens," a leading English typefounder stated that no printer had hitherto taken this particular work in hand, and that "few possessed the qualifications to carry it out. For the future historian of typefounding of the present generation we shall certainly have to go to New Zealand."

These technical contributions have been the means of opening correspondence with the most eminent printers of our day, and a glance through Mr. Harding's album shows autographed photographs from the late Mr. William Blades, and Mr. Talbot B. Reed, Mr. De Vinne, Sir Isaac Pitman, Rev. Mr. Colenso, Prof. Piazzi Smyth, and others; and he also has many literary trophies which he highly prizes, among them being presentation volumes from the gentlemen just named; and one given him by the Rev. Mr. Colenso (whose portrait, by the way, accompanied by an appreciative notice from Mr. Harding's pen, appeared in THE INLAND PRINTER some three years ago) is now, perhaps, worth its weight in gold, being a copy of the first Maori New Testament, printed in 1837, Mr. Colenso being the "setter" and printer of the work, which is now extremely rare. His library also contains the finest collection of printers' specimen books—well, I will not say in the Australian colonies, for there is none hereabouts to compare it with; but it will be safe to say there are few collections of private individuals to excel it. It has been his intention for a number of years to utilize it and other material in the compilation of an exhaustive Dictionary of Printing, of the progress of which I have seen evidence.

Mr. Harding has also been a successful designer of borders for the use of printers, one being brought out by the Johnson Foundry (Philadelphia) in 1879, under the name of the "Book Border," it being now a well-known combination. It is natural that the special line he has taken up should bring him prominently under the notice of the typefounders of the world, some of whom have requested Mr. Harding to take up the colonial agency for their productions; but his answer to one has been his answer to all—he prefers to maintain a perfectly independent position as a critic.

Although deeply absorbed, as will be gathered from these remarks, in typographia, Mr. Harding has found time and interest to engage in other branches of everyday life. Of a deeply religious nature, the Presbyterian faith knows him as an earnest teacher of the young, and has bestowed upon him the office of elder, with the privilege of preaching as well as teaching, and those who know the "closeness" of the denomination, and its proverbially critical disposition, will understand the estimation he is held in as a layman; and he sometimes occupies the pulpits of country churches of other denominations. The temperance question, too, has also claimed him as an ardent advocate on the abstinence side. (How many comps. of the old "days when the world was wide" know to their sorrow that they looked often on "the wine when it was red"—and now when the wine is gone the reflection of its color is all that they have for their money, their noses being a standing advertisement of their foolishness!) Mr. Harding is a member of the Executive Council of the New Zealand Alliance for the Suppression of the Liquor Traffic. The philosophic side of his nature has also led him to fraternize with kindred souls, and some of his "deep" copy is buried in the volumes of the "Transactions of the Philosophical Society of New Zealand." Whether out of compliment to the depth of his contributions or his bearing as a philosopher, I know not, but his brother Diogenes have honored him with an election to a seat on the Council of the Wellington Philosophical Society. In the Rechabite Order he has been for twenty-five years a member, attaining the highest office offered, and remains an active and valued member.

Though there are few opportunities in New Zealand for a specialist in bookwork, yet in 1883-84 Mr. Harding printed the fourth edition of Williams' Dictionary of the New Zealand Language—former editions having had to be printed in Europe; and the third edition, printed in Jena, was marred by hundreds of *errata*, the author being unable, at so great a distance, to revise the proofs. For the fourth edition, Mr. Harding had to get special type cast in London, England.

SOME PRINTING OFFICES OF CLEVELAND, OHIO.

A. J. WATT

Started a general printing business one year ago, aiming to do good work at fair prices, and he has turned out a number of very fine jobs during that time. He has had to increase both material and force, and the prospects are he will soon have to increase even his present capacity. He is located at 235½ St. Clair street.

MACHOL & CO.

In May, 1894, Machol & Co., who were at the time publishing the *Jewish Review*, then being printed at the Evangelical Publishing Company's jobrooms, decided to enter the publishing business on a larger scale and established a job printing and publishing house. Though young in the business they are rapidly gaining a reputation for first-class commercial work. This firm also does a high grade of designing and engraving, this department being under the personal supervision of Mr. J. Machol, the business manager, who is a graduate of one of the largest art schools in this country, and the job department is under the foremanship of Mr. Ed E. Wilson, a printer of fine taste and rare talent in his line, and whose work has formerly been commented upon in these columns. They contemplate moving into larger and more commodious quarters in the near future.

"CARR, PROMPT PRINTER."

About a year ago a sign appeared at Seneca and Frankfort streets with the above inscription. Since that time, the same words have been noticed on some very good printing in Cleveland. Mr. Carr is a member of the Cleveland Typothetæ, and a thorough and conscientious printer, whose work is up to the best. He makes a specialty of fine booklets, and embossed work. This business is not large, but Mr. Carr says he does not want the earth—he would not know what to do with it if he got it.

J. & F. STRAUS.

This firm started in business in 1886. They had no trade to depend on, but by hard work have obtained a large and steadily increasing business. They have five presses, employ from twenty to twenty-five men, and do a general printing, stationery and blank-book manufacturing business. They thoroughly understand their business and are known



Photo by Monfort & Hill, Burlington, Iowa.

"IDLE DAYS."

One of the collection of Monfort & Hill, awarded a medal at the World's Fair.

about town as the "Hustlers." Their place of business is 188 and 190 Seneca street. No other firm in this city turns out as large an amount of work with the same amount of machinery. The firm have never shut down their plant on account of no work since their existence.

THE A. C. ROGERS CO.,

At 312 Seneca street, do general commercial and catalogue printing, their aim being to maintain a high standard of quality in their work. They exhibit some fine specimens of church and society work. Among their samples may be seen a unique pamphlet of designs for the Cleveland typefoundry, as well as bill-heads and note-heads for the same firm. Whatever they undertake is sure to be executed in the best possible manner. Mr. A. C. Rogers is president and Mr. E. T. Smith, secretary.

THE SHERWIN-WILLIAMS CO.

This company ranks with those of Cleveland's most extensive industries, as it is in that city where their large factories are located.

In addition to this company's specialty of manufacturing the finest paints and colors in the world, a fully equipped printing office is in operation doing only their own work.

Throughout the whole establishment the most modern machinery has been adopted to facilitate their business; and equipped as this company is, it is in a position to meet all demands of its most extensive and prosperous trade.

From year to year valuable additions have been made to their printing plant until now they operate seven of the most improved printing presses, quite an extensive composing room, also a large bindery with improved machinery for stitching and folding — all engaged on the finest colorwork, requiring skill in every detail. What might be considered difficult printing in some printing offices is handled here with a system that insures perfect work at a nominal cost.

The printing, advertising and stationery departments are under the management of Mr. George W. Ford, with Mr. J. C. Earl as superintendent, who, with the assistance of a force who have given years of study to this class of work, are responsible for the many pleasing effects noted in this firm's advertising.

THOMAS & MATTILL.

A remarkable feature of the book publishing, printing and stationery trade of Cleveland is the importance that is attached to that branch that is specially devoted to religious, Sunday-school and college text-books, and also the printing and publishing of a large number of religious newspapers, sixteen in number. A striking instance of this commendable fact is evidenced in the well-known house of Messrs. Thomas & Mattill, Publishing House of the Evangelical Association, and general publishers, booksellers and stationers, who occupy the premises extending from 265 to 275 Woodland avenue. The Evangelical Association, it may here be said, dates its existence back to 1803, and was originally organized among Germans in Pennsylvania, its doctrines being a modified Calvinism, and its church government a modified episcopacy. Today it is the representative of one of the most cultured and intelligent religious bodies in the United States. Its affairs were relegated to this city in 1854. The premises occupied embrace an eligible four-story and basement brick building, 125 by 175 feet in dimensions, suitably subdivided into the following departments: First floor, wholesale and retail sales offices and pressroom; second floor, stock and mail order department and repairing shop; third floor, bindery; fourth floor, composing room and electrotype foundry, while constant employment is afforded a working force of from one hundred to one hundred and fifty hands. The machinery plant embraces a Campbell perfecting press on which is printed the two weeklies, also some of the Sunday-school papers, twelve cylinder and two job presses, cutting and binding machines, etc. This house is also the office of publication for the *Evangelical Messenger*, *Der Christleche Botschafter Das Ev. Magazin*, circulation 45,000; *Living Epistle*, *Evangelical Sunday-School Teacher*, *Sunday-School Messenger*, *Evangelical Lesson Leaf* and *Evangelical Quarterly*, which has a circulation of 79,000. Messrs. Thomas & Mattill are excellent business men and the ever-growing development of this agency furnishes ample evidence of their able management and the popularity they have gained in Cleveland book and evangelical church circles.

THE ENTERPRISE PRINTING COMPANY.

This company occupy the entire five-story building at 302 and 304 Seneca street, corner Champlain, where they do all kinds of printing, as well as engraving and lithographing. They also do their own binding. A large share of their business consists of posters and hangers for theatrical companies, as well as the finer grades of this and commercial work. Mr. H. F. Henry is president and Mr. John J. Horton, secretary and treasurer.



Fort Pitt Engraving Co., 717 Grant St., Pittsburgh, Pa.

"GIVE THE WORKINGMAN A CHANCE."

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions and queries of those specially interested are cordially invited hereto and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

FOOT-WEAR.—S. J. K., Providence, Rhode Island, writes: "'There is no logic in writing words in any form but the one that makes their true nature apparent at first sight.'—April INLAND PRINTER. The above logic in your department called to mind quite an argument a crowd of us had recently over the correctness of the generally accepted orthography of the word 'footwear.' It had been spelled 'foot ware' in an ad., and the question arose as to whether it was permissible or not. Everybody present agreed that it was wrong, except one who was a printer (who, by the way, had nothing to do with the spelling in question, as it was in a stencil plate). The printer, who, of course, is identical with the writer, claimed that if the hyphen was introduced into the word it would be perfectly acceptable, more so, in fact, than by spelling it in the universal way, of 'wear.' All hands cited Webster to him, and he offered to wager that Webster did not authorize them to spell it any such way; but there were no takers. They stuck to their

own view, however, though unable to put forward a single word in its justification. The writer claimed that as the word was used as a noun in the ad., in conjunction with 'boots,' 'shoes,' etc., that it should bear upon its face plain evidence of its meaning, so that any one who glanced at it might know it instantly, without having to stop to 'make it out.' As you know, the noun is spelled 'ware,' and means commodities, goods, merchandise, manufactures, including all the movables that are articles of commerce, etc., and when we say 'foot-ware' we plainly mean commodities for the feet, in the same way as we would refer to iron-ware, agate-ware, potter's-ware, stove-ware, etc., or, to use the other half of the word, foot-ball, foot-boy, foot-passenger, etc. He did not deny the correctness of the word 'foot-wear,' but claimed it should be used with the preposition 'for,' as 'Commodities for foot-wear,' and that, as used in the case in question, it would be an altogether unsatisfactory expression of what was meant, for whereas the noun 'ware' means goods, merchandise, etc., the verb 'wear' represents the action of using up or destroying by friction, to consume by use. One of those engaged in the discussion offered as an example the word 'underwear,' and wanted to know who ever heard of spelling that 'ware.' The writer held that the word in itself did not express anything; that, strictly speaking, there was no such word; that it was only a corruption of 'underclothes' that had crept into use. If a person asked what was 'underwear' it would depend greatly upon what it was to be worn under, as it might be part of the hull of a ship. Never having seen a discussion or decision of the matter, and thinking it might prove an interesting one, I thought I'd write." *Answer.*—The logical form of the word is "foot-wear," and the meaning is "something for wear on the feet," or more literally "wear for the feet." The word does not mean commodities, although the things are commodities. All the dictionaries define the noun "wear," Webster's form of definition for this use being "the thing worn." "Foot-wear," "neck-wear," and "underwear" are mere trade terms in their origin, but they are legitimately compounded of the first element and the *noun* "wear," not the *verb*. Webster's International Dictionary omits "foot-wear," but gives the other two. Funk & Wagnalls' Standard gives all of them. You would find a study of the dictionary both interesting and profitable, and it would be well to recognize the fact that the lexicographers knew what they were doing when they recorded the words mentioned with the spelling "wear."

Employee.—It is a singular fact that our forefathers did not think of making a pure English word of *employ* and the suffix *ee* when they wanted a word meaning "one who is employed," instead of borrowing the French word. But they did take the French word, and it has been so commonly used in English that a great many people have imagined that it was the only one properly usable. Even Webster's International Dictionary calls the real English word "the English form of *employé*." It is not that, but is, and always should have been considered, a good English word. It has been used by good writers more than thirty years; its use has increased recently, and it is far preferable to the French word, especially as that is sometimes spoiled by the omission of the accent. *Employe* is barbarous—really no word at all. English has many words like *employee*—as, *mortgagee*, *lessee*, *refugee*, etc. It is certainly advisable for every one to drop the French word and use the English one.

Error in Using Small Caps for A. D., B. C.—Many printers use small capitals for these abbreviations, but it is certainly surprising that they have not perceived the absolute error in doing so. They never print small-cap abbreviations for the name of a person or a State, as N. Y. for *New York*, yet B. C., for instance, is properly in the same category, as the C. stands for the name *Christ*, always capitalized. The queerness of this use of small caps is emphasized when we compare with it the universal (?) use of capitals for college degrees, composed of strictly common words. If such matters are to be decided by reason, and not by unreasonable whim, no such abbreviations should be printed in small capitals, especially when they represent proper names or words, like *Domini*, always properly capitalized in the particular use. Lower-case is preferable to small capitals for a. m. and p. m., as these represent common words; but the best and simplest practice is the use of capitals for all such abbreviations.

"English Compound Words and Phrases" and "The Compounding of English Words."—D. R., Hebron, Nebraska, writes: "I desire information on compound words and have been referred to the books 'English Compound Words and Phrases' and 'The Compounding of English Words.' Are both of these books necessary to me, and if not, which is preferable?" *Answer.*—The first-named of the two books is mainly a list of over 40,000 words, showing the forms resulting from a study of principles, accompanied with rules and a brief statement of the principles. It is a practical reference guide, close following of which will give as much consistency of practice as can be attained—possibly rather more than some people will adopt. If any one is not content to adopt its forms all through, it is still the best means of fixing practice, by marking changes in the book for reference. Merely as a convenient guide, it is better than the other. If you desire to study the subject closely, "The Compounding of English Words" is essential, being the only work in which all phases of the matter are treated. We do not hesitate in saying that a close reading of it would be profitable, even if you cannot accept all of its decisions.

Is this Hypercriticism?—S. R., Evanston, Illinois: "'Mr. Chauncey M. Depew is reputed for his eloquence, but only a casual glance at his speeches and orations (as published) is required to assure one that Mr. Depew is slovenly in his use of English. Last Monday evening this gentleman addressed the graduates of the University of Chicago, and in the course of his address he said: "There is nothing so conservative as the college." What he meant to say was: "There is nothing *else* so conservative as the college." The omission of this necessary monosyllable constitutes that slovenliness which is frequently met with in the discourse of the ignorant or the careless, but which should certainly not occur in an address prepared for an audience composed of students and scholars.' Mr. Eugene Field is the author of the above. Will you kindly advise me if his reasoning is sound? I am told that he is hypercritical in this instance." *Answer.*—Mr. Field is right in his criticism of the sentence quoted, though that one slip is not sufficient basis for the sweeping condemnation. Undoubtedly Mr. Field knows of many other faults in Mr. Depew's diction. The word *else* is essential to the expression intended, as the college was not to be compared with itself, and "nothing," without qualification, includes the college. Herein Mr. Field is certainly not hypercritical.

Origin and History of the Roman Alphabet.—Benjamin L. Lefer, Brooklyn, New York, writes: "In your May number, in answer to a correspondent, you state there is a book by Isaac Taylor, treating on the origin and history of the Roman alphabet. Where can it be procured, and what is the price? *Answer.*—"The Alphabet," an account of the origin and development of letters, with numerous tables and facsimiles, 2 vols., 8vo., London, is not to be had in this country. Its price is about $13 net. It may be ordered through The Inland Printer Company, six weeks' time being required from receipt of order. Macmillan & Co. announce as the next volume of their "Ex Libris Series," a handbook of lettering, written by Edward F. Strange.



Engraved by
ILLINOIS ENGRAVING COMPANY.
Chicago.

SPRING.

From painting by Y. Maure, in the Metropolitan Museum of Art, New York.

Photo by Pach Brothers,
New York.

Written for THE INLAND PRINTER.

RECENT TYPE DESIGNS.

BY R. COUPLAND HARDING.

THE Keystone Foundry has recently sent me sheets of their latest specimens; also a book of original type designs, and another showing the full series of their popular "Keystone" borders and ornaments. I note a second series of the Ancient Gothic, lighter in line than the first, and with the addition of lower case. It is shown in five sizes, 12 to 48-point. The "Keystone" script, five sizes, 12 to 48-point, is an original and peculiar face, somewhat in

Sable Robes

KEYSTONE SCRIPT.

the cramped style of the old "Court hands." It is not an inartistic letter by any means, but is not as legible as a body face should be. As a letter for bill-heads it would look well, especially if the whole were set in various sizes of the series — as a letter for a full-page circular it would be less appropriate. There is no attempt to join the characters. This is in its favor as regards durability; for every printer knows that the junction lines are the weakest points of a script. The familiar Tudor Black is shown in full series, from 6 to 72 point. The founders have added "modernized" forms of the cap H, I, M and N. Three of the new letters appear in the specimen page. The new I is not pretty; but the old J form was never a favorite with the compositor. In fact I have seen a font in which the printer, by filing down the cap K, had produced an I almost exactly like the new form shown by the Keystone Foundry. The attractive series of electro initials displayed in a double page illustrate two things — the fitness of the somewhat uncouth "Æolian" caps for chapter initials when inclosed in panels; and secondly, the unlimited variety of neat panels for one or more colors which can be composed from the Keystone borders and tints. In the little book of borders I note a few new to me. The Ivy, section 20, has the merit of simplicity, containing only eight characters, but it is not an artistic success. Nor is the "Fence" border, sections 18, 19, notwithstanding its ingenuity. It is too realistic for art, and too rigid for realism. It belongs to the same class as those queer "Scenic" combinations of the Manhattan foundry, which, even in the delirious days of Japanesque and Egyptian combinations, failed to find favor with the craft. The "Rule" border, section 21, is simple in the extreme. Three lengths of rule, an Oxford corner, a fancy corner, a lozenge and square, solid and open — nine characters in all, on nonpareil body — no one, surely, could go astray in using it. Simple, too, but more effective, is the Rule border 22, twelve characters, nonpareil and pica. It is not unlike Brendler's more elaborate "Pompeii," but has a better effect, being more open. It is simply a design of light-face parallel rules, three to the nonpareil em, with corners and half-square terminals, and is as effective as it is simple. It is one of the best and most useful of the many combinations this house has produced. At the same time, I fear it would not wear well. In the Keystone ornaments, series A, B and F, there is (particularly in series A), a stiffness and hardness of design which is probably intentional. The birds and sprays are decorative, no doubt, but unlike anything in nature. In series A, three characters, 5, 8 and 12, though reversed in the engraving, are manifest "cribs" from Rudhard's "Humoristische Fantasie," and No. 12, in the absence of the rest of the combination, has a solitary appearance. Series B supplies a group of really pretty accessories; so do series E and F, the former containing some neat corner ornaments, and series H is bold and effective. The Ray ornaments, series G, resemble the beautiful and costly ornaments lately produced in brass by German rule manufacturers, but, unlike them, are within the reach of the printer of moderate means. The Pointers, solid, outline and shaded, are, I think, new, though closely resembling earlier series under the same name. Printers have already shown their appreciation of these designs. Lastly, I come to the Ribbon combination, series 23. It is on 12-point body and contains ten characters. It is simpler and more effective than the "Fillet" design; but I do not think it equals the pretty ribbon of the Graham Foundry. Being,



THE PEACOCK GIRL — SKETCH BY HARRY O. LANDERS.

however, on a larger scale than either of these, it takes a place which they do not fill. Printers who appreciate labor-saving devices will not fail to note the advantages of the beveled brass-rule faces. I am aware that such rules have long been made; but the Keystone Foundry is giving them the prominence they deserve. All in these books, with one exception, is in keeping with most approved modern methods. Of course there is an exception, and that is found in the group of small ornaments entitled "Newspaper Cuts." I think that these ante-Bewickian monstrosities figure in every American specimen book I possess; therefore I suppose they are still used in newspaper work in the United States. It is strange that while the arts of engraving and illustration have in America reached their highest development, the same nondescript representations of trees, ships, the lame horse, the dog with a sheep's head, etc.— which were in use when our grandfathers were boys— adorn the advertisements of today. It may not be worth

while for an artist, as a rule, to make a drawing the size of a pica two-em quad; but if newspaper cuts are used at all, some of the enterprising foundries should find it pay to cut a new series, and abandon the sixty-year-old devices as obsolete.

Messrs. Ludwig & Mayer, Frankfort, show two new scripts. Of the Nelson I have seen only one line, and cannot



NELSON.

say in how many sizes it is produced. It bears a strong resemblance to the "Mediæval Rundschrift" of the Bauer Foundry, brought out some three years ago. The other



EXCELSIOR.

series, the Excelsior, is a clean-cut and graceful letter of the standard type, and is made in seven sizes.

A new letter by Wilhelm Woellmer, Berlin, is entitled "Barnum." It is a solid-looking upright script, not unlike



BARNUM.

the American face known as "Greenback," and relieved by an oblique white band across the center. The line I send, being traced from the specimen, is less sharp and regular than the type itself, but is sufficient to indicate the style. It is shown in four sizes, 20 to 48-point.

"Freya," by the Rudhard Foundry, is much like the Reclame-Kursiv shown in your August number. It is



FREYA.

lighter in design, and upright instead of sloping, but possesses one great characteristic in common with the earlier face — the cleft petal-like form of the extremities. It is a useful and effective letter without extravagance of form. I have not specimens of the complete series; three sizes appear in the advertisement before me, 12 to 36-point.

Julius Klinkhardt's second series of Modern Line Ornaments (one hundred and fifty characters) is likely, now that there is an embarrassment of riches in this direction, to attract less attention than it deserves. It would have electrified the job printer of even ten years ago. The more it is examined, the more does the intelligent thought as well as the artistic skill of the designer become manifest. The characters vary in size from 3-point to an inch and a half square. It is almost needless to say that the lines are adjusted to join with standard faces of rule. The ingenious and useful notion of repeating groundwork characters in gradually lessening tints till the pattern entirely disappears, which marked an earlier series, is extended in this one. Among the more original characters, I note quadrant corners with the interior cut away, so that an open circle may be formed, also a set of quadrant centers to correspond. The two are effectively displayed in combination. Character 288 is also original. A square panel is crossed by a mortised band, about 30 points wide, across which runs a beautifully shaded circle, inclosed in the square. The circle is C-shaped, the panel crossing it on the right, and passing behind it on the left. This makes a most effective center, and the composition is wholly rectangular. Some fine scroll ends and corners are included, a diapered or bordered background showing up behind them. I think one improvement might be introduced in these — the borders and groundworks upon which the scrolls appear to lie might with advantage be adapted to correspond and join up with existing grounds and borders. The little pieces 141, 142 look effective as shown in use; but only a German job compositor would have the patience to set them all around a quarto page, as is done here. I note that all the large pieces of this combination are separately priced, and may be obtained singly.

Messrs. J. John Löhne, Hamburg, devote ten beautifully designed and printed quarto pages to the display in various combinations of six original job ornaments, described as "Universal Vignettes"; and the blocks are well worthy of the prominence thus given. In each case the central figure is that of a child, nude, or nearly so, and in two cases winged. He holds the end of a panel or portion of a scroll, and there is a highly decorative floral background. The largest of these blocks is nearly three inches square. Their special feature is the ingenious manner in which they are made to form part of the corner, center, or side of a design by a very simple adjustment of brass rule. There is no waste of space, and the figures seem to fall naturally into place and form a part of the original scheme. I welcome this series as one more advance in the direction of scientific or systematic typography.

A VETERAN EDITOR — HIS LIFE AND WORK.

EDWARD H. PURDY, who died in Brooklyn, New York, in April, was a man of uncommonly long and varied experience in all departments that make up a newspaper. He began to set type at sixteen, and he was at the case at seventy-eight. The intervening years were full of energy and effort, success and reverse. In 1837, at the age of twenty-one, he was at Sackett's Harbor, New York, whither he was called to conduct a weekly Whig paper, with an outfit that was little more than débris. But he restored order, did most of the editing, set the type and issued the paper with little assistance. This was in the exciting times of the border disturbances, which required the presence of General Macomb, the 1812 veteran and commander of the United States army, and Governor Marcy. Their affability and courtesy during his intercourse with them was one of the pleasantest memories of Mr. Purdy's youth. He was at Oxford, New York, in 1840, publishing the *Times*. He was an ardent Whig, and told with relish how in the hard cider campaign he helped to "corral" a band of doubtful Harrison voters in a barn until he and his friends were ready to see that they voted right.

He was one of the "Association of Practical Printers" who established the daily *Cynosure* in New York city, in 1843. Walt Whitman was the editor. In 1849 he went round the Horn to California, staying about a year. He paid $150 a barrel for flour, which he said was the cheapest he ever bought. Afterward he held cases at Harper's and on the New York *Tribune*. In 1866 he became editor and part proprietor of the Oneida, New York, *Dispatch*, which he aided in bringing up to a high standard of editorial management and circulation. He sold out advantageously in 1870, and purchased an interest in the Oswego *Advertiser and Times*, but the subsequent business depression impelled him to withdraw, and he published the Binghamton *Times* a few

months. Then he located in New York, where he occupied frames on the *Weekly Witness* and *Shoe and Leather Reporter*. He had been with the latter paper for twenty-one years.

Mr. Purdy was a man of wide sympathies. He was a stanch Unionist, one of the earliest members of New York Typographical Union, No. 6, and rendered many services with his pen in a modest, but effective way. Though clear and strong in the expression of his opinions, he never held an office, but his support secured place and position to others. His nature was too essentially delicate to ever advance himself for elective office. Had his exertions been directed more largely in his own behalf, he could hardly have failed to attain marked eminence. He abhorred debt. He was the soul of energy, integrity and honor, and whatsoever his hand found to do, he did it with all his might. Even at his advanced age his death was not anticipated; he did not seem old, he was so alert and resourceful. He was generous, kind and solicitous as a husband and father, a loyal friend, and he will long be held in loving remembrance by those who knew him best.

THE PAPER MILLS COMPANY.

AMONG the more recent Chicago enterprises connected with the paper trade, probably the most interesting as showing an adoption of more than ordinarily progressive methods, is the Paper Mills Company, with offices at 1535 and 1536 Marquette building. Mr. P. R. Shumway is president of the company, and Mr. E. U. Kimbark, secretary. The company is organized to do a wholesale business, and will in no case do a jobbing trade. Especial attention will be given to the "special order" and "mill order" business, in which departments Mr. Kimbark is especially well posted, and in which the company believes it can make itself advantageous to nearly all users of "mill lots" of paper. As the company directly represents mills in the most important lines—as its title denotes—anything in the way of special sizes or kinds of paper for special purposes can be supplied by it in most instances at a saving to the consumer.



P. R. SHUMWAY.

In addition to the mill business the company will carry a number of lines in wholesale stock which they will handle to the trade in orders for ordinary (not small) orders. The elements of a brokerage business in no sense is connected with the concern, which bids fair to be not the least among the newer and more important factors in the West in the paper trade.



E. U. KIMBARK.

Mr. Shumway, the president of the company, has been long and favorably known in the business world in the West, and though comparatively a young man, is both conservative and energetic. Mr. Kimbark has cultivated the unusual opportunities afforded him during a long connection with one of the oldest and largest paper houses in Chicago, and his diligent application and close and observant study of the varied phases of the trade has broadened his knowledge and comprehension of the business and its requirements to the degree that is usually supposed to be attributable to much older and more experienced men. It must be gratifying to this young firm that those who know them most intimately in their business life are most wishful for their success and prosperity.

THEO. L. DE VINNE ON ARTISTIC PRINTING.

WE give the conclusion of an address given recently in Philadelphia by this eminent American printer. Mr. De Vinne, as is well known, is a strong advocate for simplicity in printing, and his keen irony will be appreciated.

"In job composition," he says, "how carefully the typefounders have looked after our supposed needs! How diligently they prevent us from degrading our art by a too free use of cheap Roman letter for display! They see to it that we do not vulgarize our display work with types that cost on the average less than fifty cents a pound. We could not get from any founder, here or abroad, a closely graded and harmonious series of Roman capitals, but we can dozens and scores of series of ornaments. So the good work of advance in printing goes on.

"What advances have we made in rule-twisting! What unknown possibilities in typography have been developed by our new race of compositors! How Bradford and Franklin would stare at our 'fancy' printing! How it does delight us to employ a typographic gymnast who tortures brass rules and spends hours and days in experiments with borders, fancy job types, tint grounds, and flourishes! How mean it is in our customer when he runs his pen through that jobber's proof and says: 'Bosh! this won't do; give us something plain.' This *is* sad! The advance of artistic typography is indeed painfully slow; it gets but slender appreciation. Let us persevere in well doing. The time may come when our rule-twisters' finest efforts may be hung up in our museums by the side of the best decorative work of the Mootka Sound Indian and that of the Fiji Islander.

"Our advance in printing is not unlike that of a football. The papermaker kicks us one way; the typefounder knocks us another; our job compositors and pressmen practically tell us and our customers that they know what we want better than we do ourselves. We call ourselves master printers. Are we masters? How much have we to say about type, paper, or workmanship? Our true masters decide all these things for us. We are in the condition of the tired and dusty horseman on the frontier who stopped at a shabby tavern and asked for 'a little sherry in a clean glass,' whereupon the severe barkeeper pulled out a dirty bottle and a dirtier cup and placed it on the counter, looking the traveler fixedly in the eye, and said, as he emphasized his remark by a tap on the wood with his pistol, 'Naw, you don't want no sherry in a clean glass. You wants whisky in a tin cup, and you'll like it.'"—*Scottish Typographical Circular.*

WILL EVEN SHAVE NOTES.

The "Inland Printer" Overlay Knife which we received from you some time ago is the best knife for the purpose that we have ever used. It carries such a keen edge that it can be used to most excellent advantage in shaving notes.—*Arthur K. Taylor, Wilmington, Delaware.*

"I THOUGHT you didn't like Cadsby?" said the friend of the literary critic.

"I don't like him."

"But you said his novel was remarkable for its lofty moral tone; for its lack of anything that could be construed as indelicate."

"Yes. I did that to spoil the sale of it."—*Washington Star.*



WOOD-ENGRAVED EFFECT ON HALF-TONE PLATE.

Prepared by Binner, Illustrator and Engraver, Chicago.

WOOD ENGRAVING WORK ON PROCESS BLOCKS.

WOOD engravers generally may be congratulated that the threatened limitation of their art within certain lines by process engraving has to a large extent been averted. The effects procurable by wood engraving and so lacking in process work have, by the skill and artistic taste of some of the modern process engraving firms—notably the Gill Engraving Company, of New York—been added to half-tone work. Nearly all of the high-class magazine illustrations are in half-tone, supplemented by the work of the wood engraver. The difficulty nowadays is to get skilled wood engravers and to get them trained to the requirements of this class of work. The example shown of this class of work in the plate of the Gill Engraving Company, proves that the process engraver and the artist in wood engraving have joined forces successfully. A comparison of the half-tone of the goose in the plate of the Binner Engraving Company with the vignetted duplicate will illustrate very clearly the value of the wood engraver's assistance.



BEFORE RE-ENGRAVING.

NEWS AND NOTES FROM NEW YORK.

ONE of the most noticeable traits of the newspapers of New York city—*the* one perhaps which is most evident to the stranger within its gates—is the extreme provincialism which marks every page of every one of them. Very scant attention is given to matters which do not immediately concern the city or its environs, seldom little but the barest mention being given to happenings in distant parts of the country. A case in point was the recent election in Chicago, where the turn of the political tide was so great as to make it of national import, and yet one New York daily could spare but sixteen lines to make a brief statement of the result. It is not a lack of space which makes necessary this policy, but simply a wrapped-up self-interest which fails to recognize the importance of any existence but its own.

THE members of the New York Press Club find much pleasure in the enjoyment of the comforts of their new club-house, on West Twenty-sixth street, the change from their quarters on Nassau street, in one of the busiest sections of the city, proving a very agreeable one. As a part of the old rooms will be retained, however, they will virtually have two clubhouses. The new one is complete in every respect, from the grill room in the basement to the billiard room on the top floor, and the members who are to frequent it are to be congratulated upon their good fortune. The formal opening and "house warming" on the evening, of May 20, was attended by editors of various newspapers in and out of town, prominent litterateurs and leading city officials.

WHAT was perhaps the best argument trade-unionism ever made for its right to exist was the placing upon its pension rolls by the New York Typographical Union at its last monthly meeting of a woman who has been one of its members for the long period of twenty-eight years, but who is now compelled on account of advancing age to give up the endeavor to earn her living at the case. The amount of money she is to receive is not large, but it will go a long way toward supplying the simple needs of its recipient and it is an act on the part of the printers of the metropolis that should not be forgotten.

A MOVE that will be watched with interest is the determination on the part of the publishers of the New York *Daily Advertiser* to hereafter publish on Sunday mornings a newspaper devoted only to the news of the day. The price per copy has been reduced to 1 cent and the size to eight pages, and it is claimed that the increase in circulation has warranted the rise in advertising rates which is another feature of the change. It is a recognized fact that the bulky condition of the Sunday newspaper in the present stage of its development is one which does not meet the approval of all classes of readers. There are a great many people who have too much to do on Sunday mornings to find time to wade through the padded columns of the Sunday newspapers



Engraved by Gill Engraving Company, New York.

THE BUGLER.

in a search for an account of what has happened the day before, and in a city the size of New York there should certainly be a sufficient number to make more than one Sunday *news*paper a success.

In these days of vast expenditures in advertising, the problem of distinguishing good from bad mediums is deemed so formidable by many of the more timid manufacturers and dealers as to completely discourage them from advertising at all. A variety of methods are used, one of the simplest being that adopted by some of the patrons of The Inland Printer. They offer for sale each month in their space a different article from their stock of wares, shifting that used the month before to the columns of some other journal in the same field. By the amount of sales made in the different months they are able to determine the value to them of their space in the respective journals. In the case of firms who manufacture but one class of goods this plan would of course be unpracticable. A simple and therefore perhaps best method is that used by a prominent firm of typewriter manufacturers in New York city. They spend large sums in advertising and of course get a great many requests for circulars and price lists. Whenever one is received which does not indicate the source from which their address was obtained they inclose a postal card with a polite note asking if the author of the request will not kindly fill out the printed form on the back of the card and return it to them, and in this way they seldom fail to secure the desired information. The system would seem to entail much trouble and expense, but its originators assured me it costs them but a small proportion of the sum they formerly expended upon advertising in magazines and newspapers they could not have been led in any other way to believe were anything but first-class mediums.

A very important one of the many changes that have occurred in newspaper circles in New York city of late was the purchase early last month of the New York *Morning Journal*, by John R. McLean, whose fame and fortune has come to him through his proprietorship of the Cincinnati *Enquirer*. It is said that it is the intention of the new proprietor of the *Journal* to bring it to the front by modeling its course upon the same lines that have made the *Enquirer* the paying property it is. One feature of the latter paper which distinguishes it from the general run of successful newspapers, is its long headings in big type, the length being graded according to the sensationalism of the reading matter following it. The writer recalls the instance of a disastrous railroad wreck, in the account of which the *Enquirer* gave in the first column of the front page a heading which began with the word "Horrible" in big black type, and ran down the long columns to within a very few inches of the bottom. Each couplet of lines was set in a different kind and size of type, and they were separated by dashes, yet the sentences went straight ahead, sometimes the last word being carried below the dash and set in a size of type not so large, the remainder of these two lines comprising the beginning of another sentence. The *Enquirer* contains no editorial page, its entire space being given up to "news" of the most sensational character. The country correspondent who cannot send in an occasional ghost or snake story is looked upon with small favor. Long dispatches to the effect that a blood-red hand of enormous proportions was seen suspended in the sky the night before, with its dripping index finger pointing with ominous intent at a certain unfortunate village, or other stories of a similar nature, are among the constant dainties that form a part of the reading matter furnished to the Cincinnati man to accompany his morning meal. If this sort of thing is to be the established policy of Mr. McLean's new acquisition, its effect upon staid old Father Knickerbocker will be watched with very keen and unusual interest.

THE COTTON STATES AND INTERNATIONAL EXPOSITION.

Arrangements for this exposition, to be held at Atlanta, Georgia, from September 18 to December 31, 1895, are now well under way. The Inland Printer is in receipt of a communication from Mr. W. G. Cooper, Chief of Department of Publicity and Promotion, stating that the exposition had already upon its books the names of many applicants for space in the department devoted to printing, bookbinding, typecasting, etc., and that requests of this nature were being received every day. The exhibits in the departments of the graphic arts will be unusually interesting and instructive. Applications for space should be made to the President and Director-General of the Exposition, Mr. C. A. Collier. Blank forms for applications, with rules and regulations upon the back, classification lists and other printed information will be gladly mailed to any parties interested.

HALF-TONE CUTS FROM HALF-TONE PRINTS.

A very general idea exists among printers and some engravers that a half-tone proof cannot be used as copy for engravings with an acceptable result. The Illinois Engraving Company, 350 Dearborn street, Chicago, have experimented with some success in the past in using half-tone proofs for copy, and the results now accomplished by them are certainly commendable. As a specimen of the skill of the company in this direction the accompanying portraits are shown. The first was taken from the pages of



Portrait of Mrs. Patrick Campbell.
Engraved from a Half-tone print.

a trade journal advertising the Swan Engraving Company of London, England. The portrait is that of Mrs. Patrick Campbell. Recollecting that Mr. Beardsley made a portrait of Mrs. Campbell some time ago, which was highly praised for its striking and characteristic likeness to the charming original, reference was made to the far-famed *Yellow Book*, wherein Mr. Beardsley's effort was printed, and noting with pleasure the artistic skill of the British photographer

who took Mrs. Campbell's portrait, we venture by the aid of the Illinois Engraving Company to reproduce Mr. Aubrey Beardsley's portraiture, in order that the unknown photographer of Albion may have his admirable work thus publicly verified and appreciated.



Portrait of Mrs. Patrick Campbell by Mr. Aubrey Beardsley. Engraved from the *Yellow Book*.

NOTES AND QUERIES ON PRINTERS' PROFITS AND ESTIMATES.

CONDUCTED BY LEON HORNSTEIN.

To this department the contributions of everyone interested in sound business methods in the printing trade are respectfully solicited. Individual experiences in estimating on work is especially invited, and all inquiries in regard to estimating will be answered, or published with a request for the opinion of those who may be informed. As this department necessarily embraces a very wide field, contributors are specially requested to be brief and pointed in their communications.

A certain firm, requiring large amounts of printing continually, employs a man who sends for estimates to at least a dozen offices on every job. He frankly says that when a dozen men figure on a job of printing one of them is sure to make a mistake, and he earns his salary by taking advantage of these mistakes.

The custom of sending out press proofs has been indulged in to such an extent that many customers demand it. A charge ought in all cases to be made for such a proof. It is insisted frequently that the proof will be returned immediately and that consequently no time would be lost, but there never was a press proof sent out of a printing office which did not cause a loss of time on the press. If parties who are so exacting would be given to understand that they must pay for their fastidiousness, they would soon realize that all corrections can be marked on proofs before the forms are made ready. A competent printer can better afford to assume the responsibility for errors and bad presswork than tie up his machinery while proofs are out.

A quarto Gordon press with a good feeder, seldom makes over 6,000 impressions in a day. An eighth Gordon seldom makes more than 9,000 impressions in a day. By working two feeders on a press and driving it very hard on a rush job, it is possible to turn out a much larger number of impressions. But it is not safe to figure that a press will make more than the number of impressions stated above. If a record is kept the average will be found far below this.

A Chicago real estate dealer sends to Philadelphia for his printing, an examination of the advertising matter he puts out shows it to be work of a high grade. This gives rise to the interesting query: Does he send to Philadelphia because he can get his work cheaper, or has he persuaded a Philadelphia printer that lots in his subdivision, where the railroad and other accommodations seem to be immense, are a profitable investment? Perhaps Philadelphia readers can explain.

W. H. W., in a letter to The Inland Printer, says: ". . . I have printed two editions of this catalogue. Now, I learn a competitor of mine has cut my price 50 per cent. This not being a sufficient extreme, along comes another who has entered the order at a figure still lower. . . . I want to ask you if it could be arranged to publish bids from several good printers, based on a 5,000 run?" The catalogue referred to consists of twenty pages and cover, 6 by 8½ trimmed. It is printed on 25 by 38, 80-lb. enameled paper, with colored enameled cover. The job is printed in brown and bronze-green. The body of the book will average about double-leaded brevier, and there are five cuts occupying practically a full page each. The cover is also printed from cuts in the two colors. There is no printing on the two inside pages of cover. Bids are invited by The Inland Printer. In order that these may prove of value it is earnestly hoped that all who figure on this job will do it as if they were bidding with the object of getting the work. No names will be published.

The Printing of Envelopes by the Government.—The impression prevails generally that the government has ceased to print special request cards with names and addresses of business firms on its envelopes free of charge, but this is a mistake. The LIIId Congress, at a time when the contract still had two years to run, undertook to rectify this abuse, at the request of the printers of the country generally, but before the contract had expired the LIVth Congress passed a new law, reënacting the old provision. Under this law a contract was made with the Purcell Envelope Company for a term of four years. There was a protest made by the United Typothetæ and kindred organizations several months ago, but inasmuch as the contract had already been let, it was of no avail. The Purcell Envelope Company made elaborate preparations for carrying out its contract, but after building and equipping a large factory for this purpose at Holyoke, Massachusetts, it abandoned the plant before an envelope was printed, and the work is still being done at Hartford, Connecticut, apparently by a combine made up of the old and new companies.

It was a little New Hampshire village among the mountains, where the country store served as postoffice, circulating library, shoe store, and everything else combined, that a Boston lady, glancing over the books, inquired: "Have you Browning?" "No, said the attendant, somewhat regretfully, and not just knowing what kind of an article Browning might be, "we have not." Then, more brightly: "We have blacking and bluing, and have a man who does whiting. We occasionally do pinking. Would any of these do?"—*Exchange.*



Photo by T. W. Ingersoll, St. Paul, Minn.

A JUNE OUTING.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters of inquiry for replies in this department should be mailed direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

BLUE INK FOR FOIL OR SILVER PAPER.—H. S., of Springfield, Massachusetts, desires to know the best way of printing blue ink on silver paper. *Answer.*—Write to a good printing-ink maker and have him send you a *bronze* blue made for that purpose. When you get the proper ink, then use fairly well seasoned old-style glue and molasses rollers, and run the press fairly slow.

NON-WASHABLE BLACK INK.—G. A. W., St. Thomas, Ontario, says: "We have some printing to do (in black) on linen handkerchiefs, and the parties want them printed so that when they wash the goods the printing will not wash out. We have tried samples on common and fine ink and they all wash out." *Answer.*—Write to any first-class printing-ink maker, and tell him what you want; at the same time send him a sample of the goods you want the ink to work on, and he will be able to accommodate you.

DRYER FOR MIXING WITH INKS.—E. W., Chicago, desires "a recipe for a dryer for mixing with inks, so as to have the ink dry quick on a varnished surface like an inclosed label. It now takes from three to five days to dry. The ink used is a $1.50." *Answer.*—Send to any maker of printing inks for their liquid "quick-drying gloss varnish." Use this sparingly; after a little experience with the varnish and ink you will be able to control the length of drying time. You might advantageously employ "quick-drying gloss black."

WHAT COLOR ON DARK BLUE PAPER?—J. G. R., of Armour, South Dakota, sends a sample of drab-toned blue paper with an embossed figure running through it, which is manufactured at the mills for book or box covers, and writes: "Please inform me what would be the most appropriate color to print on the inclosed sample of cover, to be used on a small book of poems. Would gold harmonize?" *Answer.*—A medium light-brown ink, if the title is set up in gothic, antique, or some other heavy-faced letter, could be used; but gold or silver bronze would be the most effective.

ABOUT BRONZING AND BRIGHT COLORS.—G. J. M., of Philadelphia, writes: "Please let me know a recipe for a good size for bronzing, and also why it is that boughten colors are so much brighter than colors that I mix." *Answer.*—By all means send to the inkmaker for your gold size ink. He can do better than you, even if a recipe was furnished you for making it. If it should not be strong enough to hold on the surfaces of some stock, add a few drops of liquid driers or copal varnish, and there will be no trouble from that source. There should be no reason why "home-mixed" colors are not as bright as those from the manufacturer, unless they are "fouled" by impurities or dust on the ink slab or unclean rollers. Read article in this number regarding the keeping of rollers.

WILL ELECTRICITY IN PAPER CAUSE OFFSETTING?—H. R. C., of St. Paul, Minnesota, says: "We note considerable electricity in stock used, and have tried three different makes of blue-black ink to get over offsetting. Have tried dryer in ink and on presses as well as inkoleum. Fine and superfine flats give us the most trouble. The offset appears very badly on our platen presses." *Answer.*—In cold weather, or when stock is taken from a cold room to be printed, there will always be less or more electricity in the paper, particularly in the hard-finished grades. Winnowing the pile of sheets near a fire or steam radiator, occasionally, will expel considerable of the electricity engendered by the cold. Work done while electricity is predominant should be *sheeted or laid out loosely* to be sure of preventing offset. Electricity draws the sheets together almost firmly, and this causes offset. A Waukegan, Illinois, correspondent suggests the use of common machine or lard oil, liberally applied to the tympan sheet, both before and after turning the sheets. Another uses glycerine on tympan, feedboard and on the delivery fly.

TESTING PRINTING INKS.—T. E. C., Philadelphia, asks the following question: "The firm employing me is always trying some new ink of different makers, and looks upon me to judge of its quality, and what it is worth. Now, is there any way of testing ink other than inking up and printing from form?" *Answer.*—An expert can arrive at a fair estimate of the color, quality and commercial value of inks; but to do so, he must have had a large and diversified practical experience in their various uses. The best way to test the actual merit of printing inks is to try their qualities on the press with conditionable composition rollers and also on appropriate stock. Then, too, you must recollect that some of the grades of ink made for platen press use will not work freely on cylinder presses.

TO PREVENT ROLLERS FROM STICKING IN THE MOLD.—G. A. W., who writes us from St. Thomas, Ontario, says: "Please tell us how to keep rollers from sticking in the molds." *Answer.*—Before getting ready for casting, it will be well to examine the roller mold thoroughly. If dust or rust has got into it, it will be necessary to get these out, by washing the inside of the mold with castile soap and *warm* water; after which stand the mold close to where there is a strong heat, so that it may dry out as speedily as possible. When warm and dry, thoroughly "swab" it out with a soft dry rag, after which it is ready to be oiled. Use lard oil, if you can get it, and work this well into the finished faced of the mold. In oiling up the mold (previous to pouring in the composition), be sure that there is a full and smooth surface of oil in the mold, but not too much; in doing this have the mold quite warm, and there will not be any serious difficulty in "drawing" the roller from the mold.

SMOOTHING DOWN SPECIAL PLACES ON ROUGH PAPER.—G. W. M., of Philadelphia, says: "I have a cover with a rough surface, which the firm wants me to flatten a square part in center of sheet with a solid block of wood. Can I do this on an ordinary Gordon press, without steam facilities such as are on embossing presses?" *Answer.*—To do this on dry paper will be to endanger the printing press, if the block is very heavy or over large for the platen. Better wet down enough paper to take in a part or the entire edition to be flattened. After this dampened lot of paper has stood for a day, turn the sheets over in small lots and put a weight on the pile. Let this stand for a few hours, after which inlay the sheets with the paper you want to work, and after another few hours the sheets of rough stock will be ready to take out and run through the press. Do not expose too many of the dampened rough sheets at a time. After embossing the flat shape, the paper should be spread on drying boards. Use moderately hard packing. If the flattened portion is to be *depressed*, then make a sunken counter on your platen.

SOME SAMPLES OF OVERLAYING.—T. A. B., of Philadelphia, writes: "I inclose you overlay made for half-tone cut by the foreman of one of our largest establishments here. He claims to have turned out some of the best specimens of cut work in his time of fifty years' experience. My object in sending you this overlay is to get your opinion of it, as he claims it is the 'truly artistic style,' as 'anyone with a few months' experience could cut one out of three or four sheets and paste them together.' The second sample of overlay was made and used on a 2,500 run of a large eight-page job in a rush, and while not complete, according to best authority, answered very well." *Answer.*—The first

mentioned overlay is neither artistic nor effective — it is not even a poor substitute for one; while the amount of "patching" shown on the illustration is simply laughable. We fear our correspondent has been imposed upon by the representation quoted. The second overlay is somewhat better; but if part of the paper had been placed *under* the cut, so as to even it up to type height, the result would be more gratifying and the method more practical.

(Replies to letters received will appear in next number.)

VERSATILITY IN ART — SOME ACCOMPLISHMENTS OF W. W. DENSLOW.

THE prevalent idea that a man who makes sketches for newspapers allows that particular form of art expression to absorb his entire time and power for picturing nature in any other medium than that of black ink, is sometimes laughable, and sometimes irritating, according to the circumstances in which it is manifested. One of the most clever of the Chicago artists who have done newspaper work of a high order, Mr. W. W. Denslow, whose name and whose charming illustrative work have appeared from time to time in this paper, is an example of the versatility of the artist of today, who, while keeping pace with the needs and developments of modern illustration, has kept in touch with the branches of the profession, which afforded the only field for artists in the past. Mr. Denslow's correct drafting and thorough knowledge of color have been long known and appreciated, and the commission which he has lately filled in designing the costumes and characters for a new extravaganza shortly to be staged at the Schiller Theater, displays the very wide range of his artistic abilities.



There are very few English-speaking persons who have not at some period of their lives read De Foe's best-known work, "Robinson Crusoe," and its theme as an extravaganza is one that must appeal strongly to all lovers of bright fun. "Little Robinson Crusoe" is a musical burlesque, especially written for the summer season by Harry B. Smith, the librettist; the music being composed by W. H. Batchelor, of New York. It is, however, of Mr. Denslow's "costuming" we desire to speak. The large number and variety of the characters to be presented—the delicate and unusual combinations and contrasts in colors, and the quaint, beautiful, and absurdly ridiculous figures which he has prepared cannot be appreciated by a mere description. The accompanying sketches illustrate some of the characters.

Manager Thomas W. Prior, of the Schiller Theater, may safely be congratulated in advance upon the success of "Little Robinsoe Crusoe" if the accomplishments of Mr. Denslow are to be taken as indicative of the merits of the show in other respects.

NOT IF HE VALUES HIS LIFE.

"There is one thing," remarked "Eighth Medium" Bill, "that a printer won't do if he values his life."

"He means drink water as a beverage," yelled the Devil, as he took the elevator for the nether regions.

"What's that?" queried the first-year apprentice, as he put some ink on the handle of the brayer to see if the new hand was profane.

"Commit suicide," answered "Eighth Medium" with the self-satisfied smile of a man who has said something real smart.—*Arthur K. Taylor.*

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY A. L. BARR.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

"DALZIEL'S FINE ART HARD METAL STEREOTYPES."—Under this title nearly two years ago, Mr. Dalziel introduced a new and improved process of stereotyping which he designed as a substitute for electrotyping. The matrix material — a special secret of his own — enables him to obtain the full depth of the original letterpress and illustrations in the molding, and he produces hard metal plates from any printing surface in less than thirty minutes, that for quality and hardness to stand a long run will compare favorably with the best electros. For many purposes Dalziel stereos are superior to electrotypes. Where excellence of reproduction is required with great rapidity for illustrated publications, printed on either flat or rotary machines, the Dalziel system is invaluable. It is a cold process and does no damage to wood engravings, halftone process blocks, or type. Mr. Dalziel supplies printers from the Dalziel Foundry, 2a, Plough court, E. C., or where desired licenses them to work this stereo process in their own printing offices." The above notice appears in an English trade journal. Mr. Dalziel some time ago took steps to place his stereotypes before the American trade but has apparently given up the attempt.



BEESWAX FOR ELECTROTYPING.—D. R., Detroit, Michigan, writes: "Can you give me any information about the wax that is used for electrotyping? What kind is it and where may it be procured?" *Answer.*— Beeswax of pure quality is used for electrotyping. It is sold in cakes weighing about forty pounds each. Write to Charles Dadant & Son, Hamilton, Hancock county, Illinois, for particulars and prices if you cannot procure it of the regular dealers.

CELLULOID CUTS.—A. H. Moon, Los Angeles, California, says: "I have looked in vain through the last seven numbers of THE INLAND PRINTER for some mention of the cellutype, a stereotype made from a celluloid compound. Will you please let me know through your department of THE INLAND PRINTER if it is a practical substitute for the electrotype in durability and quality of work." *Answer.*—The celluloid process is not a good substitute for electrotyping, in fact it has proved satisfactory only where it has to be sent by mail or express, as in that case it saves in transportation. It can not be restereotyped because the heat of the steam table flattens it out and it also has a tendency to warp out of shape.



OPINION UPON MR. GEORGE EASTWOOD'S RAPID METHOD OF STEREOTYPING.—A subscriber, Chicago, sends a clipping from the *British and Colonial Printer and Stationer*, and asks for an opinion. I reproduce the article and append my answer:

STEREOTYPY WILL SPREAD.

When the act of preparing a matrix has been reduced to the simplicity of pulling a proof upon the handpress, it is safe to predict that its use will

become almost universal in the trade. Printers are deterred from stereotyping forms from which comparatively small runs are required by three considerations: first, the time consumed in taking the plate; second, the injury to type, and especially faces with fine lines, from hammering it with a brush practically as hard as a blanketed board; and thirdly, by the fact that the resulting plate generally lacks the sharpness of outline and the smoothness of face of the original. There are other minor drawbacks to the general use of stereotypy, such as the difficulty that attends casting a form in which wood faces mingle with metal ones; the necessity of electrotyping and "letting in" wood cuts; and the patchwork character of dealing with forms intended to work in more than one color. With this latter the common plan is to mold the solid form, to cut out the color lines, and to mount lines separately. The plan generally means a good deal of shifting of plates upon the machine bed to obtain register. It is impossible to dissect a form and to mold each color separately, however carefully the dissection may be carried out, for there are two irregular shrinkages to contend with subsequently; that of the moist mold when removed from the form and submitted to drying heat, and that of the metal as it cools when poured. Anything that helps to remove these drawbacks will help to spread the adoption of stereotypy, with advantage and profit. Given the power to mold and cast a single plate from a small form in say ten minutes, printers would no longer risk injury to their often costly faces by working from type, even for thousand runs. This is taking an extreme view of it, but if the truth is sustainable to such an attenuated point it is of course more and more obvious on broader lines. It seems as though we are about to witness a development in stereotypy that will have the inevitable effect we describe. For about ten years



Mr. George Eastwood has patiently and perseveringly striven to perfect a method of rapid production of matrices. Two years ago it seemed as though he had really solved the problem; we even ventured to assert that he had done so. We were right, and we were wrong. He had invented a process that rendered it possible to prepare a mold from a newspaper form, ready for the casting box, in the astonishingly brief space of a minute to a minute and a half, as effectively proved by the fact that for nearly twelve months the process has been successfully worked at the office of the *Oxford Times*, whose proprietor can scarcely speak too highly of the invention. But that was not the *perfected* invention. From time to time experiments have led Mr. Eastwood into various side channels of investigation, and he has added one improvement to another until it seemed to him that he could not well carry them further. Even setting down in coldest language the claims of the inventor as he is now about to publish the details of his process to the printing world, it seems almost too good to be true. We will not seek to anticipate promised revelations, which we hope to give about March 14, but the following synopsis will serve to prepare the reader's mind. The process as now developed begins with the make-up of a news column. It aims at the abolition of the use of the present more or less clumsy or intricate locking-up appliances, and the necessity for sliding columns of matter over the imposing surface. The form made up, the simple release of a catch automatically conveys the form to its proper position beneath the pressure platen, and sets the platen in motion for the necessary pressure. After the lapse of perhaps sixty seconds the form may be withdrawn, the matrix removed and submitted to a slight drying, the tailpiece being meanwhile affixed, and in ninety seconds from the release of the lever a perfect mold obtained. The flong may be made months in advance and stored dry, requiring only a slight sponging over before use. It matters not whether the type be wet or dry; whether it consists of metal or wood type, wood cuts or process blocks, in combination. There is no time for heat to penetrate the type form, hence no steam is generated, no "swelling" or "sweating" of the type, no expansion or contraction of wood and metal. The flong goes to the full depth of the original, be it of what character it may, and it "sets" almost instantaneously. Virtually drying on the form it secures sharpness and smoothness combined with really extraordinary depth — though too great insistence need not be laid upon this point, which is too often exaggerated by printers who rely more upon the use of the "tommy-key" than upon judicious making ready. The broad claim of the inventor is that he has now perfected a process by which any relief surface for printing, from a news contents bill to a half-tone process block or a costly wood cut, a tabular form, or a page of music, may be efficiently molded in from ninety to a hundred and twenty seconds, without any risk of injury to the original, with results equal to the best stereotypy in vogue, and in some instances far ahead of it. Without pretending to be fully acquainted with the numerous details involved, we may go so far as to say that we have seen sufficient to warrant the belief that Mr. Eastwood will prove his case when the time has arrived. He has the advantage of an intensely practical mind, and it is an open secret that he is backed by very influential support. We look for most interesting developments, and certainly, if all claims be substantiated, these developments will have an effect upon the trade second only to the introduction of power printing machinery. We may leave the testimonials from practical men, which we publish elsewhere, to speak for themselves.





Answer.—From what I can gather from the foregoing Mr. Eastwood's methods upset the theories and practical experience of nearly all stereotypers. I am informed that Mr. Eastwood will visit this country about the middle of May, and pending more definite information regarding his invention I prefer to withhold any opinions founded on the description given above, trusting to take the matter up later.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices, should be inclosed in all publications sent for review.

THE interest in posters is growing daily, and the many collectors will be glad to know that Macmillan & Co. will publish at once, under the title of "Picture-Posters," a handbook on the history of the illustrated placard, with numerous reproductions of the most artistic examples of all countries. It is written by C. T. J. Hiatt, and will be uniform with the work on "Book Plates," recently published by the same firm.

A VERY interesting book, dealing with the history and various forms of the letters of the alphabet, will form the next volume of Macmillan & Co's "Ex-Libris Series." It is written by Edward F. Strange, and forms a handbook of lettering, compiled for the use of artists, designers, handicraftsmen and students, with complete historical and practical descriptions. The treatment is both practical and popular, so that the book may afford an adequate introduction to more advanced study either by the bibliographer or the artist. A copious list of works of reference is provided. Typography receives special attention, a series of examples being provided to illustrate each phase thereof, even in its most modern developments. Another important feature is the reproduction of a large variety of applied lettering, carefully drawn from art objects of various periods and materials.



RECIPE FOR TABLET GLUE.

A correspondent, George L. V., New Brunswick, New Jersey, asks for a recipe for tablet glue which can be relied upon as good in every respect. THE INLAND PRINTER is not in a position in its editorial conduct to verify the recipes which it procures. It goes to the highest authorities for its information. We are informed that the following recipe gives satisfactory results: For fifty pounds of the best dry glue take nine pounds of glycerine. Soak the glue for ten minutes and heat to solution and add the glycerine. If too thick add water. Color with aniline. Our advice is for our correspondent to write to manufacturers of tablet glues mentioned in our advertising pages. He cannot make the glue for the price he can buy it made up.

60

A. D. Farmer & Son

BRANCHES: CHICAGO, PHILADELPHIA, DETROIT, SAN FRANCISCO.

20

CADMUS, Grecian king, according to ancient history, is the inventor of the alphabet. The greater number of people read and write the alphabet to-day. The inventor of the Trust, owing to modesty, is unknown, well-known its results. The greater number of people in this latter case are helpless victims of the wealthy few, whose designs are opposed to

MONOPOLY IS THE BANE OF COMMERCE 6

Successful Monopoly results in stagnation, the manufacture deteriorates and the only thing to advance is the price the victim has to pay

OPPOSITION IS THE LIFE OF TRADE 1234567890

NO CONNECTION WITH ANY TRUST 8

Whenever the Monopolist succeeds in gaining ENTIRE control of any necessary of life the consumer becomes his slave

BEWARE IN SEASON 1234567890

CADMUS OLD STYLE SERIES 10

This is the Original Face, made from the Steel Punches, it cannot be supplied elsewhere

DESCRIPTIONS 1234567890

CADMUS WAS COPIED 12

Copies never equal the Originals, they are an admission of superiority

POINTS 1234567890

PERNICIOUS TRUSTS 14

Sugar Workers and Dealers in Oil warn all Printers to beware

BEWARE 1234567890

40

PRINTERS!

Trust or No Trust is your stake 182

BEEKMAN STREET, NEW YORK

111 & 113 QUINCY ST., CHICAGO.

CADMUS OLD STYLE FONT PRICES * * *

6 Pt.	100 a	36 A	24 A	$3 50
8 Pt.	80 a	30 A	18 A	3 50
10 Pt.	60 a	24 A	12 A	4 00
12 Pt.	50 a	18 A	12 A	4 00
14 Pt.	36 a	12 A	8 A	4 00
16 Pt.	30 a	18 A	....	4 25
20 Pt.	24 a	15 A	....	4 75
24 Pt.	18 a	10 A	....	5 50
28 Pt.	12 a	8 A	....	5 50
36 Pt.	10 a	6 A	....	7 00
40 Pt.	8 a	5 A	....	7 25
48 Pt.	6 a	4 A	...	8 75
60 Pt.	5 a	4 A	....	10 25

ANTI-TRUST Methods prevail with Freemen 82

48

16

CADMUS was first issued from the Foundry of Farmer & Son, Beekman St. New York, in compliance with the demand for a really classic Old Style Face. An entire set of "drives" from the original steel "punches" was ordered from the well known Mayeur Foundry of Paris. At the Farmer foundry they were at once made into matrices; the series was issued in 1889, the Farmer Type Foundry, therefore, is the only one in America that can supply this original and well-known Old Style face from the French designs, no

24

OLD STYLE
Printers give Trust nothing! 1892

28

MORAL
Self-preservation in order 26

36

TRUSTS
Coercion not business 6

BRANCHES: CHICAGO, PHILADELPHIA, DETROIT, SAN FRANCISCO.

60

Type Founding Co.

BEEKMAN STREET, NEW YORK. 111 & 113 QUINCY ST., CHICAGO.



THE SISTERS.

Photo by Aune, Portland, Oregon.

Half-tone engraving by
GEORGE H. BENEDICT & CO.,
175 Clark street,
Chicago

NOTES AND QUERIES ON PROCESS ENGRAVING.

BY M. WILLIS.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

DRY VERSUS WET PLATES FOR PHOTO-ENGRAVING.—The expressions by Mr. W. H. Hyslop in the March number of THE INLAND PRINTER extolling the superior advantages of wet collodion plates over dry plates, while they may have been warranted in the past, are not applicable at the present



LILLIAN RUSSELL.
Half-Tone from Carbutt's New Process Plates.

day, and no better evidence of this can be offered than the practical demonstration of the illustration accompanying these notes. This half-tone was made from a half-tone negative on the new process plates recently introduced by Mr. John Carbutt. From Mr. Carbutt's interesting circular regarding these plates we are permitted to make the appended extract:

Since the advent of what is now called the half-tone photo-engraving method the making of the negative has, by the majority of operators, been accomplished by the wet collodion process, as the more rapid gelatino-bromide plate was not amenable to the treatment of clearing and intensifying used in the wet process. It is the purpose of this article to show and prove that by the use of a specially prepared process plate made by the writer equally as fine half-tone blocks are produced as by the wet-plate process, and have been used for a year or more past by firms who formerly used the wet-plate method, but have laid it aside to the exclusive use of the gelatine process plate. As the gelatine plate is always ready for use, and more sensitive than the bath plate, and the time taken up in developing, clearing, and intensifying being about the same as the wet plate, much valuable time is saved, besides relieving the operator of preparing collodion, keeping a silver bath in order, etc. The same plates are used in producing negatives of pen drawings, reproduction of wood engravings for transfer to stone, or producing deep-etched blocks. The following solutions are required for developing, clearing, fixing, reducing and intensifying the process plates:

Developing formula for half-tone negative (screen) and negatives of pen drawings.

No. 1.

Neutral oxalate of potash	1 pound
Warm water (free from lime salts)	48 ounces

Add of a strong solution of citric acid enough to just turn litmus paper red.

No. 2.

Sulphate of iron	½ pound
Warm water	24 ounces
Sulphuric acid	15 drops

No. 3.—Restrainer.

Bromide of potassium	½ ounce
Water	10 ounces

To develop.—To 5 ounces No. 1 add 1 ounce of No. 2 and 10 drops No. 3. To get an even-developed plate use sufficient developer to well cover the plate; allow to act until, on looking through, the image appears quite dense; then wash and place in clearing bath one or two minutes.

No. 4.—Clearing Bath.

Water	20 ounces
Alum	1 ounce
Citric acid	¼ ounce

Again wash and immerse in fixing bath.

No. 5.—Fixing Bath.

Water	6 ounces
Sulphite of soda	2 ounces
Water	2 ounces
Sulphuric acid	1 dram
Water	48 ounces
Hyposulphite of soda	1 pound
Water	8 ounces
Chrome alum	1 ounce

Dissolve in the order given, add the solution of sulphuric acid to the sulphite of soda, add this to the hyposulphite, and finally add the solution of chrome alum.

No. 6.—Reducing Solution.

Ferricyanide of potassium	50 grains
Water	10 ounces

No. 7.—Bleaching Solution.

No. 1.

Bichloride of mercury	240 grains
Chloride of ammonium	240 grains
Distilled water	20 ounces

No. 8.—Cyanide of Silver Solution.

Distilled water	6 ounces
Cyanide of potassium, C. P	60 grains
Distilled water	2 ounces
Nitrate of silver	30 grains

Pour the silver into the cyanide solution while stirring, and mark the bottle "POISON."

Notes on using the foregoing solutions.—Supposing that 6 ounces of developer are mixed, and a number of plates are developed; if bulk is reduced to 4 ounces, add 2 ounces of a fresh mixture and no bromide: also if what is left is placed in a bottle, on using it the next day, mix half of it and half of fresh mixed developer, and it will be found to work more uniformly than developer freshly mixed, the old acting as a restrainer. *Always* use No. 4 solution after washing off the developer, as its function is to remove any trace of iron left in the film (which, if not removed, will leave an opalescence in the clear spaces), also to harden the film and prevent its swelling up. After a stay of not less than two minutes in No. 4 solution the negative is thoroughly rinsed and placed in No. 5 fixing bath, and when thoroughly cleared, removed. Do not proceed to wash out the hyposulphite as is ordinarily done, but simply *pass* the negative through water to remove the surplus hypo solution on surface, then examine with a magnifying glass to determine whether any reducing or clearing is required, either as a whole or locally, which I consider is best done at this stage, as the hypo left *in* the film acts with the reducer, ferricyanide of potash, much better in clearing the transparent places than if a mixture of hypo and ferricyanide had been used after all hypo had been washed out; the five grains solution of No. 6 can be used as a bath in a white porcelain dish, and the reducing effect watched closely, then removed and its action immediately stopped by washing. If any part of the negative is found to require local reduction, the No. 6 solution can be applied to the part to be reduced with a tuft of absorbent cotton or large round camel's-hair brush, and then washed to remove all hypo. If intensification is required, it is best done after the negative has been allowed to dry; but as time is of the utmost importance in this class of work, intensification can be done now, the only danger being of any hypo remaining in the film, which would cause a

yellow stain after being intensified. To avoid this, place in No. 4 for one minute, then wash and place in the mercury solution until whitened, then wash again, and reduce the chlorized image to black, either with a ten per cent solution of sulphite of soda or the cyanide of silver solution; the latter gives the clearest and most dense deposit; wash for a few minutes and dry spontaneously, or, if desired to dry quickly, it may be dried in warm air at a temperature of 90 degrees to 100 degrees. Where electric light is used, if the negative is placed before a small electric fan, it will dry very rapidly, as the film of gelatine on these process plates is very compact and does not swell up to any appreciable extent. I think I have now explained sufficiently the mode of using the process plates for producing half-tone negatives from which blocks can be made that will furnish prints of the highest quality, and enable those who are tired of the vagaries of the *old* wet method to realize that time, patience and money are saved by adopting the *new*. For those who do not use a prism to reverse the image, Carbutt's stripping process plates can be used, and are treated just the same as plain plates; when dry they are placed on a leveling stand, on three points, brought to a level, the plate covered with Carbutt's stripping medium, using 2 ounces for 8 by 10 plates; 1½ ounces for 6½ by 8½ plates; ¾ ounce for 5 by 7. In a warm room they will dry in twelve hours, or over night.

The illustration accompanying this article is an example of commercial work, produced as described, from my gelatine process plate.

INSTANTANEOUS PHOTOGRAPHY.—The *Photographic Times* gives some interesting notes on modern photography as a means of creating new industries. The introduction of a new camera capable of photographing at a maximum rate of seventy-five pictures per second will enable us to catch the different phases of life-motion which would otherwise



be utterly impossible. The strip of silhouettes we reproduce from an example offered by the *Times* in illustration of the working of the camera. It is true this idea is the same as that of the kinetoscope, but it offers better opportunities to the photo-engraver. What more charming pictures than those showing children at play, reproducing the varying expressions and the free and natural motions!

"THE HALF-TONE PROCESS."—L. A., New York, New York: "Where may Julius Verfasser's book on half-tone be procured, and at what price?" *Answer.*—It may be ordered through THE INLAND PRINTER. Cloth, 75 cents.

ENAMEL PROCESS FOR HALF-TONE WORK.—I. L. H. & Co., Lewiston, Maine, writes: "Please send directions for using the burnt enamel formula given on page 361 of THE INLAND PRINTER, for July, 1894." *Answer.*—The directions therein given are complete for that formula.

TOOLS FOR ENGRAVING ON WAX.—A. D. G., New Orleans, Louisiana: "Can you give me the formula for wax ground for wax engraving, and inform me what kind of tools are generally used for engraving on wax? I have tried a formula given by "The American Dictionary of Printing and Bookmaking," but I failed to obtain satisfactory results. I used a polished steel plate for the base, and the wax does not adhere sufficiently to allow close shading, although the coating is no thicker than the paper used on THE INLAND PRINTER." *Answer.*—The tools for engraving on wax are home-made, or made to order. They are shaped or ground to suit the worker's fancy, no two men having them alike, what would suit one engraver in shape of "point" would not suit another. Sewing machine needles are used, having the point ground to different shapes, such as V-shape, lozenge-shape, flat and pointed inserted in handles usually three inches long. They cannot be bought ready-made. The formula referred to can be worked successfully if properly handled. Copper plates are preferable to steel. There is no work published on the subject that we know of.

CHICAGO NOTES.

GEORGE REESE, designer and engraver, is now located at Room 124, Adams Express building.

MR. JOHN W. REID, artist and engraver, whose specialty is colorwork for all commercial purposes, has opened an office at 56 Fifth avenue, room 515.

GEORGE H. GORMAN, formerly with the Garden City Electrotyping Company, has become connected with the Drant Illustrating Company, 67 Washington street.

THE many friends and intimates of Mr. William Bright, formerly of the St. Louis Typefounding Company, welcomed his cheery presence in Chicago during the month.

THE *Chronicle*, Chicago's new democratic daily, is announced for May 27. The purchase of the *Post* plant and the retention of almost the entire *Post* staff in the composing rooms and pressrooms emphasizes the management's assurances that the *Chronicle* will be a paper of unusual mechanical excellence.

MR. HARRY O. LANDERS, whose work in line drawing and in decorative designing has frequently beautified these pages, has taken up his quarters in the Herald building. The graceful designing and clean execution in Mr. Lander's work, always of unusual excellence, seems to be fully sustained since he has grown to his present bold and strong style. The August issue of THE INLAND PRINTER will present a cover design by Mr. Landers.

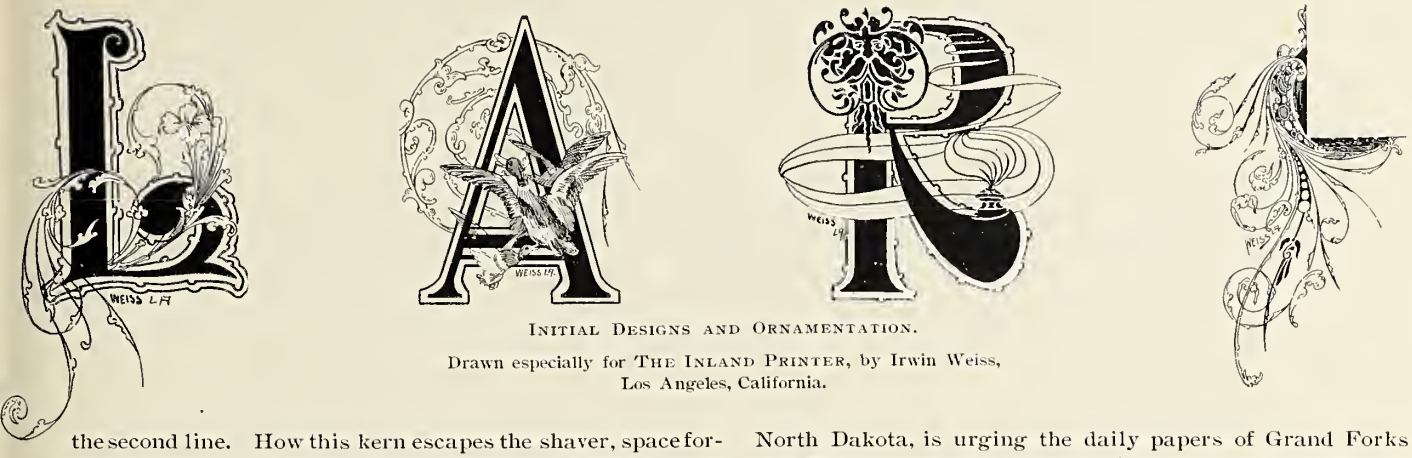
THE Standard Electric Company has increased its capital stock from $1,000,000 to $1,500,000. Mr. A. G. Spalding, of the firm of A. G. Spalding & Brothers, dealers in athletic goods, has been elected president, has purchased a large block of stock, and succeeds Mr. S. P. Parmly, who retires from the presidency, owing to the health of members of his family, necessitating his absence from the city. Mr. E. E. Crepin will continue as treasurer, and Mr. D. P. Perry as general manager. The company has under consideration the leasing of one of the largest factories in the West, and the business outlook of the concern certainly looks bright.

AMONG the many notable illustrations in the May issue of THE INLAND PRINTER, those of the World's Fair of 1895 have attracted more than the usual amount of attention, as might naturally be expected. In the issue in which these interesting pictures appear acknowledgment should have been made to Mr. W. W. Denslow, by whose permission THE INLAND PRINTER was enabled to place them before its readers. The photographic work was done by Mr. Will H. White, at the instigation of Mr. Denslow, and the beautiful effects produced have been eulogized as creditable to Mr. Denslow's appreciation and taste, and to Mr. White's ability as a photographer.

THE possibility of setting want ads. on typesetting machines is a thing of comparatively recent consideration. The chief difficulty was the initial letter—the necessary

HELL OF A THING TO FIT ON A MACHINE? A GOOD THING? I DONT THINK SAYS HE

shaving of the slug presenting the obstruction. This was partly overcome by the initial letter being cast in two parts, but lately this has been improved so that the lower half of the initial letter is a sort of kern supported by the slug of



INITIAL DESIGNS AND ORNAMENTATION.

Drawn especially for THE INLAND PRINTER, by Irwin Weiss, Los Angeles, California.

the second line. How this kern escapes the shaver, space forbids explaining. That the compositors have a little trouble in adjusting matters the sentiment expressed in the specimen shown indicates.

THROUGH an oversight credit was not given in our April issue to *Leslie's Weekly* for their courtesy in permitting Mr. H. Reuterdahl's drawing, "To the Boats," shown at the Black-and-White exhibit, to be reproduced in THE INLAND PRINTER. The drawing is the central one of a group published some time ago in *Leslie's*, illustrating an article on the lifeboat men, and was entitled "Our Life-Savers." Some of Mr. Reuterdahl's best work has appeared in *Leslie's Weekly*. We are informed that *Leslie's*, which includes *Frank Leslie's Illustrated Weekly*, and other publications, including the well-known *Judge*, of which the Arkell Weekly Company are proprietors, has opened a branch office at 307 Herald building, Chicago, under the management of Mr. John T. Bramhill, formerly editor of the Cortland (N. Y.) *Journal*, and later of Major Handy's Department at the World's Fair. The development of western interests has been recognized by the Arkell Company, and they propose pushing the interest of their branch department with the same energy which has characterized their business enterprises in the East.

NEWSPAPER GOSSIP.

THE Rochester *Abend Post* has added another Thorne typesetting machine to its plant.

THE Erie *Despatch* is installing another Thorne typesetter, and the American Typefounders' Company is supplying a large font for it.

THOMAS MEREDITH has sold a one-third interest in the Des Moines *Farmer's Tribune* to J. B. Gass, who will assume editorial management, Doctor Byron retiring.

DANIEL BROWN has sold his interest in the Brown Printing Company, of Des Moines, Iowa, to H. R. Crenshaw, and the concern will hereafter be known as the Mercantile Printing Company.

JOHN POPE and Fred Perry, two well-known resident printers, of Des Moines, Iowa, have recently started a Saturday paper called the *Record*. Both are experienced men, and consequently their paper made a hit from the start.

DENVER, Colorado, is the home of another publication. It is the *Hell Box and Ink Can*, devoted to the wants of the printer, and Grant C. Snyder is editor. The first two issues have made their appearance, and are quite readable.

THE Des Moines (Iowa) *News* has now in operation three Merganthalers — brevier machines — and has another on the way, to be used for nonpareil. The Des Moines *Register* has four machines but will not commence their use until two more now ordered shall arrive.

ONE of my esteemed contemporaries published in the northern part of this state, writes Mr. Tuttle, of Mandan, North Dakota, is urging the daily papers of Grand Forks and Fargo to get more telegraphic news, and compete with the St. Paul and Minneapolis papers. The suggestion is made that the general North Dakota reader does not care for Minnesota news. What he wants is the general news such as he gets by wire, and plenty of it. The Grand Forks *Herald* has a Thorne machine with which its type is set, and it may be that if it were to devote more attention to state news it could do more to fill a general field that it does at present. The papers published in the Twin Cities have a healthy circulation in North Dakota, especially the evening papers, because they devote a good deal of attention to state news. They have a large corps of correspondents, and the field is pretty well covered. It is safe to say, however, that there must be some little tall hustling done by the editors of the Fargo and Grand Forks papers before they are able to cover the field in this state now held by the papers of St. Paul and Minneapolis.

A UNIQUE and successful experiment was made at Louisville, Kentucky, on May 26, when the Associated Press telegraph news was taken from the wire directly by a typesetting machine operator. The introduction of the typewriter into the telegraph business has been a means of greatly facilitating the transmission of the press service of the Associated Press, and several newspaper men of Louisville connected with the *Evening Post* and Associated Press have been experimenting of late with a view to doing away with the typewriter and substituting for it the linotype machine, thus setting the news for the paper directly from the wire. On the morning of May 26 one of the Associated Press loops was run into the *Evening Post* composing room, and B. G. Boyle, managing editor of the *Post*, and Richard Cogan, chief operator of the Associated Press, who are both telegraph and linotype operators, succeeded in receiving dispatches of the Associated Press and putting them in type directly from the wire. The experiment made proves that the telegraph can be worked successfully with the typesetting machine, and a maximum rate of speed of fifty words a minute attained. In an hour's work an average speed of thirty words a minute was maintained.

SHALL the country newspaper be content to give its readers three-quarters of a column of editorial matter each week — as I recently saw advocated seriously — or more? asks Mr. Tuttle, of Mandan, North Dakota. My experience in running a country newspaper extends over a period of twelve years. One town only have I worked in for myself during that length of time. I started in with the idea that my editorials should be devoted almost entirely to matters of local or state interest. I let wars in China and Japan alone. Great Britain might undertake to bulldoze Nicaragua all she liked, my readers learned nothing about it in my editorial columns. Sometimes I devote some attention to the silver question and the tariff I touch up occasionally. But these subjects are of interest to localities in a way that the



Plate by Crosscup & West Engraving Co.

THE CARD WRANGLE.

From painting by David Col.

Original in the galleries of the Art Institute, Chicago.

troubles of foreign nations are not. I confess that I write from four to five columns a week of editorials, each column twenty inches long, and my type is bourgeois. Perhaps I make a mistake. But I have come to the conclusion that for farmer readers this is what is needed as one feature of the paper. My paper contains from eight to ten columns of local matter too. While I desire to go on record as against cultivating the editorial columns at the expense of the local, yet I believe that four to five columns of editorial a week is none too much if the local is equally well represented.

REVIEW OF SPECIMENS RECEIVED.

We have been compelled to defer reviewing some of the specimens received until a future issue.

From the Electric Printing Company, Lehmann, Pennsylvania: A large package of general commercial work, neat and well executed. Presswork especially good.

Among the most notable of the cleverly written advertising booklets issued of late are those planned for the house of Carson, Pirie, Scott & Co., Chicago. The work shows a thorough knowledge of specialized advertising displaying much artistic taste and a refined attractiveness. Mr. Ralph Tilton, the manager for the advertising department of the company, is the originator of these appeals to the good judgment of the wealthier purchasing classes and certainly his presentation of the various matters is worthy of much praise. The clever work of Mr. Leyendecker, of J. Manz & Co. is strongly evident in several of the booklets, and by the courtesy of the



COVER DESIGN OF ADVERTISING BROCHURE FOR CARSON, PIRIE, SCOTT & CO.

engravers we reproduce some of the cover designs. We note with regret that the presswork and some of the minor mechanical details of the booklets mar their otherwise excellent merit.

From Bierach & Hallwedel, 132 East Twenty-third street, New York, have been received some attractive sketches of street-car advertising. They are designers of marked ability.

From the South Side Printing Company, Reed street, Milwaukee, Wisconsin: Neatly printed and embossed business card, in three colors, gold and silver—an excellent specimen of combined engraving and letterpress printing.

From Peaslee Bros. Company, Portland, Oregon, many samples of commercial work, all very well executed, but with too much tendency to use scroll bands in rulework. These are all right in their place, but do not look well in every billhead or business card.

Challinor, Dunker & Co., Carson street, Pittsburgh, Pennsylvania, are experts in color printing. The samples submitted could scarcely be surpassed for delicacy of treatment and excellence of execution. The blotter, entitled "A Specimen of Our Printing," is a very tasty piece of work.

John Eastwood, Orange, California, submits a few advertisements, his own composition, from the columns of the Orange *News*, which are very much above the general style of country weekly newspaper advertisement display. They show an artistic treatment not usually accorded to work of this character.

Some excellent samples of wedding, society, and general stationery and printing have reached us from H. M. Lee & Brother, Los Angeles, California. One card, entitled "About Matches," while faultless as to composition, presswork and stock, is open to grave objection on account of having a common lucifer match glued to it, which is very liable to catch fire and cause considerable damage during transit through the mail. We are surprised that a firm of printers should adopt such a dangerous method of attracting attention to their otherwise excellent work.

A neat business card reaches us from J. M. Coe's Printery, 917 Main street, Richmond, Indiana, bearing the following superscription: "This card shows what the *left hand* may accomplish when the *right* is disabled by a



COVER DESIGN OF ADVERTISING BROCHURE FOR CARSON, PIRIE, SCOTT & CO.

fractured wrist." It shows that the printer is possessed of two good qualities—pluck and determination.

That the Hayes Printing and Binding Company, Sixth and Delaware streets, Kansas City, Missouri, know how to do good printing is conclusively proved by the package of samples submitted for our consideration, comprising all kinds of commercial and fine job printing. Composition is good and thoroughly well displayed, and presswork almost above criticism.

A business card in three colors by Samuel Boone, Jr., Baltimore, Maryland, is a nice production; composition being well displayed and neatly finished, design admirable, and colors harmonious. The bill-head is well displayed and presswork good, but would look better without the yellow shading. The samples give evidence of taste and ability in execution.

Curran & Bireley, Los Angeles, California, forward us a copy of programme of "Romance de La Fiesta Angeles," consisting of sixteen leaves, handsomely printed on heavy enameled stock, with cover of tinted boards printed in the "Fiesta" colors, and tied with silk ribbon of the same colors—orange, green and red. The composition and engraving is tasteful, and the presswork elegant.

A package of every-day printing, comprising circulars, cards, programmes, etc., from Bert H. Irving, *Standard* office, Rockland, Massachusetts. The composition on all the samples is very good, and above the average work turned out from a country weekly and job office. Mr. Irving is evidently a progressive printer, striving to keep up with the times. The presswork is good, especially on the smaller work.

The Æolian Company, West Twenty-third street, New York, have issued two booklets describing and illustrating their musical instruments.



COVER DESIGN OF ADVERTISING BROCHURE FOR CARSON, PIRIE, SCOTT & CO.

As works of merit from a printorial point of view they are very good examples of the prevailing demand for unique, yet well executed, samples of printing; and will be treasured by many for their admirable style and finish. The cover of one of the booklets, printed in gold and violet on pearl stock, is very effective.

A BUSINESS card from the Kiel *National Zeitung*, Kiel, Wisconsin, is submitted for our opinion upon its good or bad qualities. We do not like the manner in which the border is broken up. If the line "Kiel National Zeitung" were inclosed in a band across the card, and the lines "Subscription $1.50 per annum," and "Haendel & Loudon, Publishers," inclosed in two small panels above and below the main line, we think the effect would be much better. A chocolate brown would look better in combination with the blue than the yellowish green now used.

THE work from the printing establishment of Clark & Courts, Galveston, Texas, has been favorably commented upon in previous issues of THE INLAND PRINTER. A package of general work from Frank Millis, connected with this house, bears the impress of excellence, in both composition and presswork. We regret that, on account of limitation of space, an extended description of the good qualities of Frank Millis' work is not possible. Suffice it to say, that the work is well up to the standard of excellence borne by commercial printing in the first cities of the United States.

THE "Catalogue and Buyer's Guide," issued by Brown, Treacy & Co., wholesale stationers, printers, lithographers, etc., St. Paul, Minnesota, is a handsomely printed book of 292 pages and cover, 6¾ by 10 inches. It is a sample of both letterpress and lithographic printing, and none of the innumerable conveniences that are considered necessary for the proper conduct of a business office appears to have been omitted from its pages. It is a valuable book of reference for styles and prices, and as a sample of high-class printing can scarcely be surpassed. The samples of embossing in various colors are exceptionally good.

THE Mercantile Printing Company, of Lynn, Massachusetts, issue a monthly circular called the *Bulletin*, a copy of which is submitted for criticism. At first sight we took it for a specimen sheet of types and borders, and the variety and styles of type used, while numerous, are not very charming. For instance, the name of the company on the second page, printed in five-line Egyptian condensed caps, reads as follows: MERCANTILE P'T'G CO., which scarcely bears out the claim that "all orders are executed promptly in the highest style of the art." That they are *executed* may not be gainsaid, but for the rest, ——! There are other points which might be referred to did space permit, but undoubtedly great room for improvement exists in the direction of artistic display.

THE art of condensation has evidently been carried to its limit by the Stone Printing & Manufacturing Company, of North Jefferson street, Roanoke, Virginia. On a single-page half-letter circular they show the following samples of printing and kindred work: Letterpress printing, half-tone engraving, wood engraving (three colors), zinc etching, rule and figure work (calendar in two colors), printing in gold, and embossing, automatic numbering, eyeletting, three kinds of perforating, and sample of ruling (in



COVER DESIGN OF ADVERTISING BROCHURE FOR CARSON, PIRIE, SCOTT & CO.

three colors of ink). For novelty, and painstaking care in presenting all the above at one glance, we do not think this has ever been equaled — certainly not surpassed. The work is beautifully done, and must have involved many hours of careful planning before undertaking to produce such an excellent compendium. The letterpress printing is a description of their establishment, which is up-to-date and complete in every department.

D. B. LANDIS, proprietor of Pluck Art Printery, East Chestnut street, Lancaster, Pennsylvania, submits three business cards, set by three different persons from the same copy. No. 1, set and printed by a youth with three years' experience, is a very neat card, symmetrical, and well displayed, but we think the word "art" should have been more prominent, as the claim is made that *artistic* printing is executed. No. 2, by a printer of eight years' experience, is a fairly well displayed card, but lacks neatness and finish, as evidenced by the imperfect joints in all the rulework. No. 3, by a printer of sixteen years' experience, is a well set, handsomely displayed card, but would have looked better if the snake-like ornaments on the lower corners had been omitted. The presswork on all three, with selection of tints and colors, is good. We think this idea of friendly competition among the employes of an office, where it can be advantageously carried out, would be productive of much good work, and exert a beneficial influence on the workmen.

THE poster-collecting fad has extended to a fad for collecting "closing-cards." From Mr. Carl H. Heintzemann, Boston, we have received a very



effective card of this description, designed by Mr. Hapgood and printed in red and black. The reproduction is too small to adequately express the strength and attractiveness of the original.

WE have also received specimens of work, which our space will not admit of mention in detail, from the following: Raynor & Taylor, Detroit, Mich.; Britton Printing Company, Cleveland, Ohio; S. A. Bristol Printing Company, Cheyenne, Wyo.; O. S. Hubbell Printing Company, Cleveland, Ohio; Waterbury Watch Company, Waterbury, Conn. (Spanish Catalogue); Sentinel Printing Company, Keene, N. H.; Spatula Publishing Company, Oliver street, Boston, Mass.; James Bain & Son, King street, Toronto, Canada.

MONTHLY BLOTTERS.—This form of advertising among printers is still spreading, and the following devotees are this month added to our list: William F. Jones, East German street, Baltimore, Md.; Quick Print Company, Spokane, Wash.; I. S. Dygert, Grand Rapids, Mich. — a fine example of color printing and embossing, the Thurston Print, Portland, Me.; John I. Palmer, Race street, Philadelphia, Pa. — a neat example of fine half-tone and delicate color printing; Adams Brothers, Kansas avenue, Topeka, Kan.

TRADE NOTES.

A. S. GILMAN, of Cleveland, Ohio, got in on May 10 a duplex Mergenthaler machine.

J. B. SAVAGE, of Cleveland, Ohio, is to have four Mergenthaler machines in the near future.

THE Hoole Machine and Engraving Works has removed from 83 Reade street to 46 Harrison street, New York.

MR. NEIL CAMPBELL has retired from the firm of J. H. Stonemetz & Co., 23 Park Row, New York, Mr. J. C. Moore being his successor.

THE *Press*, of Cleveland, Ohio, put in, on May 11, a new double-decker Potter, capable of printing eight, ten, twelve or sixteen pages at once. This was in addition to their four eight-page presses.

THE Canaseraga (N. Y.) *Times*, whose plant was recently destroyed by fire, has started again with a complete new outfit of type and presses; all supplied by the American Typefounders' Company.

THE Buffalo Printing Ink Works are sending out a set of samples of some new colors for half-tone printing, the shades including bronze, violet and green, sienna, blue-black, mauve, umber, maroon and others.

GEORGE A. WILSON, printer, formerly in business at 21 Eddy street, Providence, Rhode Island, having outgrown his old quarters, has moved into the Kent & Stanley building, 101 Sabin street, where he has three times the former space.

THE Morgans & Wilcox Manufacturing Company, of Middletown, New York, have issued a pamphlet entitled "A Pyramid of Praise for Patent Steel Furniture," the title-page of which is arranged in the form of a pyramid

composed of expressions regarding their furniture. The pamphlet is illustrated with half-tone cuts showing clearly the different uses to which the furniture can be put, and is a very interesting document.

THE "Pony Automatic" is the name of the new cutter recently constructed by the Seybold Machine Company, of Dayton, Ohio. A little pamphlet fully describing this new machine has been issued by the company, containing many points of interest to prospective buyers.

IN one month, lacking two hours, after the *World*, of Cleveland, Ohio, gave its order for seven Mergenthalers they were at work in the office. These machines arrived Friday morning and at 1 o'clock next day were all running. They were started April 27. Four of the machines are duplex.

"FIFTY YEARS, 1844-1894," is the title of a well-printed pamphlet issued by the Dennison Manufacturing Company, makers of tags and other specialties, with stores in most of the large cities. It gives an interesting account of the growth of this immense concern, and short sketches of the principal officers of the company.



BACK AND FRONT COVER DESIGN, BY F. C. GORDON.
Printed in Black Ink on Pearl Gray Paper. Copeland & Day, Publishers, Boston.

BESIDES being a neat piece of composition and press-work, the new four-page circular in green and olive issued by the Whitlock Machine Company, of Derby, Connecticut, gives some very pertinent facts in relation to their improved two-revolution machine, and the facsimile letters upon the last page speak volumes as to the worth of that press.

THE Mittineague Paper Company, of Mittineague, Massachusetts, write us that they are running their mill largely on specialties — high-grade fancy papers in white and colors. Their large trade in pasted wedding Bristol which they paste and plate at their mill has kept this department rushed since the first of the year. They run two full lines of wedding papers in the flat only, and carry in stock extra super and superfine grades in white and cream, kid surface and plate finish. In addition to these they are running regular lines of bonds and linens.

THE Valley Paper Company, of Holyoke, Massachusetts, inform us that they are, as usual, making a special push on their high-grade bonds, linens and ledgers. Their white wove and cream laid "French Linen" and "Our Ledger" brands of ledger paper are especially prominent in the output of their mill, and are highly spoken of by all who have used them.

THE Riverside Paper Company, of Holyoke, have a capacity of twenty tons a day, their two mills being kept busy constantly. They are making a special push with their "Magna Charta" bond, and the trade-mark of this well-known brand is being well fixed in the minds of paper users. The "Dundee Record" is not being neglected, however, nor any of their regular lines.

MR. D. B. UPDIKE, 6 Beacon street, Boston, Massachusetts, announces in connection with his printing and publishing business that he is the representative of the well-known Arnold unbleached hand-made printing papers from the Eynsford Mills, Kent, England. Samples of the papers submitted by Mr. Updike are of good working quality and satisfactory to the most critical taste.

THE new imitation of leather, called tanette, handled by H. Griffin & Sons, importers and dealers in bookbinders and pocketbook-binder's supplies, 54-56 Duane street, New York, as a specialty, is meeting with great success. This material is such a close imitation of the original, that it would be hard for anyone, except a most experienced individual, to tell it from genuine leather. Their popular salesman, Mr. Demorest, states that orders for this, as well as other goods in his line, are on the increase.

THE Cranston Printing Press Company, Norwich, Connecticut, was established in 1876, and incorporated in 1891. Their business has been steadily increasing, until at present it has assumed large proportions. Their output includes two and four roller two-revolution presses, commercial and improved newspaper cylinders, and other classes of printing machinery. They will be glad to furnish catalogues and descriptive circulars of any of their presses to parties contemplating the purchase of machinery in their line.

THE economical advantages of machine composition have been amply demonstrated in all offices financially able to have such an equipment; but restrictions in construction and operation, as well as in price, have so far confined its introduction to a limited portion of the newspaper field. Newspaper offices in country towns and the smaller offices in large cities are still without means to economize in composition — the book field likewise is without such advantages. Any invention therefore that will bring machine composition to the smallest newspaper office in the country and to the book field, certainly deserves more than a passing notice; its importance can best be gauged by the immensity of the field at present waiting for such an invention to relieve it from the only unimproved necessity of the printer-hand composition. Recognizing the value of such an invention to that portion of the printing field still laboring under the burden of hand composition, attention is called to the patent recently issued to Charles Sears, Cleveland, Ohio, mentioned in this number under "Patents of Interest to Printers," because there is evidence that this invention possesses features that will bring machine composition into universal use. Using only one letter or character of a kind, it can make any length of a line; having interchangeable fonts of type and not being limited to where steam or motor power is available — running equally well with foot treadle, like a sewing machine — it really possesses no limitation features such as are connected with present methods. This

invention has been mentioned in THE INLAND PRINTER at the issue of former patents to Mr. Sears. In speaking of his invention he states that machine composition being an established fact, it is his desire to give to the entire field such a product as cannot be attained by existing methods, and his improvements will therefore be made in the factory and not on the market, and that he will shortly give a public exhibition to demonstrate the merits of his invention.

COPIES of the *Weekly Magnet* and of the *Young People's Weekly* have been received from the David C. Cook Publishing Company, of Elgin, Illinois, which show highly creditable and effective results in colors from half-tone plates by a Kidder four-color perfecting press. The entire edition of one of the papers — which in all mechanical departments are excellently produced — 205,000 copies — was done on a Kidder press from the web; both the cover (on enameled book) and the inside eight pages (on machine finished book). The constant speed of the press we are informed was 3,500 perfected sheets per hour. The work is alike creditable to the Cook Publishing Company and to the press manufacturers.

THE Connecticut River Paper Company, of Holyoke, Massachusetts, are making an exceedingly fine line of loft-dried writing papers of every description. The specialties are the Connecticut Valley Mills, Brunswick Mills, Premium Linen, Crown Imperial Linen, Perfection Linen, Royal Scotch Linen, French Bond, Royal Scotch Bond, Crown Royal Bond, Government Ledger and Spartan Bond Ledger. The company are also making a full line of ruled papers of every description, and a large and complete line of typewriting papers put up in boxes in different weights, grades and sizes. The mill is also making, under contract for the government, envelope paper for the stamped envelope contract, and glazed bond and No. 1 and No. 2 ledgers for the Public Printer.

ROLLER makers will be interested in the recent announcement in the *Printer's Register*, of London, England, of the enterprise of Mr. George Eastwood, the inventor of the "Presto" stereotype process, who has patented a new system of inking intended to wholly do away with composition rollers, ink ducts, distributing tables, etc., and thus, in his own sanguine words, "materially lessen the first cost of the machine, economize the floor space required, abolish roller bills and difficulties, and effect other improvements." The main part of his idea is to have a rotatory receptacle for a thick and quick-drying ink on the top of the revolving cylinder holding the printing plates. How the ink is to be applied, and its methods of manufacture, are at present the secrets of the inventor.

THE INLAND PRINTER THREE-COLOR COVER DESIGN.

READERS of THE INLAND PRINTER will remember the first specimen of three-color work shown in these pages in the issue of December, 1894, representing the reproduction of a fish, for the proper rendering of which the lithographer had used not less than fourteen printings, as shown on the margin of the copy. Negatives and plates for that reproduction were made by Mr. Paul Bracht, who is now one of the firm of the Northwestern Engraving and Printing Company, with offices at Room 780, 334 Dearborn street, Chicago, and to whom was intrusted the reproduction by his three-color process of a most exquisite water color by Mr. W. W. Denslow for use on the front cover of the present issue. While the reproduction of the fish showed that even the deepest shades of colors, up to an absolute black, can be obtained in the three printings, yellow, red and blue, if photographer and etcher know their business, the present illustration disproves a contention made by many to the effect that any light or neutral tints could not be had by this process, claiming the obstacle to be the inadaptability of job press printing. Another contention made by the opponents of this new mode of reproducing colored originals is that the plates will not stand a large run of impressions, some even going so far as to pretend that the plates were worn out after a thousand copies were made. The fact of printing from these cuts inserts for the entire issue of THE INLAND PRINTER efficiently disposes of that claim, and there is no doubt that these plates would easily stand as many impressions as any first-class half-tone cut. The makers of this set of plates also deserve high credit for the speed with which they are able to turn out their work, for it did not take them more than six days after work was begun on the original before they turned over to the pressman the finished plates. It goes to show that they are sure of their results, and there is nothing at this stage of the development of the process which could prevent the American magazines and periodicals from following the example of European publications of a similar nature by charming their readers with colored illustrations when the process is handled to such perfection in so short a time. It may certainly now be considered an established fact that this entirely new field of color work has been earned for the job printer by the earnest work of the photo-engraver and he may with confidence solicit this class of work from his customers, sure of the efficient and active coöperation of the competent engraver.

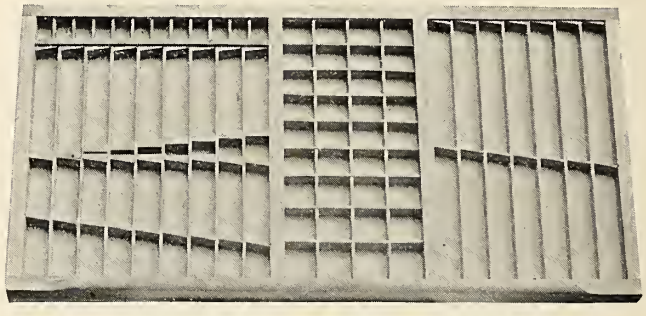
BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE "UP-TO-DATE" RULE CASE.

Mr. Arthur K. Taylor, of Wilmington, Delaware, has recently devised a rule case of a pattern which is in every way calculated to meet all the requirements of a case for labor-saving rules. The case is manufactured by the Morgans & Wilcox Company, of Middletown, New York.

By referring to the illustration of the case, it will be seen that the point in which it is distinctly different from any other style of rule case lies in the fact that at the ends of



each box for the rules the angle that is formed by the end of the box and the sides of the same box is not a right angle, as is the case in most of the boxes of the old style cases, but by the insertion of small triangular pieces of wood in the ends of the boxes next to the edge of the case, and in making the partitions at the other ends of the boxes in such a way that the boxes are parallelograms instead of being the shape which was common in the old style case. Not only are the boxes parallelograms but they are made uniformly a very little longer than the length of the rules which belong in the respective boxes. The result of this is, that when a piece of rule is placed in the case instead of forthwith falling down

on its side and becoming fast in the bottom of the box, as is the usual custom for rules of the old style cases, the rule starts to fall over and is supported in an upright or nearly upright position by striking on the angular partition between the ends of the boxes. The case is not made any smaller in any way, and it holds just as much rule as the other style cases. The boxes which are made in the improved shape are for all the sizes of rule above the length of 9½ ems, the smaller sizes do not cause much trouble by falling down, for they can be readily gotten out of the case. Another improvement in the "Up-to-Date" Case is made in making the boxes for the sizes from 5 to 9½ ems long larger, so the compositor can have finger room in getting hold of the rules.

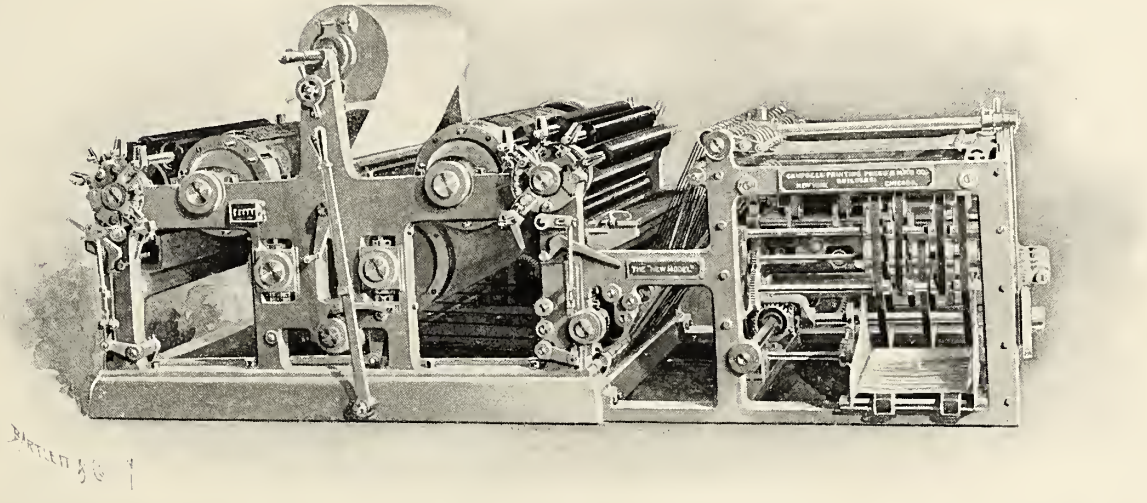
The direct advantage that is derived from using the "Up-to-Date" Rule Case is the saving of time that is effected by the compositor's not having to lose time in getting the rule out of the case, and also in not injuring the rule, which often happens by prying it loose out of the box with another piece of rule. In the "Up-to-Date" Rule Case you can always tell where a rule belongs by trying the length of it on the boxes, which in the lengths above 9½ ems are the small fraction of an inch longer than their respective rules. Not one compositor in a hundred can tell positively where the different sizes of rule above the 9-em lengths belong, in the old style cases. As you can't tell by measuring the boxes with the rules because they are often two or three ems longer than the rules, it isn't much to be wondered at that the cases are often mixed. But in the "Up-to-Date" Rule Case there is no excuse for the rules being put in the wrong boxes, as the proper box can readily be found by measuring. This case has had a thorough test, and its money-saving points have been practically demonstrated. In every place where they have been placed the reports from them have in all cases been most gratifying to the designer.

A NEW HAND PRESS.

Engravers and printers will be interested in the new hand press just brought out by Paul Shniedewend & Co., Chicago. It is built especially for heavy half-tone or process cut proving, and possesses strength not before equaled in a press of this style — in fact, a strength that renders breakage well-nigh impossible. An increase in the leverage in several places is also a valuable improvement. The first press of this pattern was made for an eastern engraving house, to be used for the above purpose. An illustration and description of the press will appear in the next issue of this journal.

THE NEW PONY CAMPBELL.

The "Century" is the name of a novel pony press which the Campbell Company has just placed on the market. It is of the two-revolution type, and is a printing machine of the highest efficiency from the practical standpoint. In operation it is rapid, smooth and silent, and quick to respond to the will of the operator, even when working at the enormous speed of which it is capable. In appearance it is sturdy grace personified; every line a line of strength and beauty, and its simplicity is the wonderment of all mechanics. In framing and general construction the machine is exceedingly strong and rigid; in fact, to such an extent has the feature of strength been carried, it seems that the mechanisms employed are capable of doing many times the work that even under the severest stress can be brought to bear upon them. As to why this was pushed beyond the usual point we are in the dark, but presume the Campbell Company has in mind a well-defined object in thus surpassing its competitors. Another thing which surprises us is the fact that hidden away in the press is a thousand pounds of iron more than other builders use. We say hidden away, for to the ordinary observer so graceful is the design that the presence of great weight is unsuspected. If the machine, however,



be closely examined, it will be found that this surplus material has been massed about the two most important mechanisms of the press: that of impression, and the bed-driving arrangement. It is evidently here that the Campbell Company expects to attack its competitors, for it has doubly fortified the two positions that are vital to good and rapid printing.

The press is compact, yet exceedingly open and accessible. The frames are neither hollowed nor flanged, but of solid metal. A single-piece base-plate supports the whole, and lends exceeding rigidity to the superstructure. The most remarkable features however of this machine are yet to be mentioned. The first is a bed-operating movement that has been pronounced the strongest and most rapid mechanism of the kind known to mechanics. It is this device that the Campbell Company has been so strenuously contending for in the Patent Office for the past three years. Two press builders sought to possess themselves each of the invention, but after a long and expensive struggle the Campbell Company has been awarded priority by the Commissioner of Patents, and being now the rightful owner of the invention, is setting about to enjoy the fruits of its victory. The peculiar action of this device produces throughout the printing stroke an absolutely unvarying velocity of the type bed (an excellent feature), which is followed by a gradual and easy reversal at either end as by a crank. Indeed so quick is the

dart of the bed and so gentle its reversal that one is almost led to believe the motion he sees is merely the oscillation of a shadow and not of an actual bed carrying actual type.

The second unique device, one that overcomes an evil to which many presses have been subject, is the continuous register rack. This consists in a rack upon the bed and an intermeshing gear upon the cylinder, both engaging throughout the entire length of the form. Obviously, with such a harmony between the bed and the cylinder of the press, we may expect absolutely perfect register and an imprint devoid of the slightest trace of slur or rub. The value of this device — as well as of that which we shall next mention — seems fabulous, when one realizes how many pounds of type are yearly sacrificed to the slur, rub and bump incident to printing.

The third feature and one of equally great importance is a new and original method by which the impression cylinder is prevented from "guttering" or otherwise abusing the surface of the form. In many other presses the cylinder journals lie in the lower halves of their bearings. When the impression takes place, if there be the slightest wear or lost motion in these bearings, the cylinder must be lifted by the form from the lower halves of the bearings to the upper halves before printing pressure occurs. At the first margin, therefore, the cylinder falls to the lower halves of the bearings, being no longer supported by the form, and a bump takes place, the same bump being repeated at the other side of the margin as the cylinder again mounts the form. This constant dropping of the cylinder in the margins (commonly called guttering) causes more damage to type and plates than years of legitimate use, and in setting forth to overcome this heretofore apparently insurmountable obstacle to good printing and the long life of type, the Campbell Company has shown a spirit of enterprise greatly to be commended. In the "Century" press this evil is eradicated, and in a manner so simple and yet so practicable as to cause surprise that no one thought of it before. In the lower half of each cylinder journal bearing is a curved bronze block, the shank of which, extending downwardly through the bearing, is supported upon springs. These springs are so set that they not only bear the entire weight of the cylinder, but support the cylinder journals snugly against the upper halves of their bearings. Thus the cylinder journals will at all times bear naturally against the upper part instead of the lower part of their boxes, and whether the cylinder is upon the form or over a margin it cannot under any circumstances drop. Nor can time alter these conditions, for as the bearings wear, the spring-pressed block will automatically compensate therefor. Thus by the simplest device imaginable one of the greatest obstacles the present-day printer has to contend with disappears, and a saving of many dollars in type and plates results.

Additional advantageous features of this machine are the quadruple air springs, four supports beneath the impression, a graduated fly-cam arranged so that the fly may be set instantly for any length of sheet, and a multitude of labor-saving conveniences well calculated to warm any pressman's heart.

The "Century," according to its builders, will produce a larger return from a given area of floor space than any other machine known to the art. If indeed it accomplishes all that is expected of it, it will prove an accessory to the printing office too valuable to be overlooked in these days of good work and close figures.

SANDERS ENGRAVING COMPANY REMOVAL.

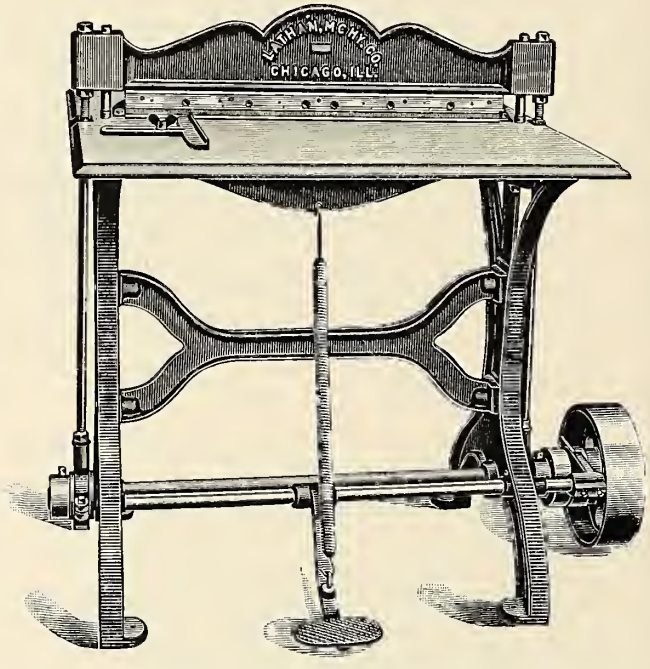
The Sanders Engraving Company, of St. Louis, Missouri, whose specimen plates have been shown in THE INLAND PRINTER from time to time, have leased new quarters at 314 North Broadway, St. Louis, and will remove from their old location on Third street on July 1. The change they are about to make will give them a better location, being in the heart of the main business portion of the city, and they will there have additional facilities for turning out all classes of work. Our readers will notice a new design for their advertisement this month, and also a specimen half-tone in another part of the paper.

THE NEW POCKET DICTIONARY.

The New Webster Dictionary and Complete Vest Pocket Library, advertised elsewhere, is a neat, compact and complete little dictionary and pocket reference book. It gives evidence of careful preparation, and is replete with information of the most practical kind. It would appear that the author has anticipated the demands of the present hour, with its stirring activities, and its rapid, onward march, and has issued just the book for the people and the times. It is having a large sale, and is eliciting much praise from its appreciative purchasers. As a pocket companion, and for the office, study or writing desk, it is a most valuable work.

THE NEW LATHAM PERFORATOR.

A new round-hole perforator has just been put on the market combining many points of excellence to commend it. The needles are directly under the center of the head in line with the side rods, an advantage over some other makes,



preventing the tendency to tip, and allowing a perfectly even draw with the least possible wear of the pins, die and stripper. This gives a perfect perforation and saves the renewal of the working parts so frequently necessary with the ordinary machines. The stripper is so constructed that springing is entirely obviated. Being made of extra thickness and extending back and two inches upward, the binding, wear and consequent difficulty of operating are entirely done away with. The bed plate on which the steel die is placed is of extra strength and as rigid and firm as could be desired. The perforator is provided with sectional adjustment, easily manipulated, allowing the needles to pass upward instead of through the paper. They cannot slide and make defective perforations. In case a single needle is bent or injured by any accident it can be removed and a new one inserted in a minute, without removing any of the others. The machine is provided with a waste box to catch the perforations which

litter the floor and are so hard to clean up. The needles can be readily sharpened without removing the head, as each machine is furnished with a file suitable to slide in the groove underneath the bed by which the needles are evenly sharpened. The machine is finely finished, provided with necessary gauges, has hardwood table and is guaranteed in every respect. It is furnished with or without power as desired. For strength, durability, simplicity, capacity, adjustment and ease of operation, this new perforator is expected to meet the needs of many users of machines of this class. It is manufactured by the Latham Machinery Company, 197-201 South Canal street, Chicago, who would be pleased to tell more about it upon request.

THE MAN WITH IDEAS IS THE MAN WHO GETS THERE.

If the printer or stationer across the way goes to your customer with something the latter can see will be of benefit to his business, he will get an order. And if he gets one he stands a good show of getting many more orders. This is an everyday experience. Has anyone in your town been roused up to a realization of the benefits your customers may derive from the use of Philip Hano's manifold books? If you can show them a simple way of conducting their business, so that errors on the part of clerks and salesmen will be almost impossible, and yet without extra expense to them, don't you think it would result advantageously to you? Perhaps they are already using manifold books, and, if so, are they getting them in a crude way from someone not versed in the business? They may not know that they can get from you, at low prices, the genuine "Hano" books; you may not know it either. We would like to hear from you on this subject. There is a barrel of money in taking orders for Hano. Write for catalogue to Philip Hano & Co., 808-810 Greenwich street, New York, or 315 Dearborn street, Chicago.

"SILKTONE" ART ADDRESS CARDS.

We have received from Milton H. Smith, publisher of society address cards, 95 Andrews street, Rochester, New York, samples of his silktone art address cards, which are an attractive novelty. Mr. Smith has issued a sample book showing a number of designs in which he can furnish these cards, but being printed upon enameled stock the effect is not quite the same as upon the cards themselves. Still it gives a very good idea of the character of the work. His idea in getting out this style of designs was to furnish something quieter and less conspicuous than his regular line of color embossed designs. Silktone is a production of a combination of ingredients in printing which is Mr. Smith's own invention and for which a patent has been applied. The cards are neatly put up in packs of fifty, four assorted tints in each pack. Write to Mr. Smith for full particulars, if interested in these art cards.

TROUBLE WITH COPYING INKS.

The Adamson Disk Cover, advertised elsewhere, offers a novel and effective solution of the many annoyances experienced by those who use copying inks. Instead of getting ink from the iron disk, the rollers take it from a cloth-covered disk which fits smoothly over the iron disk. This cloth disk acts much the same as a stamp pad or typewriter ribbon, and becomes saturated with the ink. The ink covers 50 per cent more work by this method, and what is left in the cloth can be used next time copying ink is required. The cloth disk is lined with rubber, which prevents leakage. A separate disk cover is necessary for each color, but they are not expensive.

IT WILL PAY

Photo-engravers to send to Scovill & Adams Company, 423 Broome street, New York, for their photo-engravers' catalogue with latest information concerning the art.

THE NEW FRANKLIN TYPEWRITER.

We present herewith an illustration of a typewriting machine, the introduction of which has marked the beginning of a new era in the history of that indispensable adjunct to the business office. A careful comparison of this machine with others for which a higher price is asked will show no differences that are not in its favor. It has come to be acknowledged that the perfect machine must permit the writing to be always in sight. This serves to prevent errors and saves time. It makes tabulated work easy, a great consideration in a printing or publishing office. The keyboard has the "Standard" or universal arrangement, thus enabling it to be operated at first trial. The keys are of celluloid, handsome and durable, with inlaid characters of the same material, the letters being of white on black ground and the characters in black on white ground. The quick response of the carriage to the action of the keys allows of the greatest speed in writing. The line spacing is done automatically and can be varied in width when desired. The feed-rolls adjust themselves to all kinds of work without altering the tension, and can be instantly released, to allow the straightening or shifting of the paper in any direction. A careful inquiry into the merits of the New Franklin will convince the most skeptical that it would be the cheapest machine on the market at a much higher price. The prospective buyer should inform himself on the subject before making a decision. Write to Tower, Dawson & Co., 306 and 308 Broadway, New York. Their advertisement appears in this issue on another page.



JULIUS HEINEMANN & COMPANY.

The removal of the above firm to new quarters at 199 and 201 East Van Buren street, Chicago, was announced in our last issue. They are now fully settled and the business is in complete working order. The machines for casting quads, and for making metal furniture, leads and slugs, are working to their full capacity. The firm makes a specialty of printers' sundries, brass rules, etc., and has recently gotten up some metal borders intended especially for newspaper advertising. These are made in 6, 8 and 12 point sizes, and can be furnished either in strip form or in labor-saving fonts. They are also at work upon a number of very attractive designs in brass rule. All of this material will be shown in their new catalogue, which will be ready about June 10, and which they would be glad to send to any printer desiring same.

HAVE YOU DECIDED

Upon the place at which you will pass your annual outing? If not the Wisconsin Central has attractions to offer which are second to none and well worthy of your consideration. Along its line and adjacent thereto are located the best summer resorts in the states of Illinois and Wisconsin. These are fully described in a very attractive pamphlet entitled "Our Summer," just issued. It is brimful of information to tourists, health-seekers and sportsmen, and contains many

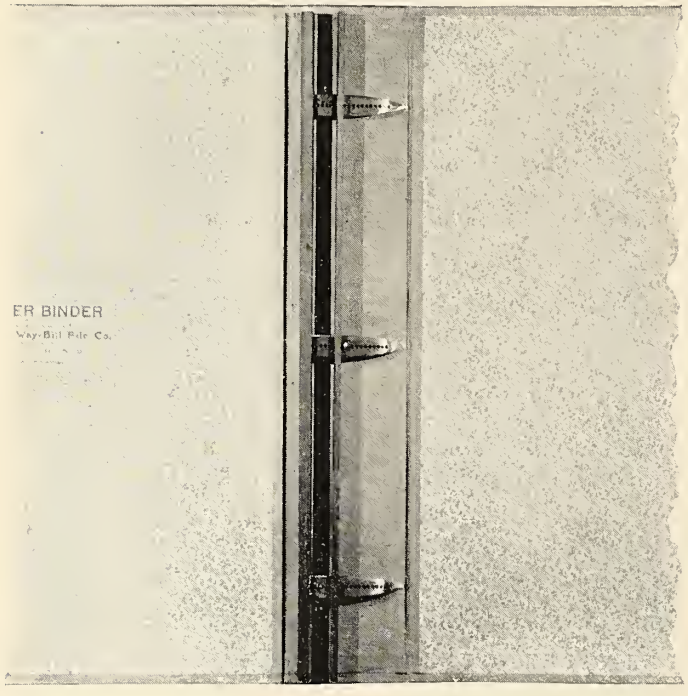
half-tone illustrations of pretty scenery along the line of the Central. A copy will be promptly mailed you upon receipt of two-cent stamp. Address James C. Pond, General Passenger Agent, Milwaukee, Wisconsin.

THE LARGE SIZE GOLDING JOBBER.

For work that is too small to run on a cylinder press, and too large for a quarto or half medium job press, there is no machine upon which it can be run more profitably than the No. 9 Golding Jobber. Its chase capacity is 15 by 21 inches, or 15¾ by 21½ with steel chase. It is designed to run at 1,500 per hour, but it is capable of a speed of 1,800 per hour. As compared with a pony cylinder press, its first cost is less, it occupies less floor space, requires a less expensive attendant to run it, and the cost for making ready, ink and rollers is less. Before investing in a small cylinder or large jobber, write for full particulars regarding the No. 9 Golding Jobber to Golding & Co., Boston, Philadelphia or Chicago.

THE FAIFER BINDER.

The *United States Patent Office Gazette* during the past sixteen years has shown forty-two patents issued for improvements on temporary binders. Some of these had merit and made fortunes for their inventors, while others failed to even meet consideration. Out of the entire forty-two binders there remain but three known to stationers com-



manding any sale at all, and these are bought under protest by the customer. The latest improvement, the Faifer Binder, has qualities entirely different from any in use today. Among its advantages, are: There is no thread to break; no needles to lose; no punch required to drill the paper before the binder can be used; no paste or mucilage; nothing to wear out; it is always ready for action. You can file a single sheet, a dozen, or a hundred at a time, and the action is the same. This file was invented mainly for filing way-bill tissue copies, used by auditors of railroad companies. Two hundred and fifty copies of these tissues can be placed in the binder at one filing, and in less time than you can put fifty in any other file on the market today for the same purpose. When filled to its greatest capacity the smallest file will hold 2,000 tissues, and as it requires but half an inch margin for binding, you have a perfect flat-opening book, an important point, and a great convenience to the auditor who posts direct from his tissue copies. The railroad companies are adopting it very rapidly for way-bills (original and duplicate), abstracts, tariffs, etc., and claim it is the only binder suitable for their purpose. Three of the largest fire insurance companies in Chicago have also adopted it for their daily reports, and pronounce it a great improvement over the old stub-book system. There is no limit to the uses this file can be put to, and it promises to have a large sale in the near future. It is simple, durable, speedy and cheap. From a number of testimonials received, we select two as indicating the favor with which the file is meeting. One is from a railroad company and the other from an insurance company.

I take pleasure in stating that I have used the Faifer Patent Temporary Binders for the past seven months and find them far superior to the old style of binding my way-bill impressions. I cheerfully recommend them as a perfect and substantial binder.—*W. F. Booth, Auditor, Cincinnati, Jackson & Mackinaw Railway Co., Toledo, Ohio.*

I take pleasure in saying that the Faifer Files and Binders furnished to us by you for our daily report blanks have now been in use in our office for several months, and have given very good satisfaction. We find the binders do good work, and they are certainly the most durable that we have ever used.—*A. E. Clough, Northern Assurance Co., Chicago.*

The Shepard Way-Bill File Company, at 212-214 Monroe street, Chicago, are the sole manufacturers.

RESULTS — RESULTS — RESULTS.

It is not alone the advertiser who takes large space in THE INLAND PRINTER who speaks in the highest terms of its beneficent results. The man who runs a small advertisement, or even takes a few lines in the want column, feels gratified at the returns. We received and sent fifteen replies in one day to one of the advertisers in the want column for May. Read what these people say of what THE INLAND PRINTER hasdone for them:

I am surprised at the results of my advertisement in your publication. I have received answers from all English-speaking countries, referring to advertisement in INLAND PRINTER, and only one or two references to advertisements in other trade publications.—*E. B. Catlin, Standard Publishing Company, Anaconda, Montana.*

In your August number of 1892 I had a four-line advertisement of a tableting recipe for sale. Among other answers I received one dated April 15, 1895. A pretty good illustration of the power of printers' ink, and that "bread cast upon the waters" will return after many days. It was far-reaching also—one came from Vancouver Island and one from Nova Scotia. —*A. L. Knox, Hoopeston, Illinois.*

Either our goods are so attractive, or advertising in your journal so effective that we are behind in our orders, as the result of a small ad. in the last number. It is certain, however, that attractions do not draw unless presented to the public, and could you but see the stack of orders from all parts of the country sent to us, you would be convinced, the same as we are, that THE INLAND PRINTER is the journal through which to reach the printers.—*W. L. Warner Co., Chicago.*

CADMUS OLD STYLE.

Our readers will be interested in the two specimen pages of Cadmus old style shown in another part of this issue, made by A. D. Farmer & Son Typefounding Company, New York and Chicago. This series was originally made only in sizes from six to fourteen point, but the larger sizes are now finished and the letter can be furnished as large as 60-point, which makes the series one of the most complete ever gotten out. In view of the fact that a number of printers have been under the impression that this foundry did not make the original Cadmus series, the statement made in one of the pages that it was first issued from that foundry in 1889, from a set of drives from the original steel punches, ordered from the well-known Mayeur Foundry, of Paris, will be interesting to readers of THE INLAND PRINTER. Made in this way, there can be no doubt as to the correctness of the cut of this popular series. The new specimen sheet

of this foundry, just issued, shows their "Regent" series, the "Abbey Open," the "Beekman," the "Nassau," the "Curio," and a number of new ornaments.

ABOUT BENZINE CANS.

It is a common saying among people who have never tried it that "anybody can edit a newspaper," and it seems also to have become almost as much of an axiom that "anybody can make a benzine can." This probably accounts for the many poor ones that are put upon the market, just as the belief in the first quotation is in a great measure responsible for the poor newspapers that spring from all parts of the country. There are good benzine cans, however, and we show in our advertising columns an illustration of what is perhaps the best one that has yet been brought out. It possesses so many good qualities that we haven't space to tell about them here, but are sure that those of our subscribers who would appreciate a good article in this line will be amply repaid by writing to the Wesel Manufacturing Company, 11 Spruce street, New York, who are its manufacturers, for further particulars.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 20th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

ALL live printers should have Bishop's "Practical Printer," 200 pages, price $1. Also his "Printers' Ready Reckoner," 50 cents each; the "Printers' Order Book," price $3, and "Specimens of Job Work," price $2. Sold by H. G. Bishop, 126 Duane street, N. Y., and all typefounders. Handiest and most useful works published for printers. Also "The Job Printer's List of Prices and Estimate Guide," price $1. All who are starting in business need these books.



ATTENTION—Wanted by a man of experience, situation as general manager or superintendent of a large thoroughly equipped printing and publishing house. Unquestioned executive ability, thorough acquaintance with estimating all classes of printing, blank books and lithographing; am practical in every branch, and posted on all classes and grades of paper stock. Correspondence and an exchange of testimonials solicited. Address "PENTATEUCH," care INLAND PRINTER.

AGENTS WANTED—We want agents to handle the Official Memorial of the World's Columbian Exposition, a finely bound volume, 320 pages, 8 by 11 inches in size, giving full reports of the dedicatory and opening ceremonies, and fully illustrated with engravings of the buildings and portraits of the officials. We can make very desirable terms with agents, and will furnish a complete agent's outfit consisting of one cloth-bound book, one leather-bound book, one padded-cover book, one prospectus book, and one subscription blank book for $5. One agent sold 7,000 in 12 months. It is offered at a nominal price and sells readily. Address for terms, etc., THE H. O. SHEPARD CO., 212-214 Monroe street, Chicago.

A GOOD THING FOR A LITTLE MONEY—The cleanest, best selected, best located, best paying job office in county seat of county of 50,000 population, in Michigan; ground floor location, low rent, low expenses, cheap power. Everything new and up-to-date. Fine patronage, steadily increasing; worth $2,000; $1,800 cash takes it. Address "BUSINESS," care INLAND PRINTER.

A MONTHLY CALENDAR BLOTTER—DO YOU ISSUE ONE? If so, send address to Harper Illustrating Syndicate, Columbus, Ohio, and get proof of the neatest and prettiest thing out for this purpose.

A PRESS BARGAIN—Cox Duplex Press, secondhand, splendid condition, with folder; prints and folds 2,000 complete papers per hour, both sides; just the press for small daily or large weekly. A snap for someone. REGISTER-GAZETTE CO., Rockford, Illinois.

ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, or Ann street and Park Row, New York.

DO YOU WANT a part or all of one of the best county offices in Ohio? Death of partner after thirty years' successful business cause of sale. Address "MAIN," care INLAND PRINTER.

FOR SALE—Complete set of plates of a World's Fair illustrated magazine, including all the original half-tone plates used in that publication, together with electrotypes of all the text pages—over 1,000 half-tone plates in all. Shows the Fair from the time ground was first broken until the close of the Exposition. Just the thing for a souvenir book. Will sell cheap. Address "WORLD'S FAIR," care INLAND PRINTER.

FOR SALE—40 by 60 Babcock press standard, air springs, tapeless delivery, rack and screw distribution; prints 8-column 8-page paper. $800. J. H. STONEMETZ & CO., 23 Park Row, N. Y.

FOR SALE—Neat and complete job printing office, Rochester, N. Y. Machinery and material modern and in good condition. Paying established trade. Inventory $3,500. Sell for $2,500. A practical man can make good living and good interest on investment. Address "QUAD," care INLAND PRINTER.

FOR SALE—31 by 50 Hoe double cylinder press; prints 6-column 8-page paper; $1,000. J. H. STONEMETZ & CO., 23 Park Row, N. Y.

NEWSPAPER MAN WANTED—As one of several partners in a reorganization scheme. Capital required, $500 or upward. Paper is a weekly, with strong local flavor, published near large eastern city. It has prominent literary, scientific and horticultural features, and is ready to "branch out." Correspondence invited. Address "EDWARDS," care INLAND PRINTER.

PHOTO-ENGRAVER desires position; all-around workman; half-tone and line; moderate salary; references. E. W. PHOTO, General Delivery, Scranton, Pennsylvania.

POSTAL CARDS REDEEMED—Uncle Sam will not redeem printed, but not used, postal cards; I will. Send sample, state quantity, and I will quote price. W. S. PARKER, 152 Monroe st., Chicago.

PRACTICAL SPECIMENS No. 6 are still in print; order at once; price 25 cents. McCulloch's Practical Job Records, $1.25 and $2, with Nos. 5 and 6 free. F. H. McCULLOCH, Austin, Minn.

PRINTERS—Mail $5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO., Kinney avenue and Wold street, Cincinnati, Ohio.

PRINTING INKS—Best in the world. Carmines, 12½ cents an ounce; best job and cut black ever known, $1 a pound; best news ink seen since the world began, 4 cents a pound. Illustrated price list free on application. Address WILLIAM JOHNSTON, Manager *Printers' Ink* Press, 10 Spruce St., New York.

SPECIMENS OF JOB PRINTING—A volume of practical designs that should be in the hands of every progressive job printer. Plenty of colorwork; enameled stock; pages 6½ by 10 inches. Sent postpaid for 25 cents (no stamps). Order at once. E. W. ELFES, Castalia, S. D.

SPECIMENS OF PRINTING—Only a limited number left; letter-heads, bill-heads, cards, ball tickets, menus, etc. THE INLAND PRINTER says: "One of the best examples of art printing that has fallen into our hands for some time." Price 50 cents. E. B. CATLIN, Anaconda, Montana.

TO EDITORS, ETC.—Advertiser, employed on provincial daily paper as editorial writer, descriptive, specials, etc., seeks change; worked in most newspaper capacities; practiced proofreader; unionist. Write "RUBE," care INLAND PRINTER.

WANT TO GO WEST—Would take interest in news and job office in live country town. Give full particulars; send copy of paper. WILLIAM E. GARFIELD, 4335 Ellis avenue, Chicago.

WANTED—A partner with capital to take half-interest (or will sell entire plant) in old-established printing office situated in rapidly growing city of one hundred and fifteen thousand inhabitants in northwestern Ohio; this is rare opportunity for the right party; correspondence solicited. Address "H. H. H.," care INLAND PRINTER.

WANTED—An experienced man to organize and manage a general advertising business, to be operated in connection with and as a feeder to a large and well-known printing office located in a southern city. Address "MERCURY," care INLAND PRINTER, with references, etc., and fuller information of the duties and requirements of the position will be given.

WANTED—By a lady, situation as compositor or proofreader, or the two combined. Ten years' experience. Also bookkeeping and general office work, if desired. Address "C 23," care INLAND PRINTER.

WANTED—Electrotype molder; must be capable, sober and reliable. Steady position. Send address and full particulars as to salary, etc., to "FOUNDRY," care INLAND PRINTER.

WANTED in every printing establishment, and elsewhere, persons to make $1 an hour getting up orders for the New Webster Dictionary and Complete Vest-Pocket Library, described on another page of this paper. Full particulars and circulars free. Address E. E. MILES, Publisher, 324 Dearborn street, Chicago, Illinois.

WANTED—To buy, quarter medium Universal press; must be in first-class condition. Might buy small job office in connection, if material is in good condition and up-to-date. Address "PRESSMAN No. 1," care INLAND PRINTER.

YOUNG MEN wishing to acquire a thorough knowledge of printing have the opportunity at the New York Trade School, First avenue, Sixty-seventh and Sixty-eighth streets, New York. The course of instruction comprises newspaper and general job composition. Each student is under the constant supervision of an instructor, and rapid progress is assured. Write for catalogue giving particulars.

$1 (less 3 cents for money order) buys our Pelham Mailing System and Mailer (postpaid); 1,000 per hour; no type lists necessary; no "extras"; economical; practical; unique address label; we've used it two years on our *Merchants Journal*, 2,470 subscribers. C. P. ADAMS & BRO., Topeka, Kansas.

FINE BUSINESS OPPORTUNITY.

CENTRALLY LOCATED JOB PRINTING PLANT and established business. Plant complete in every department; cost $50,000. Business for the last six years averaged over $68,000. For terms address "No. 333," care INLAND PRINTER.

P. R. SHUMWAY, President. E. U. KIMBARK, Secretary.

The Paper Mills Company

· · · CHICAGO · · ·

1535-1536 Marquette Building.

Long Distance Telephone, Main Express 84.

WHOLESALE DEALERS IN..... **Paper.**

As representatives of the leading manufacturers both in the East and in the West, we are in a position to make advantageous prices to all users of paper.

We make a point of the rapid filling of special orders and contracts.

NEWS PAPERS,
COATED PAPERS,
CARDBOARDS,
BOOK PAPERS,
WRAPPING PAPERS,
ENVELOPES,
WRITING PAPERS,
TWINES, Etc.

FOR SALE CHEAP!

Thorne Typesetting Machines.

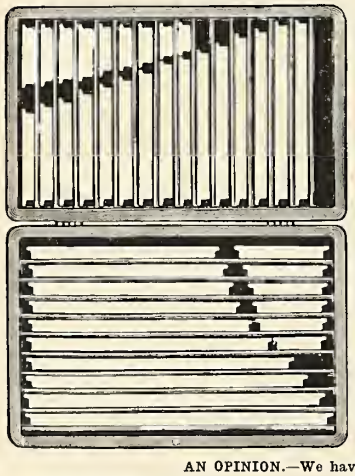
(BREVIER AND MINION SIZES.)

In first-class secondhand condition.

For full particulars address,

WEST PUBLISHING CO.,
ST. PAUL, MINN.

The Harrison "Complete" Set of Composing Rules.



Made from the finest tempered steel, highly polished, in the following em lengths: 4, 4½, 5, 5½, 6, 6½, 7, 7½, 8, 8½, 9, 9½, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 26½, 27, 28, 29, 30, 32, 35, 38, 40, 42 and 45—forty rules of the most useful lengths, carefully fitted and accuracy guaranteed. Every rule plainly marked, is in full view and easily removed from case. Will last a lifetime, and the low price places the set within the means of every compositor.

PRICE, complete with Hardwood Case, . . $3.50

For one dollar with order, we will send by express, balance C. O. D. with privilege of examination.

Special lengths or special sized sets made to order.

Our neat little catalogue will explain more particulars. We would like to send you one.

HARRISON RULE MFG. CO.
NORWALK, OHIO.

AN OPINION.—We have more to follow.

HARRISON RULE CO.: HOT SPRINGS, S. DAKOTA, May 8, 1895.

The rules ordered came today. They are all right, and would not take $10.00 for them if I knew I could not get another set like them. Yours, HENRY G. PIKE.

EMBOSSING ON ORDINARY JOB PRESSES.

A copy of our Hand-Book, "How to Emboss on Ordinary Job Presses" will be sent to every purchaser of one pound of our **Superior Embossing Composition**, price, $1.25 per pound; sample lot, 35 cents. This is the most valuable and practical treatise on embossing ever issued, and is couched in simple and easily understood language, devoid of all technical phrases, which makes it peculiarly valuable to the beginner—the result of years of practical experience of experts in this beautiful art. Address,

Superior Embossing Composition Co., 708 Elm St., Camden, N. J.

Embossing

Made Easy by using Burbank's Original Embossing Composition. All ready for use; no heating or mixing; 75 cents per jar. Sold by American Typefounders' Company, New York, Buffalo, Pittsburgh, Baltimore; Golding & Co., Boston, Philadelphia and Chicago.



THE DURANT COUNTERS

Received the Highest Award at the World's Columbian Exposition.

Send for Catalogue to **W. N. DURANT, MILWAUKEE, WIS.**

PATENTS.

Patents procured in the United States and in all Foreign Countries. Opinions furnished as to scope and validity of Patents. Careful attention given to examinations as to patentability of inventions. **Patents relating to the Printing interests a specialty.** Address

FRANKLIN H. HOUGH, Attorney-at-Law and Solicitor of Patents,
925 F STREET, WASHINGTON, D. C.

DIXON'S ELECTROTYPERS' GRAPHITE FOR MOLDING AND POLISHING,
AND
DIXON'S BELT DRESSING....WHICH PREVENTS SLIPPING AND PRESERVES THE LEATHER,

Are two Indispensable Articles for Printers and Publishers.

Send for Circulars. **JOS. DIXON CRUCIBLE CO., Jersey City, N. J.**

ST. LOUIS PHOTO-ENGRAVING CO.

COR. 4TH & PINE STS. ST. LOUIS, MO

PATENTED.



A Grand Triumph—Not an Experiment.

THE WORLD-RENOWNED
INK REDUCER AND DRYER,
For Printers, Lithographers and Binders.

THIS simple and royal device most effectually REDUCES AND REFINES PRINTING AND LITHOGRAPHIC INKS, of any color, age or stiffness without affecting the color. Whenever trouble arises in working any paper or cardboard, or you want to start up presses mornings without washing up to save time, the rollers are sticky, weather damp, cold or hot, the ink on the rollers dry, they pull and refuse to take or distribute the ink, just put a little Inkoleum on the rollers with your finger and mix a little in the ink if stiff, and note the time saved—ten times the cost of Inkoleum. For sale by dealers generally. Look out for infringements of our Patents; they are all worthless, from the axle greases up. Buy only Inkoleum.

ELECTRINE MFG. CO., St. Paul, Minn. Geo. M. Stanchfield, Patentee.

..THE.. IMPROVED BROWER QUOIN

Will be ready for delivery on and after June 11, 1895.



SUPERIOR TO ANY QUOIN NOW ON THE MARKET.

Prices Low but Quality the Best!

No. 0,	Little Samsons,	per dozen,	$1.40
No. 1,	Medium Size,	" "	1.50
No. 2,	Large Size,	" "	1.75

Steel Quoin Keys, each 50 cents.

The "Little Samson" is a new size, the smallest wedge quoin made. BUY NO QUOIN until you see the NEW BROWER.

UNION QUOIN CO., Makers,
Room 503 Pontiac Building, 358 Dearborn St., CHICAGO.

1895 CALENDARS

Cards, Hangers, Fans, Panels, Folders, Etc.

DIAMOND TRADE B MARK LINE....

Unexcelled for beauty and design. Price Lists on application. Full line of Calendar samples by express, $3.00. We publish the largest line of Advertising Goods in the U. S. Send for our Catalogues. LIBERAL TRADE DISCOUNT TO PRINTERS.

THE BUFFALO TRADE B MARK LITHOGRAPHS.

KOERNER & HAYES,
Successors to and Proprietors of COSACK & CO.
100 LAKE VIEW AVE., BUFFALO, N.Y.

THE HENRY O. SHEPARD CO. CHICAGO.



COMPOSING ROOM.

THE "AUTOMATIC" TIME DATER

FOR PRINTING OFFICES.

Keeps a complete record of every transaction from filing of order to completion of job. Saves time, trouble and expense.

Used by leading Printers everywhere.

The "Automatic" Time Dater Co.
218-220 Fulton Street,
BROOKLYN, N. Y.

Special rates to Printers and Manufacturing Stationers. Send for circular and prices.

Arc Lamps: Good Points.

. . . . A serviceable and efficient arc lamp should be simple in construction, independent in feed, regular in operation, weatherproof. The voltage should not only be lowest at the feeding point but its increase should never exceed two volts above the feeding point. There should be but one point of adjustment, and the same lamp should operate on circuits of 6, 8, or 10 amperes.

That describes the Standard Arc Lamp. Highest in efficiency, moderate in price.

STANDARD ELECTRIC COMPANY,
625 Home Insurance Building, Chicago.

TRADE NACEFAS MARK

BENZINE SAFETY CAN.

CHEAPEST AND BEST!

Passed by Boards of Underwriters in Chicago, Detroit, Cleveland, Buffalo, New York, Boston, Philadelphia, Cincinnati, St. Louis, Kansas City

PRICES: 1 qt., Tin, 40c.; 2 qt., 45c.; 4 qt., 50c.
2 qt., Galvanized Iron, 55c.; 4 qt., 60c.
5 gal., Swinging, $1.50.

For sale in Chicago by Marder, Luse & Co.; Orr & Lockett Hardware Co., and the Manufacturers,

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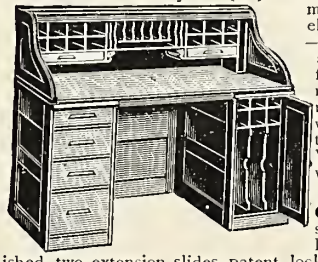
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Gentlemen:-

It is with great pleasure that we inform you that through an advertisement of the Adamson Typewriter Co., which appeared in the March issue of The Inland Printer, we opened correspondence with the Adamson Company, and have placed one of the presses in our office.

We have also given an order for a Miehle poney press, which we expect delivered June 1st. The sale of this press can also be credited to your Journal, as their advertisement attracted our attention and as they set forth that they had a good article for sale, we investigated, was satisfied and gave their Mr. Yorkston the order.

We are always on the look out for announcements in your advertising Columns and only last month saw the advertisement of the Empire Type Setting Machine and called at their New York office to place an order for the immediate delivery of one to us.but was informed that they could not get one out before September.

Wishing you continued success with The Inland Printer, we are.

Yours respectfully,

Wm A. Baker

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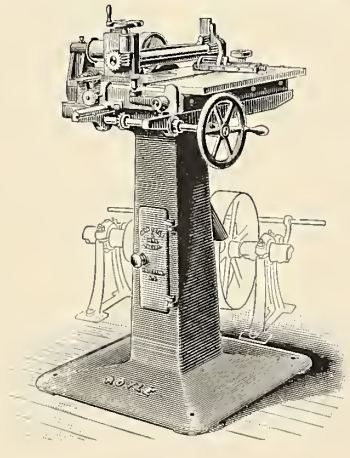


Did it ever strike you

how difficult it is to do business on the strength of past reputations? Some printers are using material that was old years ago, and because it served them well once they see no reason why it should not do so now. Their business is gradually fading away, and they say it is dull with them because their competitors cut prices. Of course the fault could not be theirs. In the meantime the other fellow with the up-to-date office gets a better rating each year. He is the man we like to do business with because he knows a good bargain when he sees it. We have some of them on hand now, and we would like to have you know about them. Drop us a line.

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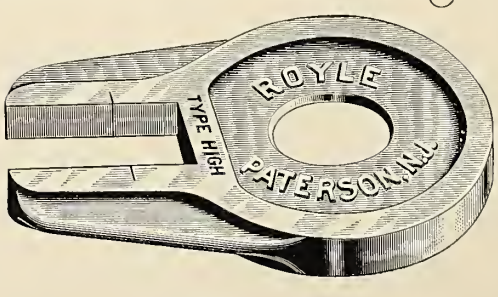


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A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XV—No. 4. CHICAGO, JULY, 1895. TERMS, $2 per year, in advance. Single copies, 20 cents.

THEORETICAL VERSUS PRACTICAL PHOTO-ENGRAVING.

BY M. WILLIS.*

A FEW months ago an article by Mr. W. H. Hyslop appeared in these columns regarding a new method of process engraving. The method outlined by Mr. Hyslop was almost purely theoretical—in its original and novel features entirely so. The article has been very generally quoted, and a number of engravers and process workers have experimented with Mr. Hyslop's idea, but with unsatisfactory results so far. A general article has therefore been requested from me in order to place before the readers of THE INLAND PRINTER, as far as lies in my experience, the precise status which Mr. Hyslop's very advanced theory holds in the art of practical modern engraving.

After having made an exhaustive research into the possibilities of Mr. Hyslop's process, I find it impracticable so far as the instructions for working it are given. For the benefit of those whose attention has not been called to the formula, as well as for the purpose of reviewing the subject comprehensively, I give the process in outline:

An ordinary dry plate exposed behind a ruled screen is developed and fixed in the usual manner; it is then immersed in a hot solution of chrome-alum, allowed to remain ten minutes, when it is taken out, washed and immersed in a concentrated solution of chloride of aluminium, allowed to remain a few minutes, taken out, washed and allowed to dry—presto! we have a relief gelatin plate.

If a film is used instead of a glass, the film when dry can be glued on to a block and used as an ordinary engraving. The author or inventor has evidently had several new processes under consideration. We would not be very much surprised to learn that he has mixed them, averaged their several constituents, and constructed a composite formula from the results.

The professional experimenter on the *qui vive* for new things will exhaust all known expedients to obtain results from theories advanced by fellow experimenters which would be discarded by the more practical worker. In this case I venture the opinion that few with any practical knowledge of gelatin have given it more than a passing glance. As to the why and wherefore of the impossibilities of making successful engravings by the above formula, suffice it to say that from beginning to end a more chimerical or imaginary idea in regard to gelatin could hardly be advanced. Wonders have been accomplished with the gelatin plate as used in photography, and in the various processes relating to photo-engraving, and although these have come thick and fast, so fast that they crowd each other, they have all been more or less reliable.

I would advise all amateurs to let boiling solutions in connection with gelatin negatives alone. There is plenty of room for improvement in the making of process relief plates as worked today. These improvements will be made by degrees by practical workers. We might as well expect the most unlikely things to happen as to expect every photographic amateur to be his own platemaker, though Mr. Hyslop expresses his belief that such will be the case.

The collotype and washout gelatin processes I consider the nearest approach to perfection in the gelatin line. Zinc etching supplanted these methods for quick commercial work, and now we have copper with the enamel as a substitute for the albumen and gelatin menstruums, and until a cheaper and quicker method than the last two named is invented we shall look for improvements along these lines,

*NOTE.—In another column will be found a department conducted by Mr. Willis, answering questions received from experimenters in process engraving, and giving notes and experiences furnished by a variety of authorities, together with brief notes of the more important matters published regarding the work of process engraving.

for gelatin, in my estimation, never was nor never will be a popular or successful method for making process engravings quickly.

I am given to understand that Mr. Hyslop has left America, and his present whereabouts is unknown to the management of THE INLAND PRINTER. This is to be regretted, from the fact that his contributions to the literature of process engraving, particularly the article under consideration, have created much interest, and his progress in putting his theories into practice would be without doubt exceedingly interesting.

Written for THE INLAND PRINTER.

THE MANAGEMENT OF PLATEN JOB PRESSES.

NO. V.—BY WILLIAM J. KELLY.*

THE importance of knowing how to care for composition rollers as well as the selection of suitable ones for different kinds of ink and forms has been fully made known in the preceding chapter. It is next in order to say something regarding methods of making ready, setting the grippers, placing the feed guides, feeding and taking off the sheets of stock, speeds for running different kinds of work, mixing inks, oiling up, etc., which will be done in as brief a manner as possible in this closing chapter.

MAKING READY.

This procedure has been somewhat touched upon in the remarks under the subhead of "tympans," so that it will not now be necessary to explain this part of the make-ready. For all kinds of jobwork that are free from engravings, the best way to proceed is to even up the contents of the form, and do this with some degree of judgment, avoiding careless patching underneath, particularly *overdoing* the underlaying by pasting on too much or too thick a piece of paper. Remember that underlaying is done solely for the purpose of *leveling up to evenness the entire face of the form.* When this has been accomplished, an impression should be taken on a hard and smooth sheet of paper, the imperfections marked around, and suitable overlays of tissue or thicker paper lightly tacked over these with moderately thick paste. Avoid the use of old or lumpy paste in doing this. When the make-ready sheet has been patched up, cut out a couple of register marks on the sheet (say to a printed line at the top and to another on the opposite side); raise the cover sheet of the tympan, on the near side, turn it down to the off end and take an impression on the tympan; onto this register the make-ready sheet and then pull over this the cover sheet, when another impression should be made on a sheet for the job. If anything further is necessary to be done, either to cut away or overlay any portion, the top sheet should be lifted as before, and the amendment made on the inserted make-ready sheet.

Sometimes it is necessary to cut down through several sheets of the tympan to secure softness or equality of impression; especially is this the case where imperfectly finished electrotypes are in



THE LOST PLEIAD—BY JOHN ROGERS.
Photographed from cast in the Art Institute, Chicago.

forms. In all such cases keep the cover sheet free from blemish or disfigurement or pasted-on pieces of paper or cutting out. One of the secrets to maintain good presswork and register is the preservance of a clean, perfect and taut top tympan sheet, and this advice applies to any kind of a printing press.

There are many kinds of forms, particularly those made up of well taken care of type and printing material, under which little or no underlaying is necessary, and where a piece of tissue or very thin folio paper will suffice to complete the make-ready. In such cases it is the practice of some pressmen to paste these thin overlays on the top sheet. While this method is not of so impracticable a nature as to be cited as wrong, still it were better to follow the rule here laid down of placing these under the cover sheet. Very light forms, or those of small runs, may be treated differently at times. Forms that are made ready too heavily

* NOTE.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

never print as sharp as those rendered uniform in touch and lightness to the impression. Positive contact, not only of bed and platen, but also of rollers, is absolutely essential to uniformity of color and impression; but it does not follow that these adjuncts shall be operated with force to accomplish this result. With the admonition given in a previous chapter, to "always begin making ready with a light impression," so act that the less patching up or cutting away is done on the tympan, the better it will be when the feeder takes hold of the press to run off the work. This desideratum is more possible when judicious underlaying has been done. When half-tone illustrations are to be printed the tympan should be hard and uniform, made up of supercalendered paper, and not too much of that either. The impression should be as even on the face as necessary underlaying can make the plate, and when only low spots show here and there, by reason of indentation through imperfect straightening of the plate by the electrotyper, these low spots should be systematically overlaid with tissue paper, on a tympan sheet several thicknesses below the one on which the cut-out overlay is to be fastened. By doing this a "counter" surface will be produced which will fit the defects on the face of the plate.



DAVID THE VICTOR.
By Antoine Mercié.
Photographed from cast in the Art Institute, Chicago. From a bronze in the Luxembourg, Paris.

Cut-out overlays should not be too strong nor yet too weak. Usually a medium thick and a thin folio sheet will be found sufficient. Of course, these must be handled judiciously; that is, the very most that can be done with them should be exacted rather than be compelled to use a third sheet, as this often tends to break up the delicate portions of the half-tones and leads to difficulty in other ways, unless when in the hands of a very skillful workman. With the two sheets for overlaying, the thicker one may be shaved down, scraped and split so as to secure various modifications of toning. On all such work a full set of good live rollers and a free-working and full-bodied ink should be used. Inking up should be done with moderation, and often, to maintain uniformity of color and thereby prevent filling up the face of the cut.

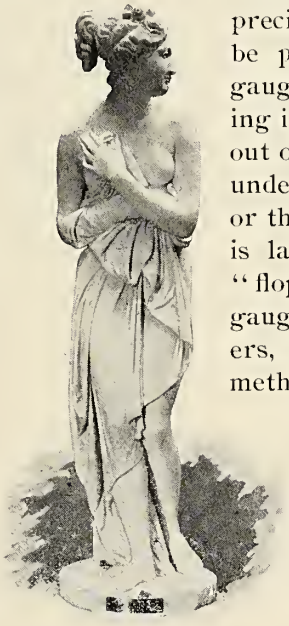
SETTING THE GRIPPERS AND GUIDES.

The grippers should be set on both sides of the platen so that they will take a firm hold of the sheet. They should, in the first place, be bent to uniformity, so as to hold down the sheet rigidly on both sides. Where this is not done there is great liability that one or the other of the grippers will drag the sheet from the guides and cause continual trouble through slurring and bad register. These grippers must lie *flat*—entirely flat—when they take hold of the sheet. It is convenient to have three blades of grippers, which should embrace a narrow one to fit in the center or in narrow margins of the work. The gripper on the left of the press should have one or more slots cut out on the side facing the gauge, so as to take hold on the sheet further in than the side guide usually permits of.

The guides, whatever they may be, should not be set too far apart, as the one facing the left will be apt to prevent laying on the sheet with precision if placed too far out to that end. For register work the guides should be fastened down solidly to the tympan, leaving them no chance to move. If quads are used, rub these across the floor on the bottom and sides previous to fastening, as this gives the metal a better hold when the paste has dried. A strip of strong paper should be pasted over the quads to prevent sheets from being pushed under and for more thoroughly securing the permanency of the gauges.

FEEDING, TAKING OFF AND SPEEDS TO RUN.

Feeding should be done with right hand and the taking off by the left one. Ease should be acquired to do this systematically and with precision. The sheet must not be pushed too violently to the gauges on the platen, as by forcing it it is apt to rebound and get out of position. Keep the thumb under the sheet as it is taken up; or the fingers under, if the sheet is large and thin and requires "flopping" over to get it to the gauges. The most accurate feeders, however, follow the former method, and they aid the function of the thumb by dexterous manipulation of the forefingers.



VENUS.
By Canova.
Photographed from cast in the Art Institute, Chicago.

Forms requiring a large body of ink should be run at a slower speed than lighter ones which require but a moderate quantity; so, also, should forms containing halftones or illustrations. Stiff inks work best when the press is run slowly or at a medium speed.

MIXING INKS, OILING UP THE PRESS, ETC.

The greatest care should be used as to how and on what substance colored inks are mixed up for

use. Use a piece of strong glass or a slab of marble by all means, because if mixed on iron there is a tendency to foul the color. In all cases have the article perfectly clean before placing colors or varnishes on it. Nothing will redeem the purity of a dirty color.

Never neglect to thoroughly oil the press before proceeding to work. This should be religiously done twice a day, and the dirt, dust and surplus oil wiped off. Always examine the condition of the press, rollers, etc., before beginning to run the machine.

(*Concluded.*)

Written for THE INLAND PRINTER.

COMPOUND WORDS.

NO. III.—BY F. HORACE TEALL.

IN the Proofroom Notes and Queries of our April issue, in the paragraph headed "Newspaper Compounds," we said: "*Laprobe* is worse than *lap robe;* but the right form is *lap-robe.* The name is one word, not two—one compound word. The hyphen serves to show at sight that it is *lap-robe*, not *la-probe* [the latter was suggested in the question as a momentary thought of some kind of probe], and this is just the reason why it is better to use the hyphen in some large classes of compounds." No more definite line can be drawn between hyphened and non-hyphened compounds in general than that here indicated, as many familiar words of the same nature as *lap-robe* are fixed in usage in the continuous form—*eyeball*, *eyelid*, *almshouse*, for instance. The rules commonly given in text-books for distinction on the basis of accent do not answer, since even the writers who give them cannot apply them. One book in which they occur has a vocabulary of more than fifty thousand words, including *barkeeper* and *book-keeper*, *billbook* and *note-book*, *glowworm* and *slow-worm*, *flapdragon* and *snap-dragon*, and many other such differences in words accented exactly alike.



SLEEPING INFANT FAUN—BY EDWARD C. POTTER.
Photographed from cast in the Art Institute, Chicago.

Compound words may better be written continuously on a basis of principle when their application is purely arbitrary, thus indicating by form a sense not literally expressed. Thus, for the head of an arrow we should write *arrow-head* (the meaning natural for *arrow head* as two words would be "a head of the shape of an arrow"), but *arrowhead* for a plant with leaves like arrow-heads. This distinction is not an invention of the one who now formulates it, though he has not seen it stated elsewhere than in his own writing. This would give us the one form for all words like the following, except in literal sense, as *arrow-wood*, wood for arrows:

addlebrain (a person)
allgood (a plant)
allmouth (a fish)
arrowwood (a plant)
baldhead (a person)
balsamroot (a plant)
bighorn (a sheep)
bindwood (a plant)
blackbreast (a bird)
bluecoat (a person)
coneflower (a plant)
cottonwood (a tree)
hooktip (a moth)
ironclad (a vessel)
marblehead (a petrel)
matchlock (a gun)
nutpecker (a bird)
pepperwood (a tree)
pintail (a duck)
thornbill (a bird)
thumbscrew (for torture)
wheatear (a bird)
wheelseed (a plant)
yellowthroat (a bird)

Not much is necessary to learn in order to make the distinction, except the principle on which it is based, since it is already prevalent in usage.

Compound nouns have claimed our attention exclusively so far, because they are the least understood, and least likely to be similarly treated in practice. A few additional words are needed as to exceptions. Some terms logically covered by our rule (in last month's article) have never been written as compounds, and need not be. The rule is thoroughly applicable to all common terms covered by it, and to most new terms of their kind, except those, for instance, with *association*, *company*, *academy*, and others on a similar footing in usage, all of which need not be specified. *Drug business*, *stock market*, *insane asylum*, *weather bureau*, etc., are compounds as far as grammar is concerned, but should be separated as exceptions in practice.

Our rule, likewise, should not be misapplied in cases where the first of two words that are both primarily nouns is used in a real adjective sense, as for a meaning that would be expressed by an adjective if we had it. Thus, we write *gold pen*, *brick house*, *family connections*, and innumerable phrases of this kind.

Any two words used in arbitrary association as a name are properly a compound noun. Thus we have *grandfather* and similar words—adjective and noun; *waterproof*, etc.—noun and adjective; *holder-forth*, etc.—noun and adverb; *drawbridge*, *pickpocket*, *foster-brother*, etc.—verb and noun; *back-return* and a few others—adverb and noun; *after-ages*, *after-consideration*, etc.—preposition and noun; *high-low*, *wide-awake*—two adjectives;

break-up, *make-up*, etc.— verb and adverb or preposition; *to-do*, preposition and verb.

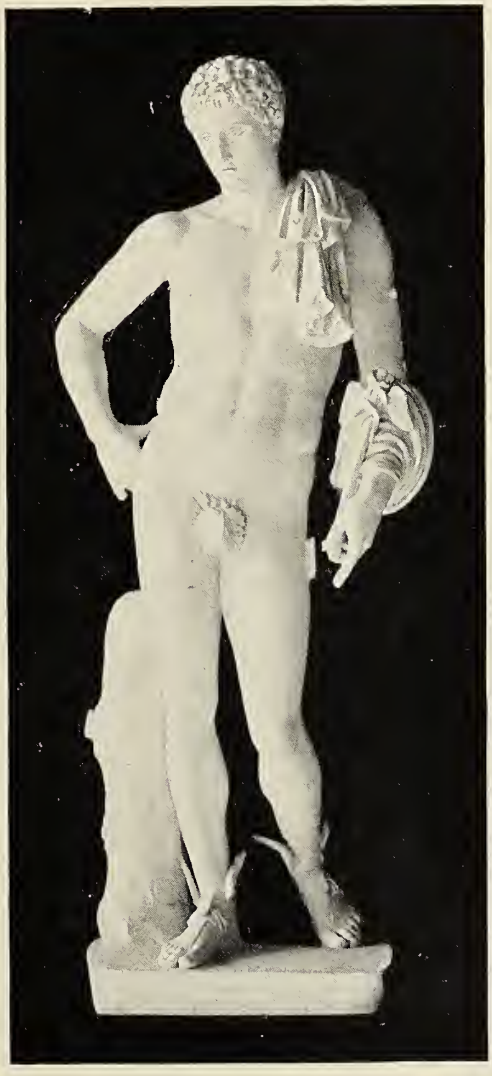
In expressing an idea generally given in a single word by the joint use of two or more words in arbitrary construction, or in such connection that they might be misunderstood as separate words, the two or more words properly form a compound. Thus we have as compound adjectives:

red-hot	fancy-free	hand-sewed
ashy-blue	post-free	needle-pointed
smoky-yellow	sky-high	ill-bred
bandy-legged	type-high	well-known
native-born	fire-new	lack-linen

And as verbs and adverbs:

case-harden	cross-examine	thenceforth
halter-break	downbear	brain-sickly
hammer-harden	balance-reef	faint-heartedly
dry-iron	drawbore	broadcast
hot-press	downright	down-stairs

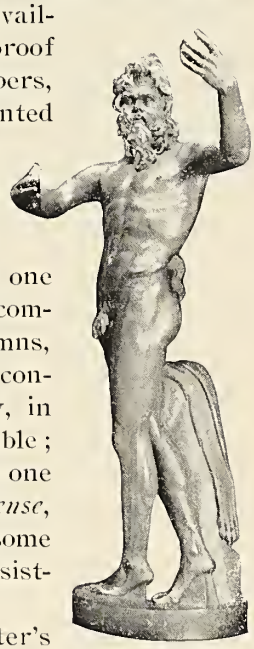
The most common error in any of these cases is the separation of the compound adjectives into two



THE GOD HERMES.
Ancient Greek. Photographed from cast in the Art Institute, Chicago.

words when they do not stand just before nouns, though they are joined in the attributive position. *Red-hot* and the others, and all like them, are always proper compounds, either in such expressions as "a red-hot poker" or such as "the poker is red-hot," etc.

In our first article on compound words (printed in May) proof was promised of the fact that the practice indicated is merely prevailing usage systematized. Such proof cannot be given from newspapers, though one paper that has printed an unreasoning objection to the use of hyphens is itself the best newspaper exponent of our system that we know. The New York *Tribune* is the one meant, and many hyphened compound nouns appear in its columns, but not with any approach to consistency. Inflexible consistency, in fact, is not attainable or desirable; but the *Tribune* had recently in one article *commonsense*, *common-sense*, and *common sense*, and surely some means of avoiding such inconsistency *is* desirable.

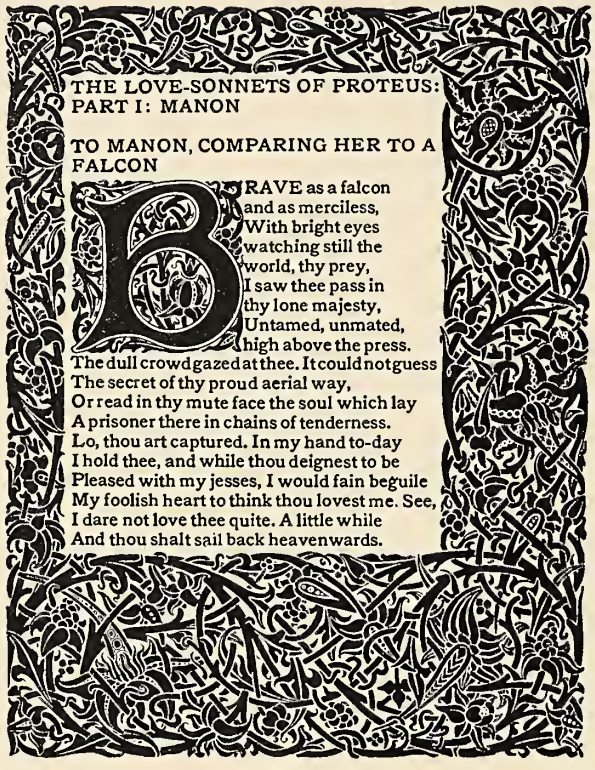


THE BORGHESE FAUN.
Ancient Greek. Photographed from cast in the Art Institute, Chicago.

A criticism of one of the writer's books on compound words instanced Tennyson's poem "Dora" as having only one compound, making it natural to infer that the critic thought Tennyson did not favor compounds; but any one can see at a glance in that poet's work numbers of them on almost every page — some bad ones, as well as many good ones. Browning's poems, too, are full of them, including some that Browning himself probably could not have defined.

Taking up haphazard Henry Cabot Lodge's "George Washington," published by Houghton, Mifflin & Co., we see "the flags . . . were lowered to half-mast," cherry-tree, myth-maker and mythmaker, dining-room, "high-strung activity," "eighteenth-century Virginians," court-house, tobacco-ships, stage-coach, cock-fighting, horse-racing, free-handed, mother-country (unnecessary joining), new-comer, "was very sober-minded," fruit-tree, trading-vessel, self-control, grayish-blue, pack-horse, war-whoop, to-day, wrong-doing, step-children, coach-horse, tea-chest, cartridge-box, musket-shot, life-guard, breathing-time, and many other compound words with the hyphen.

One such paragraph as the above is enough of an infliction of its kind, but one like it could be made from any of a large majority of good books of any period, remote, recent, or present. Shakespeare and Chaucer used the hyphen freely in joining words, and they did it for some good reason.



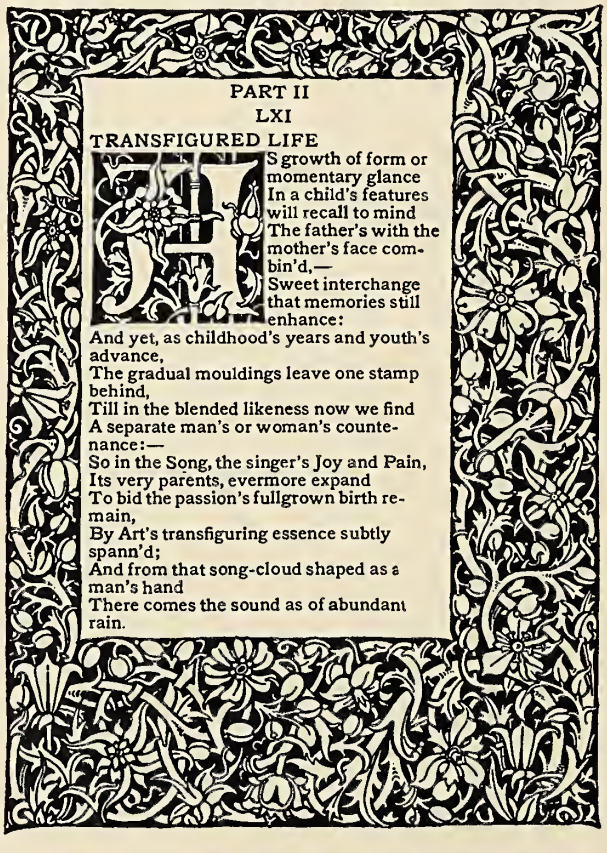
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not arbitrarily nor whimsically. Merely because they used hyphens is not in itself a sufficient reason why the mark should be used now; but the fact that a universal principle of language influenced the early writers, and that the principle remains and will remain just what it was in their day, is of essential importance. Joint form shows the united elements as filling the office of one grammatical entity, because the separated words would not be in correct grammatical construction. The hyphen serves to show at first sight what the elements are, and thus is better kept where such showing is advantageous, and better dropped when the words do not need it for this purpose, and when it is necessary to distinguish between literal and arbitrary senses.

Exactly what is intended by the preceding assertions is demonstrable in the writings of Oliver Wendell Holmes, Washington Irving, Max Müller, W. D. Whitney, and, as said above, a large majority of good writers; also in all the good periodical literature of our time. Take Holmes as an example. He read his own proofs three or four times, and insisted upon having everything as he wished it to be. Opening "The Poet at the Breakfast-table," without selecting the place, "headache and stomach-ache" is at once visible, the hyphen evidently used because it shows the elements clearly, for which purpose it is not necessary where it is omitted. On another page are *sewing-machine*, *organ-blower*, and *organ-player*, on another *match-box* and *ballot-box*. Such terms as these are so consistently given in this form in Holmes's works, and in those of the other writers mentioned, that it is evident that a principle was always in mind as their basis.

This leads us to our conclusion, which is to be a plea for the utmost possible simplification. With the requisite time at command, and the conviction that it is a necessary work, the writer could demonstrate beyond question that the form *match-box* is practically universal in all writing that is really fit to accept as a pattern. It is so because *match* is not an adjective, and the two elements together form one noun. This is mere fact; some people would say that *match* so used is an adjective, but that does not make it so, no matter what may be the scholarship of the one who says it. The fact in the case of one such name of a box is also fact in that of any other such name. Simplification demands similar form, and the hyphened form is demanded in some cases, and true simplification demands it in all. Having *match-box* for "a box to hold matches," why not *ammunition-box*, *cartridge-box*, and so on all through, for "a box for ammunition," etc.? And if so for boxes, why not for everything else? And if so in these cases, why not in all other categories of fixed names with the same grammatical circumstance? Can any one find a better method of simplification?

Of course all possible word-pairs cannot be whipped into one line of inflexible logical consistency, any more than all of our irregular verbs can



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be made regular. But we have yet to learn of any other practical method of simplification. The only full exposition of any method in print, so far as the writer knows, is in his own two books, which of course are in line with what is said in these writings. Is not the subject of sufficient importance for some one to give opposing views, with the necessary argument, so that people may choose between them and get a fixed practice one way or the other?

Meantime it may be said again that Funk & Wagnalls' Standard Dictionary is the only one in which the matter is treated with strict reference to actual record of prevailing practice, and that the two books mentioned (sold by The Inland Printer Company) are the only special practical guides on the subject.

Written for The Inland Printer.

CONCERNING FASHION AND TASTE.

NO. I.—BY R. COUPLAND HARDING.

POSSIBLY designers and founders have been as prolific as usual during the past few weeks, but no specimens of their ingenuity (save a few in The Inland Printer itself) have reached me. Therefore, in place of setting before your readers the beauties or defects in detail of this German combination, or that American job-letter, I may not unprofitably recur to some of the general principles which, if they be duly acted upon, will leave little room for errors in detail.

It is quite erroneous to assume that fair criticism involves an assumption of superiority. Far from it. An illustrious royal personage, according to an apocryphal story, made the profound remark: "We are all socialists." With greater truth it may be said: "We are all critics"—even he who good-naturedly or otherwise, according to his disposition, criticises the critic. In recording the appearance of new faces, in tracing the gradual evolution of styles in letter and type decoration, in hailing artistic novelties and mechanical improvements as they appear, and indicating where they sometimes seem to come short, nothing has been farther from my thoughts than to figure as a kind of "tipster," to advise printers what to buy and what to avoid. They will continue to purchase what suits their taste, or what is new just because it is new; they will sometimes buy unsystematically and unwisely; but no hostile criticism, especially appearing months after the novelty itself, is likely to hinder the sale of a single font of type. On the other hand, attention specially directed to the excellence of a recent style may have some effect in increasing its sale, to the benefit of manufacturer and buyer alike.

To settle the question of the beauty or otherwise of any given style of letter is no easy task. The critic—strive as he may—cannot escape the influence of the fashion of the time. A design may, with no manifest excellence of its own, come into general use, and the mere familiarity of its appearance will reconcile the eye to its real or supposed shortcomings. As a rule, any novelty in style is marked on its first appearance by a crudeness which is for a time admired or at least tolerated. How much fashion affects individual taste may be proved by looking over the more pretentious fancy printing of twenty years ago. Many of the specimens that printers then proudly displayed, and for which they gained awards in competitions, they are now fain to hide. The faults and crudities were always there. That they are so glaring now is not so much that general taste has improved, as that the fashion has changed. Discords of light and shade, of form and color, are with us still—we shall see them clearly enough ten years hence.

If any consideration should tend to make the critic humble, it is this—that he is compelled, whether he will or no, to see so much with the eyes of others. And if he would find any firm basis of judgment at all, he must look for some sound principle to which all developments, as they appear, may be referred.

It is not difficult to discover such a principle. Types are used, rightly or wrongly, as one of the means of art expression. I hold they have a legitimate use in this direction. The art of typesetting is a mechanical one; and the manufacture and use of types rest ultimately on a mathematical basis. Therefore all work with types, as well as the types themselves, may be considered from two points of view: First, the mechanical; second, the artistic. The types, then, that best fulfill the purpose of their existence, are those that combine, in the greatest degree, mechanical with artistic excellence.

This is only a statement in specific form, of a generally accepted art canon—that every art-material has its own field and mode of expression, and that imitation of the modes proper to other art-material is always ineffective and inartistic. Such is necessarily the case, as the mechanical side of the work is in conflict with the artistic.

Bearing this principle in mind, we can trace, with little difficulty, the inherent weaknesses which have led to the abandonment of past fashions in type, and may note also, though perhaps less clearly, the tendencies of present styles—how far they are an advance on the past, and how far retrogressive. The study is the more interesting, as the present generation has witnessed changes more remarkable than those of the whole century preceding.

(To be continued.)

MEN who become independent by early and continued economy and are extremely careful in making small purchases often lose large sums by wild investments.—*S. O. E. R.*



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A. H. McQUILKIN, EDITOR.

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J. CLYDE OSWALD, Manager.

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

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TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

ADVANCED TECHNICAL EDUCATION IN PRINTING.

INDICATIONS are not wanting that at least the more progressive spirited among journeyman printers are realizing very clearly the necessity that exists for some means of obtaining a higher technical knowledge of the printing art than is possible under present conditions in the average printing office. The printers' technical club movement is one which bids fair to have far-reaching and beneficial results, and when some plan of national organization is arranged, methods of economy will be provided whereby encouragement and assistance in this educational movement may be extended to the more remote parts of the country where the art of printing may have representatives. Reports from Rockford, Illinois, state that the printers' technical club of that city is in a most flourishing condition and its influence has done much to awaken craft-love among its membership. Inquiries have been received from Oakland, California, for information on the plan of these clubs, and we anticipate that before many weeks the printers of other cities will associate themselves into clubs of this character for the promotion of higher skill in the craft. THE INLAND PRINTER is earnestly in favor of this plan of trade education, believing that the preservation of the interests of everyone connected with the printing trades is vitally affected by it, and is prepared to extend to those promoting the organization of workmen in this direction its hearty coöperation.

RECENT CHANGES IN THE LAW OF COPYRIGHT.

THE increasing perfection of modern process engraving, affording hitherto unthought-of opportunities for the rapid and cheap reproduction of works of art, gives to the practical working of the copyright law a much greater interest with respect to artists and engravers and photographers. The modification of the copyright penalties by what is known as the Covert bill, on March 2, 1895, will do much to check the plans of unscrupulous persons who have in the past adroitly tempted an infringement of copyright, and by the inadequacy of the law procured large sums from their victims, the newspapers being their quarry most frequently.

The penalty for violations of the copyright law as it now stands, provides that if any person after the recording of the title of any map, chart, dramatic or musical composition, print, cut, engraving or photograph or chromo, or of the description of any painting, drawing, statue, statuary or model or design intended to be perfected and executed as a work of the fine arts, as provided in the act, shall within the term limited, contrary to the provisions of the act, and without the consent of the proprietor of the copyright first obtained in writing, signed in the presence of two or more witnesses, engrave, etch, work, copy, print, publish, dramatize, translate or import, either in whole or in part, or by varying the main design, with intent to evade the law, or, knowing the same to be so printed, published, dramatized, translated or imported, shall sell or expose to sale any copy of such map or other article, as aforesaid, he shall forfeit to the proprietor all the plates on which the same shall be copied, and every sheet thereof, either copied or printed, and shall further forfeit $1 for every sheet of the same found in his possession, either printing,

printed, copied, published, imported or exposed for sale; and in case of a painting, statue or statuary, he shall forfeit $10 for every copy of the same in his possession, or by him sold or exposed for sale; *provided*, however, that in case of any such infringement of the copyright of a photograph made from any object not a work of fine arts, the sum to be recovered in any action brought under the provisions of the section shall not be less than $100 nor more than $5,000; and, *provided* further, that in case of any such infringement of the copyright of a painting, drawing, statue, engraving, etching, print or model or design for a work of the fine arts or of a photograph of a work of the fine arts, the sum to be recovered in any action brought through the provisions of this section shall not be less than $250, and not more than $10,000.

One-half of all the foregoing penalties shall go to the proprietors of the copyright and the other half to the use of the United States.

It will thus be seen that, in the main, the amendment affects only the penalty for infringement, and that by limitation. If in the classification "a work of the fine arts," etc., an infringement be proven, he will have to pay $250 if the number of "copies in his possession, or by him sold or exposed for sale" be less than twenty-six, and $10 for each copy above that number up to one thousand. If the work be outside the classification of the fine arts, he will have to pay $100 whether the number be less or not than one hundred, and he will not have to pay the one-dollar penalty on any above five thousand copies.

The decisions which we lately published are therefore as applicable to the present as to former law; and it will not matter whether the rights, from a financial standpoint, of the owner be damaged or not, the penalty can be enforced. To the ordinary, or average process engraver, it will matter little, for a few infringements, unconscious though they be, of a thousand copies each will soon place his business in the hands of a receiver, for his plates will be forfeited to the prosecutor, and his stock sold for the benefit of the government and the owner of the copyright.

The result of the agitation that led to this modification shows that the protecting remedy of the engraver must be found elsewhere; either he must abandon copying, or he must be absolutely certain of his copy. We know of no way, unless it be one in imitation of that of the manufacturer, who submits new mechanism to an expert, and on that opinion, based upon investigation of the "state of the art" runs the risk of infringement. If a demand be created for such work, it will soon be filled by experts at the capitol who will be able to put the engraver on his guard. True, this method would mean delay, and much might be lost by waiting for an opinion. This is not of so great importance to the commercial engraver as to the publisher of newspapers, as the former is not in such great haste to get productions before the public. Once started, there would be a constant stream of inquiries leading to Washington, and the engraver could be working out what had been reported as "safe" while the others were being investigated. Such inquiries would not, of course, require so much investigation as a mechanism; but would require discriminating ability and promptitude.

THE WORLD'S FAIR DIPLOMAS.

THERE is comparatively little interest manifested by those who earned awards at the World's Fair whether the one-time coveted diplomas and medals are issued or not, their advertising value by the lapse of time being almost completely neutralized. In response to an inquiry the Chicago *Record* says editorially: "It is explained that the diplomas awarded to exhibitors at the World's Fair would now be distributed by the treasury department but for the circumstance that the law provides they shall be delivered to the national commission, which commission shall send them to the fortunate exhibitors. Unfortunately there is no longer any national commission, that edifying body having expired in some obscure way or other in the year and a half that has intervened since the closing of the great fair. It is probable that a way will be made out of the curious blind alley in which the treasury department finds itself — in due time. Not, of course, this year or next; perhaps not in this century or generation. But surely at some period far down that echoing corridor which has so often helped out the halting rhyme, the worthy exhibitor at the World's Columbian Exposition will receive official assurance of the merit of his wares. Some time or other a group of snowy-haired, bent old men, with dim, faithful eyes will get a bundle of time-yellowed scrolls, and they will then know beyond any harassing peradventure that certain things trustingly exhibited by them at the World's Fair in the year 1893 were found excellent in the sight of the great but tardy John Boyd Thacher. The old parchments will say so, and the great seals will be duly affixed. Perhaps this cheering prospect can scarcely be held out to the foreign exhibitor. There is more red tape in his case. But he can know that if he never sees the medal posterity will, and will thereby know that his particular perfume or carpeting was excellent — in 1893. As about ninety per cent of all commercial enterprises turn out failures sooner or later, it is probable that the medals and diplomas will arrive in many cases only in time to embarrass the receiver, not to benefit the owner. But they will surely arrive some time. All things governmental do."

NOTICEABLE PROGRESS IN ADVERTISING METHODS.

ALTHOUGH much has been said and written on the subject of art in advertising, it is not due to that fact alone that so large a portion of the public have come to realize that, as now practiced, advertising is an art. The work speaks for itself; and it is not alone in words that the tale is told, for the designer shares in honor with the writer for the results attained. The ponderous platitudes by which the merchant of former days took the public into his confidence have given place to a most comprehensive blending of catchy phrases and artistic illustrations, brevity of expression and aptness of illustration being combined in the most remarkably effective and skillful manner. The effect sought by the illustrator is to attract the attention of all, old and young, while the writer endeavors in the fewest words and in the most attractive manner to convey the desired information to the public. By their combined efforts they appeal to the eye, to good taste and to reason, and have succeeded not only in reducing advertising to a science, but in elevating it to an art.

A recent writer says, "We cannot command success, but we can coax it along by judicious advertising." Even a superficial investigation will lead to the conclusion that advertising artists now depend largely upon their ability to please and coax the public. It is not in evidence that they have failed in their purpose, while it is manifest to even the casual observer that they have succeeded admirably in lending attractiveness to the columns of the daily newspaper, as well as to the pages of catalogues and miscellaneous works of all kinds where advertisements find a place. The newspapers especially have been benefited by the work of the modern advertisement designer, their advertising columns no longer being the dull and prosy receptacles for commonplace announcements which so long was their distinguishing and only feature. Readers can now turn to the advertisement columns of a daily or weekly newspaper with a certainty of finding something to admire, or at least to amuse them. And this is the way success is coaxed along, for when the advertiser can entertain or amuse the reading public he has accomplished his aim. The rest must be left to the discrimination of that self-same public, always taking into consideration the fact that a very large proportion of the public uses very little, if any, discrimination. The public likes to be amused, and always displays a kindly feeling for whosoever accomplishes the task.

Two prerequisites are necessary before the best results can be obtained by the people who devote their talents to the creation of artistic advertisements. These are brevity of expression in the description and good printing in the execution. The most artistically designed and happily worded advertisement will be ruined by slovenly printing. Printers know that poor printing will spoil any work, but the man who has an advertisement written to his taste, and then has secured a design which he regards as very striking, will often be at a loss to know why the whole thing has such a poor effect when it comes from the hands of the printer. Brevity of expression and aptness of illustration are indispensable qualities in the character of the work under discussion, but they lose half their force when poorly printed. Instances are not rare where large sums of money have been expended in preparing illustrations and reading matter for what was intended to be a superior work, but which, when it came from the hands of the pressman, was a disappointment, a poor excuse being offered instead of good work. This is a somewhat common experience; so common, in fact, that it is difficult to account for the fact that anyone can now be found who would be led into the error. Whoever desires good work, with the best possible effect from illustrations and reading matter, must pay as much attention to the selection of his printer as he does to the selection of his designer or writer. If one were about to erect a million dollar building on valuable land he would not be apt to select a builder whose only achievement was the laying of a drain. He would select a builder familiar with the kind of work planned by the architect, and the same rule will hold good in the selection of a printer for a choice work. It will be a saving to secure one whose experience and methods warrant the belief that he can do just what is desired of him.

However, we do not wish to be understood as harboring a desire to detract from the merit of the work done in recent years by those who are responsible for the great advances made in advertising methods. They have created a distinct art, and a pleasing and profitable one at that. They point a moral or adorn a tale with profit to some and pleasure to all. In short, they let the sunshine into business methods, and by their efforts the soil of publicity has been fructified beyond belief.



THE LETTER—GWYNNE PRICE.



Photo by Russell Bros., Anniston, Ala.

A DRY CORNER.

Written for THE INLAND PRINTER.

FAIR COMPETITION.

BY LEON HORNSTEIN.

IF printers would understand each other many losses could be avoided. It is but reasonable to suppose that a man of average intelligence will figure to make a profit when he estimates on a job. It is therefore proper that when one hears of a competitor cutting a price to such an extent that it is apparently impossible to get cost out of it to assume that he has either made a mistake or has discovered some feature about the work which will admit of a great saving.

All printers have more or less customers who will give them an opportunity to figure a second time and often go so far as to offer them the work at the lowest price received. This can hardly be called fair, and yet, such is the condition of the trade that most printers are compelled at times to take advantage of these offers. Sometimes the printer feels that he would be sacrificing a customer if he allowed him to take the job elsewhere. More often, however, he is anxious to get the particular job in question and will take it even though it involves a certain amount of humiliation and perhaps a loss.

It will not do to say that all ought to adhere rigidly to their first figures. This would open up a field for discussion not contemplated in this article. The printer must use his own judgment in such a case, regardless of advice from a third party. But he ought to use some discretion even if he feels that the loss of the work would result in serious disadvantage to him. Numberless instances could be cited where the price quoted by a competitor was only the result of a natural advantage which the latter has. A few of these cases will suffice for illustration:

A printer getting out a catalogue for a firm last year on which the edition was not large enough to warrant the electrotyping of the pages found when he was fairly started that the working up of spaces, quads, etc., owing to bad justification and uneven cuts, caused him so much trouble that he concluded to electrotype a large portion of the work. He kept the plates, and when called upon to figure on the next edition found that he could save nearly the whole of the composition. He divided this saving with the customer when he estimated on the work, and was still far below his competitors. At another time a firm prepared its copy for a catalogue which it intended should be 6 by 9. After getting figures from half a dozen printers, one of them showed how, by a rearrangement of the matter, it was possible to reduce the number of pages nearly one-half. He made the book open the long way and increased the size to 7 by 10½, thus enabling the compositor to put two cuts on a page instead of one.

Some months ago a fire in a railway freight house damaged a large amount of pink paper in rolls consigned to a daily paper in Chicago. This was bought for a song by a speculator and cut into sheets of regular sizes. These were again disposed of at a very low price to a firm that was figuring on a large job requiring the identical paper.

In each of these cases another printer was offered the work at the price quoted by the firm having this natural advantage. It seemed hard to refuse. If, however, the work had been undertaken, it would undoubtedly have resulted in a loss, the printer would have declared that his competitor was indulging in a ruinous policy and the cordial relations existing between them would have been strained.

Another instance — a blank book manufacturer put in a bid on a set of books which he had been making for years. His customer told him he had been quoted a much lower price and offered him the work at that figure. It was refused after careful consideration. About a week later the work was given to him after all. The only explanation vouchsafed by the customer was that there had been a misunderstanding in regard to the amount and character of the work with the other party.

All these things should lead us to regard our competitors with less suspicion. Let us give them the benefit of the doubt. Let us not assume that they are trying to cut our throats. One of the chief benefits of organization lies in the fact that when men are brought in contact with each other they are disposed to treat each other fairly.

It is safe to say that all printers lose more or less because they take work at a competitor's price, when by simply sifting the matter to the bottom they would discover that the lower figure was quoted on account of some misconception in regard to the work.

If by some chance or speculation, or by more than ordinary foresight or ingenuity, one man succeeds in getting an enormous advantage over another he is entitled to the order, and it is childish to rail at him and proclaim him a fool. It would be better in all cases to find out how it was that so great a reduction from a fair price was made.

Ordinarily it does not pay to speculate in stock. There are printers who have their shops fairly loaded with job lots which they imagined were bargains, but which lie around for months and sometimes years before being used and are then used on work where a cheaper grade of paper would have answered the purpose, after all the profit has been absorbed by interest on the investment, rent and insurance. The most delusive of all investments is

*NOTE.—In another column Mr. Hornstein conducts a department relating to estimating and business office details, to which the attention of interested readers is invited.—EDITOR.

the stock "slightly damaged" by fire. Few who have speculated in this kind of commodity venture a second time. Yet, in spite of all this, it is true that there are some who buy in this way and profit immensely by it. The pink paper mentioned above is an instance.

To face such competition, which cannot be called unfair, the average printer finds himself severely pressed at times. It would certainly pay him better to explain the situation to his customer and take his chances on the next job than to attempt to outdo his rival, handicapped in this way.

Another feature about this style of doing business should not be lost sight of. There are many who claim that they have been quoted lower prices by other printers, who in fact have not received lower quotations but are deliberately telling falsehoods for the purpose of hammering down the prices. The work of such men is as a rule unprofitable, as most printers can testify to their sorrow. Men of this kind do not hesitate to take advantage of some little error or shortage to secure a reduction when the job is finished.

Viewed from all sides, therefore, it is perhaps best to adhere to the original figure quoted, except in rare cases where the advantages to be gained far outweigh in importance the chances of loss. This would be fair competition. Unfortunately we have very little of it.

Translated for THE INLAND PRINTER.

PHOTOLITHOGRAPHY.*

NO. II.—BY H. CHIRPE.

THE question now arises: "What can be reproduced in multiplied numbers by means of photolithography?" The answer to this question is: "With the present technical state of photography, and the improved transfer processes, everything." Every line or tone drawing, every painting, or every plastic object, every photograph of living creatures or lifeless objects, in short, every photograph can be transferred on stone or a metal plate under certain conditions, from which any number of impressions can be taken in greasy ink.

Before discovering means to disjoin half-tones in stipples, only line drawings could be reproduced by means of photolithography. Since it has been made possible, however, to dissolve the half-tone into definite lines, respectively in stipples or grain, no obstacle lies in the way of applying this means of reproduction to the most varied originals. This dissolving of half-tones into regular or irregular grain can result from applying the glass screen in photographing, as this is the case in the autotype, or also independent of the photograph, as is the case in the asphalt process of Orell, Füssli & Co., the process of Bartos, and various other methods.

Nevertheless the half-tone must be disjointed in some manner in definite stipples or lines, as it is a characteristic of lithography that only definite figures can be printed from stone. Lithography and book print require sharp outlines or stipples for producing impressions, each of which must form a disconnected whole. Every light or not totally dark appearing tone must be formed by closely adjoining lines or stipples. The tone effect must be produced by dark and light lines or stipples, by dark and white spaces, or by more or less narrow line or stipple complexions. A completely closed tone, as is the case with zinc print or heliogravure, cannot be attained by lithography, and while numerous efforts in this direction are not wanting, they have not, up to the present time, been completely successful.

Half-tones are dissolved and disjointed in firm stipples:

1. By the autotype transfer — by means of inserting the already mentioned glass screen on the photograph over the sensitive plate.

2. By the so-called asphalt process — by means of previous graining of the stone before covering with asphalt and copying.

3. By means of producing a grain on the chrome-gelatine.

4. By means of applying the sandblast, a characteristic of the process of the photographer, Bartos, or,

5. By reprinting a narrow screen on a polished stone, which forms the basis for stone-heliogravure of the Director-General Ch. Eckstein, which takes rank among the photolithographic processes.

All these processes have the purpose of disjointing the closed light tones in regular or irregular, but decided, stipples. Besides those already mentioned there are also other methods by which this can be attained.

In general we distinguish two modes of production in photolithography, namely:

(*a*) Those of line drawings, by which a photograph is made without insertion of the glass screen, and by which no other means are employed to produce a grain, and

(*b*) Those of tone drawings, paintings, photographs from nature, etc., by which reproductions the half-tones are either disjointed in stipples or lines by means of the screen in photographing, or by either of the above named means after photographing.

(A) LINE DRAWINGS.—By the first method the drawing must be made according to certain directions if an appropriate photograph should result therefrom and much work and obstacles are to be avoided later on in the photolithographic process. A defective original can bring about a partial or complete failure of the work, or at the very least cause much loss of time and expense, therefore it is self-evident that the necessary care should be bestowed upon the original which is to be reproduced.

How a line drawing which is to be reproduced by photolithography must be constructed in order to make a good transfer on stone we shall see in the following:

Above all it is to be remarked that the paper must be of a clean, white quality, smooth, however, not glossy or too light. Smooth white cardboard of medium weight is the most serviceable. As all lines of the drawing appear in the same color when printed, it would not serve any purpose, but would even be detrimental to the reproduction if the draftsman were to draw the finer lines and dots in a lighter color in order to improve the artistic effect of his work, by bringing out good perspective action, etc. The aim at effect, perspective, etc., on the part of the draftsman, in so far as this is attained by keeping single lines or a collection of lines in a lighter color, has no advantage for this art of reproduction; the disadvantage, however, that the photograph as well as the manipulations following it are hereby greatly retarded, the whole work is made costlier, and the final result will be less satisfactory.

While with the present state of photolithography drawings of any desired color can be reproduced, yet it is better if originals for photolithographic purposes are produced on smooth white paper with fine, black, dull india ink, and that the main aim should be to bring out all lines, even the most delicate, in the same color as the other parts of the

*From a manual on Photolithography by George Fritz, Vienna.

drawing. The heavy lines must be completely filled in, likewise the shading lines of heavy letters. Shadings must be made by single lines running from heavy to light and standing apart, but the single black lines must not be too heavy and the white space between them too narrow, as by an eventual reduction the white interstices would totally disappear and finally a full tone would result. It is not permitted to establish a tone, as even every light tone would appear as a full black spot in the reproduction. Likewise it is not permitted to draw the same original in various black india ink, or differing in consistency, as also, even if a bright color is used in drawing, the whole original must be produced in only one, and that a possibly intense color, either red, dark blue, green or brown.

If one proceeds from the certainly correct standpoint that every reproduction should be a possibly true picture of the original, then drawing effects will serve no purpose in this direction, as the printing press cannot give gray and black lines, but can only produce the latter. Besides the heaviest lines the finest drawn can, however, be produced in their minutest characteristic, and can therefore attain the tone action in this direction.

The chief duty of the draftsman therefore is to draw in one color, and as the black or india ink is the best for photolithographic purposes, he will do well to avoid all other pictorial means or effects. At the same time it should be again remarked that originals drawn in all other colors can be reproduced by photolithography; if the drawing is to serve no other purpose than for reproduction, however, it is best to produce it in a black color.

A further essential condition is that the drawing should be worked out clear and clean, as a full, smooth line cannot be made from a fringed or ragged one, but will appear in the same deficient form in the reproduction, which will at the very least cause much retouching, requiring time, or will make the printing of the object altogether impossible. If it is necessary to cross line in the shading, this must be done with the greatest care. The crossing points must be clean and sharp, and the india ink must not run together. Too narrow or often crossing is to be avoided, however, as it would have a decidedly bad effect on the reproduction. Dirt spots or folds in the original will appear, as a rule, more intense and stronger in the reproduction, therefore they should be carefully avoided, likewise lines drawn to assist in drafting must be erased, without, however, injuring the ink drawing or rubbing up the paper.

Pencil or crayon drawings, provided they are worked out clean, can easily be reproduced by photolithography, only they must not have been rubbed or scraped. Spots caused by erasure on pencil drawings will appear as dirt spots in the reproduction.

Drawings of architects for illustrations or other purposes can, by following these directions, be transferred on stone or zinc for photolithographic purposes without much trouble.

In addition to the above mentioned rules, the following are to be observed in maps, plans, graphic presentations, etc.: Boundary lines and water lines for larger streams or lakes can be omitted from the drawing, and can be engraved on the stone later on; they will then be more clear and distinct. If it is desired to show these single details on the original drawing, however, they must be executed in a pale blue color, which will not show in the ordinary photograph.

In plans of larger works one will do better not to draw the latter, which, moreover, require much pains at times; the more simple way can be chosen by having the titles, legends, declarations, etc., printed in the same color as the original by a printer, and then pasting the same on the original. The same course can be taken when model cards of railroads, postal or telegraph connections with many names of cities or other designations are to be produced. The net should be delineated in india ink, as before mentioned, the names of stations or other designations will be set up in type and the impressions pasted in their corresponding places. By this procedure one will not only save much work, but also obtain a more correct and clear letter on the reproduction.

In mercantile drawings it sometimes occurs that ornaments, ranged one on the other, are often repeated. In this case it is not necessary for the draftsman to draw all—perhaps sometimes even very complicated—ornaments in their multiplied number. It will be sufficient if several—according to the size or often-repetition of the same—two, three, up to ten or fifteen, are drawn; the lithographer can then supply himself with any number by means of reprint.

The same is the case when dealing with a whole border or with often-repeated regular corner or middle pieces of a border. He will make the necessary impressions on reprint paper by means of the photolithographic transfer on stone. By counter reprint he will also reverse the drawing from right to left, join the several parts, and construct the complete border from the whole. The same course is pursued with regard to the corner and middle pieces.

(To be continued.)

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

DURING the past month nearly double the average number of patents relating to printing were granted. For that reason the description of some of the inventions will be necessarily brief.

The improved "Gordon" job press shown in Fig. 1 embodies a number of improvements by Hadwen Swain, of San Francisco, California. The swinging frame is provided with a novel "throw-off," which is normally locked in position. The ink fountain will supply a regulated amount of ink to the plate, or the flow of the ink may be cut off without removing the fountain, and the gripper fingers may be depressed upon the platen when thrown back to examine the alignment and spacing of the impression.

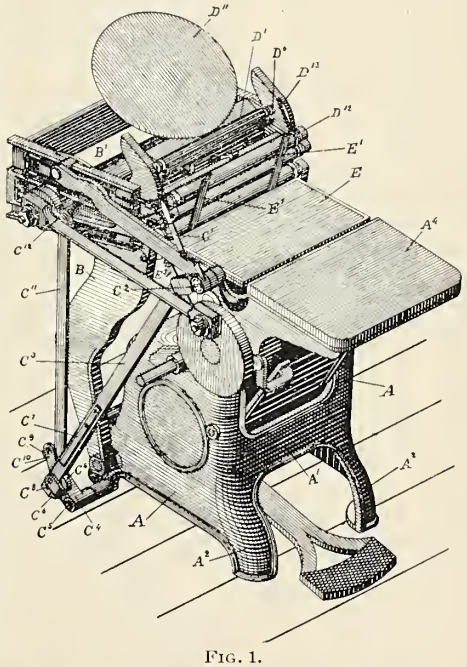


FIG. 1.

T. S. Briggs, of Niagara, Canada, and William A. Philpott, Jr., of Niagara Falls, New York, were joint inventors of the paper-feeding machine shown in Fig. 2. The supply of paper can be renewed without stopping the machine by placing the pile of sheets upon the belts of the upper table. The comb-wheel M is geared to rotate very rapidly while the belts move slowly.

Wilhelm Wefers, of Crefeld, Germany, received an American patent covering a process for removing previous drawings from lithographic stones. A solution of carbonate of potassa is poured over the stone, which is then ground for a short time with pumice-stone or fine sand. After being

washed, the stone is brushed over with a solution of chloride of iron in water and reground while still wet with the solution.

In Fig. 3 is illustrated an invention in color printing apparatus patented by William H. R. Toye, of Philadelphia, and assigned in part to Robert P. Brown and Edward L. Bailey, of same place. The apparatus shown employs two printing couples, the cylinders of which are each divided into sections. The sheet is seized by the carrier *C* at the point *x*, and is presented in turn without being released to all the type sections of the various printing couples. After

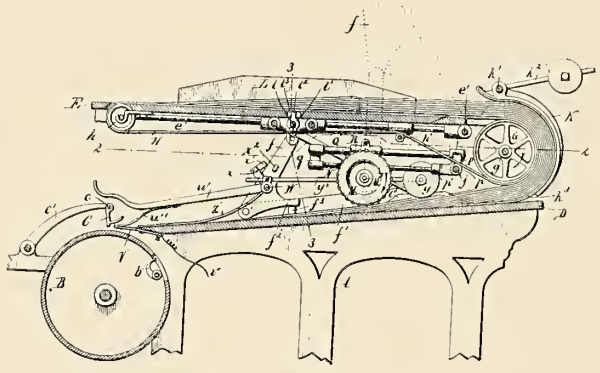


Fig. 2.

each section has printed its proper color the sheet is released and falls onto the delivery board.

A stencil printing machine was patented by Albert B. Dick, of Chicago, Illinois. It comprises a stationary platen and a traveling carriage carrying an inking roller.

The printer's galley shown in Fig. 4 was invented by Owen L. Carter, of Berryville, Virginia. The side-stick has upon one side a dovetail groove in which moves a block carried by parallel arms, so that the side-stick itself is always parallel with rigid ledge *B*. The galley can be instantly

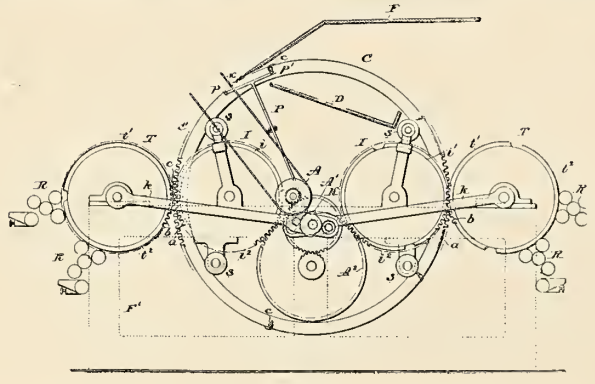


Fig. 3.

adjusted to securely lock up the matter placed thereon, the cam *g* of the thumbscrew holding the side-stick in its proper position.

Six patents covering various experiments for chromatic printing were taken out by Theodore J. Turley, of Nashville, Tennessee. Fig. 5 shows a device for this kind of work which may be attached to an ordinary bed and cylinder press. Two contrasting colors may be printed in close register in the same time it ordinarily takes for one impression.

Amos H. Smith, of Brooklyn, New York, has invented a new method of plate printing, and has assigned the patent therefor to the American Bank Note Company, of New York city. An engraved plate is inked, wiped and polished, a second plate bearing a different design or tint is prepared in the same way, and then the design or tint is transferred to the first plate, from which the impression is transferred to the paper.

The printing press shown in Fig. 6 was invented by Joseph L. Cox, of Battle Creek, Michigan, and the patent therefor has been assigned to the Duplex Printing Press

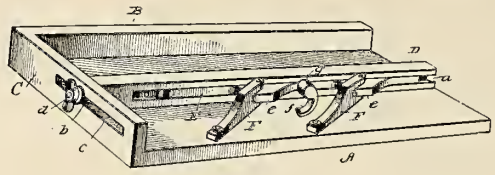


Fig. 4.

Company, of the same place. The press perfects sheets of paper from a web. It employs two reciprocating traveling impression cylinders coöperating with two oppositely reciprocating type-beds. The cylinders are alternately thrown on and off impression, and each cylinder rotates continuously in one direction. The press can sever and print sheets of different lengths, and it embodies novel means for cutting and feeding, inking, delivering, etc.

Fig. 7 shows a device for preventing "offset" or the transfer of ink from a freshly printed side of a sheet to the impression cylinder where it will soil subsequent sheets. A film or coating of oil or other ink-repelling liquid is applied to the surfaces of two impression cylinders from a single

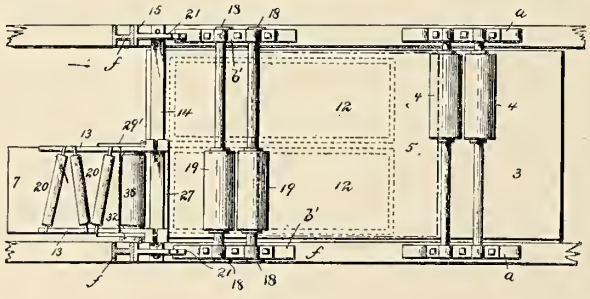


Fig. 5.

fountain roll. The ductor roll, which has a slight reciprocating movement, supplies two trains of rolls leading to the impression cylinders, as shown in the view. The apparatus has been patented by William Spalkhaver, of Brooklyn, New York, and assigned by him to Robert Hoe & Co., of New York city.

James C. Hemphill, of Westerly, Rhode Island, invented a new mode of printing, and the patents covering it have been assigned to the C. B. Cottrell & Sons Company, of Jersey City and New York. Fig. 8 will illustrate one kind of apparatus with which the method may be carried out. The web is perfected or printed upon both sides and is fed in such a way that the web sections pass between the two printing surfaces and corresponding impression surfaces in

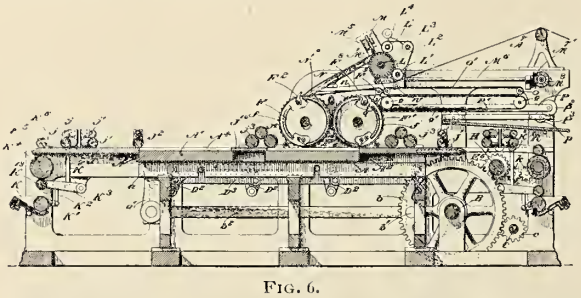


Fig. 6.

succession to act as a tympan or offset sheet. Afterward the offset is covered or hidden by receiving a direct impression from the type. A second patent shows one of the impression cylinders with two sets of grippers to receive

two sheets, one over the other. The clean sheet is first used as an offset sheet and is then printed.

Arthur C. Ferguson, of Saratoga Springs, New York, received a patent relating to a new method of matrix-making and stereotyping. A series of slugs of soft material are

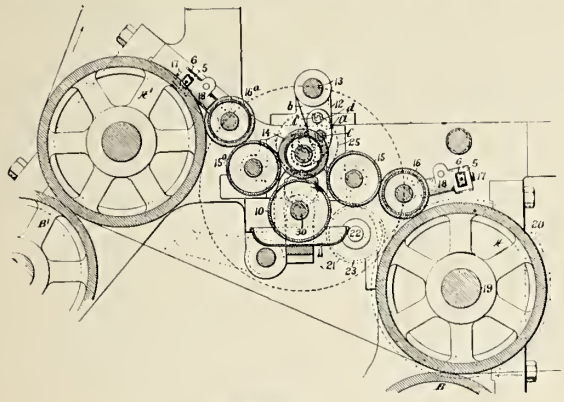


Fig. 7.

arranged between a series of removable guards of hard material, in such a way that they are protected from distortion while band impressed.

Leo Grossman, of Utica, New York, patented the printing plate shown in Fig. 9. It is impossible to make a good papier-maché impression from an electrotype or half-tone

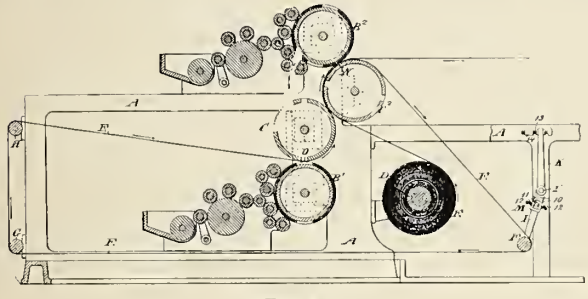


Fig. 8.

cut, and the object of the invention is to permit such a cut to be incorporated into a stereotype or electrotype plate. The half-tone plate is formed with beveled edges and with ribs upon its back, and is embedded in the matrix in its proper relation to the typework.

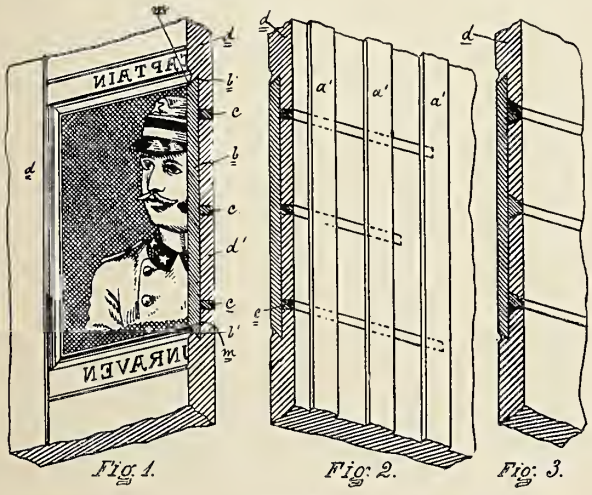


Fig. 9.

In Fig. 10 is shown an improved press patented by John Brooks, of Plainfield, New Jersey, and assigned to the Potter Printing Press Company. The feed table is directly above the delivery mechanism for the sake of economy of space, and the press may be hand-fed when sheets are printed, or it may print from an endless web.

Ferdinand Wickes, of London, England, is another Englishman who received an American patent. The invention protected was an improvement in the type-composing machine patented some twelve years ago by the same party. A helically grooved race having a curved ejection is employed.

A new form of linotype machine was patented by John A. Erkson, of Prattsville, New York. Adjustable types are mounted upon movable curved type bars. After the desired types are advanced in their carrying arms by depressing suitable keys, a carriage traveling over the type bars will advance such type as have been selected into alignment,

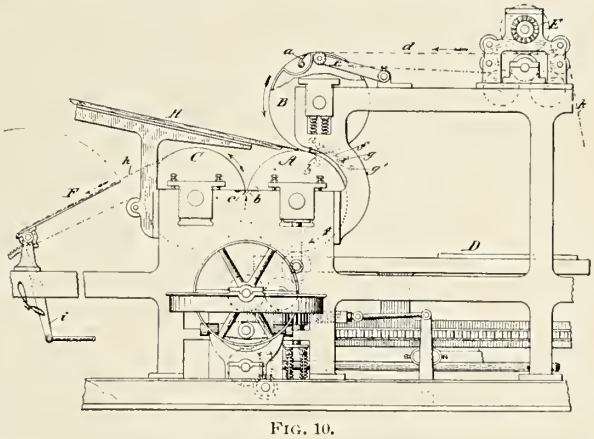


Fig. 10.

beneath a roller covered with papier-maché, or other plastic substance. The roller is depressed by a foot lever, and an impression is made therein by the line of type.

Patents were also granted to Talbot C. Dexter, of Fulton, New York, and to Jasper N. Nutt, of Sidney, Ohio, covering paper-folding machines.

HORACE GREELEY'S HAT.

Amos Cummings (according to the Washington *Post*) recently told this story about Horace Greeley: "He always called me 'Asa'; never could remember 'Amos.' One day I went out to see Greeley at Chappaqua about some newspaper business. The old gentleman saw me coming as he stood looking out of the window, and opened the door himself. 'Come in here, Asa,' he said, as he led me into a fashion of parlor. I followed him into the room and, as I was only going to remain a moment, laid my hat, gloves and cane on a center table. Greeley and I had just immersed ourselves in a talk when Mrs. Greeley swept into the room. The moment she entered the door, her eyes fell indignantly on my trousseau as I'd piled it up — hat, gloves and stick — on the table. Without a word she swooped on the outfit like a fish-hawk and threw them out of the window. Then she left the room without pausing for speech, as one who had taught somebody that the hall was the place for hats and canes and similar bric-a-brac. I was inclined to get a trifle hot, but Greeley stretched out his hand in a deprecatory way and cheered me with the remark: 'Never mind her, Asa, she thought they were mine.' Afterward, however," concluded Cummings, "when I recalled what Greeley's hat used to look like I had my doubts."

I CANNOT refrain from congratulating you upon your beautiful magazine, THE INLAND PRINTER. It seems to be getting better every month and attracts the attention of every visitor to my editorial sanctum. I prize it most highly.—*W. G. Morgan, Ætna Life Insurance Company, Hartford, Connecticut.*



MISS ALLENE CRATER.

Half-tone by
BINNER ENGRAVING COMPANY,
Chicago.

From photo, by permission,
Morrison, Chicago.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

NOT CONNECTED WITH "SHORT STORIES."

To the Editor: NEW YORK, May 31, 1895.

Will you please state in the next issue of your journal that the report telegraphed throughout the country, that "William P. Robinson, charged with embezzling $10,000 from his employers, was the publisher of 'Short Stories,'" is wholly without foundation. He has never had any connection of any kind with "Short Stories," or with the Current Literature Publishing Company.

THE CURRENT LITERATURE PUBLISHING CO.

LOGOTYPES FOR LINOTYPES.

To the Editor: BUFFALO, N. Y., June 16, 1895.

Mr. Cochrane's idea of using logotypes in machine composition would, in the case of the Linotype, mean a keyboard one-half larger than at present, a magazine double the present size, and a different distributer—changes which involve considerable expense and a doubtful advantage in the matter of speed, and, by the way, are we not nearly speedy enough now? Most operators can work the keys as fast as they can read copy. If greater speed is the crying need, something to develop the memory bump, so that the operator can take up a paragraph of vessel passages or a ball score and set it without referring to his copy a second time, is what is wanted. Then, indeed, we will have swelled heads.

OPERATOR.

CANADIAN COPYRIGHT.

To the Editor: TORONTO, June 17, 1895.

For some years past the Canadian authors and publishers have been using every means to secure the protection of their business from the English and American publisher. In the year 1889 both the House of Commons and Senate of Canada passed an Act of Copyright, but up the present time said act has not been proclaimed by the British government, and until such is done the act is of no benefit to the people of Canada. During the last year Sir John Thompson, the then premier, on his visit to England, took an active interest in the question, and negotiations with the Home office only ceased owing to his untimely death at Windsor Castle. A short time ago the question came up in the Senate on motion of Senator Boulton, who contended that the proclaiming of the act of 1889 would ruin the authors of the country, on the ground that British or American publishers could set the type, stereotype the same, issue the two copies necessary to secure copyright, and ship the plates to Canada. The worthy senator stood alone in his contention, and the opinion of the majority of members of both houses is still that the act should be proclaimed at once. At the present time the Deputy Minister of Justice is in England with a view of placing before the proper officials all the facts bearing on the case, and as he is in possession of all the papers and documents prepared by the late Sir John Thompson on the subject, it is to be hoped he will be successful. In the meantime the Canadian Copyright Association has not been idle, as a few days ago a deputation, consisting of Messrs. R. L. Patterson, Dan Rose, James Murray and R. T. Lancefield, the energetic secretary, waited on the Minister of Justice at Ottawa, and requested that the government authorize the going to England of a delegate of their association to assist the Deputy Minister. Sir C. H. Tupper thanked the deputation for the interest taken, but stated that the question has now ceased to be one of copyright, that having been decided when the act was passed in 1889, and has become a constitutional one, and resolves itself into whether Canada can pass laws suitable to the requirements of the people or not. At the present time the proclaiming of the act is violently opposed by British publishers and authors on the ground that it will ruin the business, and also that it is contrary to the provisions of the Berne treaty of some years ago, which provides that the copyright law of England is law in all the colonies. Canadians will not have it that way, and every means will be used to force the proclaiming of the act at an early date. However the case goes, the printer will benefit little, as the law does not compel the setting of type in the country, but does provide for printing and binding.

WELLINGTON.

AUTONOMY OF TRADES CONNECTED WITH THE ART OF PRINTING.

To the Editor: OAKLAND, Cal., May 20, 1895.

In view of the fact that hand composition on nearly all the large daily newspapers is almost a thing of the past, the Linotypes having displaced about one-half the compositors throughout the country, materially reducing their strength and increasing the responsibilities and taxation of the remaining members, there is no existing reason why the machine operators should longer affiliate with the International Typographical Union.

Now, this suggests the question of the feasibility of organizing a Machine Operators' Union; not a branch of the International Typographical Union, but an exclusive organization to make laws and govern this new and important branch of the printing business. The great benefit to be derived by such a union cannot be overestimated, but I shall not enter into a discussion of that question at the present time, but merely offer it as a suggestion, and do recommend that it be given careful consideration, as this is an important matter and needs some of our best efforts to solve.

"Let us hail the coming of the dawn of a new era."

J. T. MOREHEAD.

FROM FRANCE.

To the Editor: PARIS, France, June 1, 1895.

The street-wall pictures, or chromo-litho posters, augment in number, size and eye-catching effects. Real talent is being thrown into this branch of the "decorative arts." Formerly colored posters were thrown off like the pictures of stage scenery—effective at a distance and by gas light, but smears on closer inspection. Now, the poster aims at finished minutiæ. Steinlein and Chéret are popular and highly appreciated chromo-poster artists, whose outputs are full of expression, originality, individualism and of witty suggestiveness. They stick in the memory, as does a bar of a popular air in the ear. The big colored poster is the fashion, and the importance of an industry commences to be estimated by the artistic respectability of its chromo-posters. Of the several industries patronizing the street picture galleries, the manufacturers of bicycles hold the record. There is nothing new to illustrate about the machine itself; all the attraction is concentrated in the wheeleresses and wheelers; the lady must be very pretty; if not exactly a Venus, nor a girl of the period, she must have speaking eyes, pearly teeth, an elegant, but not loud toilette—for the manufacturer and dressmaker go halves in the illustration. A lady will naturally note not only where a bijou machine can be purchased,

but where the accessory riding costume can be ordered. There is much artistic amelioration in the secondary class of posters, worked off in three or four colors by the rotary machine. The colors fight well the exposure to sunshine and rain.

The production of the chromo-poster has become an important branch of special printing. Some leading firms have recently annexed such a branch to their ordinary work. The Imprimerie, Paul Dupont, for example. It started the new business in a somewhat romantic way, and placed its direction under Mr. Pal, with whom I recently had an agreeable chat. Not satisfied with his position in London, "Pal" came to Paris, to find "fresh woods and pastures new." He is a tall, well-made gentleman, creeping up to the forties, of frank and pleasing manners. By birth he is a Roumanian, his father being a native of Roumania; his mother is an English lady, of Irish extraction. In reply to my question, how he learned to speak English so purely, he said that in the family circle English was ever spoken. "Had you any inducement to come to France?" "None more than to any other part of the world. I was 'in the drift,' but felt I would succeed in the end."

"You must have been tempest-tossed a little under such circumstances?"

"And I was. Having no money, I had no need of a banker. I saw that chromo-litho posting was groping its way in Paris; there was room for extension and of amelioration. The public was favorable to the colored illustrated poster. I noted well those they stopped to admire, to laugh at, or to frown upon. But that study, though highly useful, would not pay my hotel bill."

"So you made a dash to find work?"

"Yes; I made a list of all the firms that published chromo-posters. Then commenced my Calvary. I passed in my card, and must say had never been kept waiting long for an answer, for, as a rule, no artist was required; evidently, no strangers need apply. A few viewed me as presumptuous; one firm courteously suggested to take myself off; at one notable house I offered to work for nothing for a week, till they could test my capacity. That proposal was ranked as 'shocking.' Result, there was nothing to be done with the established houses."



MISS MERTENS, CELEBRATED VIENNA BEAUTY.
Specimen of hand-tooling on half-tone plate by Gill Engraving Company, New York.

"And you pegged away still?" "Yes, but on new lines. Why, I reasoned, not call on a first-class printing firm, that does no chromo-printing, and convince them that there is money in the new business?"

"And that proved your Eureka?" "Yes; I called on the head of the printing firm, 'Paul Dupont.' It was truly a *veni, vidi, vici*. The administrator-director lent me an attentive ear, and reflected for some minutes. 'What can you sketch?' 'Any subject you propose, if you give me a pencil and a sheet of paper.' The sketch completed, he examined it attentively. I saw by his eye he was pleased. 'Leave this drawing with me; call tomorrow morning, and in the meantime seek no engagement till then.'

"To that you replied by a *nem. con.?*"

"Most assuredly. Next morning I was as punctual as royalty. 'What salary do you expect?' I named my figure. 'Accepted,' said the director, and 'for five years, with other advantages, as we have no vacancy for your *atelier*, extensive as are our premises. Just let us have a walk in the grounds. That would be a good site for your office—on the edge of a pretty garden. Will you make a sketch of the building you require?'

"I did so. Two days later when I returned, the foundations of the frame house were laid, and artisans erecting posts, etc. That was two years ago; the office run up, Jack-and-the-Bean-stalk-like, is that wherein you now are. This is my studio, very large and pleasantly arranged for the light; and this is the *salle* where the drawings are made, by these ten young gentlemen, all my pupils, and of whom two are English." The walls were carpeted with past and recently executed posters, and the sketches of many new ones.

"And now we will give a look at the printing rooms. The huge litho stones, two yards square, came from Munich. They are raised by machinery, and the surface prepared in the same manner." Mr. Pal employs four colors only, but superintends the mixing himself, as well as the supervision of the copying on the stone.

"Why, you are a working lithographer?" "In fact I am one, and it is to that technical knowledge of being able not so much to tell the operative what I want, as to explain, and show him how to do it, that I modestly attribute my success.

There are artists can draw just as well as I do, and perhaps are as qualified in the matter of colors, but there is a special advantage in having a skilled knowledge of the stones, the fixing of the copy, and kindred particulars."

"Then you are your own master in your line of work?" "Absolutely; the firm in no way interferes with me; they meet my every wish, treat and pay me like a prince. And my secret happiness is, that I have been able to reject the tempting offers of some firms with disdain, who, when my fortune was at its lowest ebb, rejected my modest application for employment with — contempt."

The Paris journals having taken thought, are adding a few inches to their — length and breadth. The *Temps* is of the inconvenient table-cloth pattern. The *Gaulois* has just enlarged to the size of the *Temps*. In October, the *Figaro* will consist of an additional sheet — which means pasting in. Machinery is being specially constructed to meet that want. That kind of newspaper is not what the French taste likes.

During the summer, a congress of master printers will be held at Marseilles. It was at one time hoped that it would agree to accept some delegated printers to take part in discussions of questions in which both parties are deeply interested. In presence of a *non possumus* on the part of the masters, a congress of working printers will meet also at Marseilles at the same time as that of the master printers, and even in a *salle* next to them. Several practical and up-to-date subjects will be treated, and the able secretary of the Federated Printers of France, M. Keufer, will be the guiding spirit of the *séances*.

The price of paper and the supply of raw materials for its manufacture continue to fix attention. Pure cellulose is advocated — on account of the durability of the paper it produces — to be utilized in the manufacture of sheets destined for public documents and for publications — worthy of being preserved. It is said that Prince Bismarck's paper mills, that turn out 5,000 tons of wood-pulp paper annually, will have a new department especially devoted to the production of pure cellulose paper. And when will New Orleans supply sheets from sugar canes — a quality of paper, from its saccharine nature, that ought to have a large employment — at least for the *billet-doux* wants? EDWARD CONNER.

FROM CHINA.

To the Editor: PEKING, China, May 9, 1895.

The whole civilized world is looking Chinaward these days. Printers are a very live part of civilization, and they will, of course, be interested to know that we foreigners are still here in this old, old capital, safe and happy. A cistern is being dug on our premises, and ten feet below the surface level they are still digging through layers of old brick and mortar — the debris of the city ages ago. I was in Shanghai, China, from 1871 to 1876, and in the United States from 1876 to 1894, and, during all the years at home, the first question asked me by printer, lawyer and doctor was, "What do they eat in China?" They do *not* eat rats and dogs except when starving. They *do* eat rice, millet, wheat, pork, mutton, fish, vegetables, pastry, sweetmeats, etc. *We* eat beef, mutton, fish, grapes, oranges, chickens, ducks, game, potatoes and various other vegetables, get foreign butter, flour and about everything else we care to pay for. Living here is not greatly more expensive than at home.

The China-Japan war, instead of endangering us here, has wakened the Chinese officials up to the fact that the presence here of Americans, English, Germans, French, etc., is a source of strength rather than a menace to them; and they are anxious that we do not run away. The people are more respectful than ever before, and more open to missionary effort. We are not, and have not been, in danger, and our work is moving quietly on. I found, on arriving here last fall, seven men (all Chinamen) at work in the American Board Mission Printing Press, of which I came to take charge. They were printing only in Chinese, using two No. 4 Washington hand presses and a small, ancient job press. It seemed strange to go back so many years in machinery. We have now seventeen men at work, and are getting a little more life into things. There is quite an assortment of English type, and we are doing some English work. Expect to get a stereotyping outfit and typecasting machine within the year. Part of the photo-engraving apparatus was so late arriving that no attempt was made to start it last fall. We are now fitting up a room with side and sky light, and hope soon to get to work. One of the first jobs will likely be a set of maps for a Chinese geography by the zinc line process. I hope to by-and-by send you samples of what we can do away off here without water works, gas or power.

It seems useless to write war news or peace expectations as the former will be "ancient history" by the time this reaches you, and the latter may be ridiculously wide of the result, so little do we know. People who have had widest opportunities to know have for years been writing of the tremendous reserve power of China, and predicting that she would shortly waken up into one of the mightiest of the nations. To the great astonishment of these people, she is proving only a huge mass of ignorant, unpatriotic helplessness — utterly helpless. Her numbers are beyond one's grasp, but it will be long before she comes to the point of having power at all commensurate with her numbers.

It seems no use to attempt giving any impression of this people. The mixture of misery, ignorance, conceit, superstition, pride and exclusive intolerant complacency must be seen and felt to be at all understood.

THE INLAND PRINTER has been coming regularly, and I prize it greatly and find it very helpful.

J. L. MATEER.

WHY IIII, NOT IV.

Charles V. of France was surnamed "The Wise," but it is due to his mistake, obstinately persisted in, that the hour of 4 is represented on the dial of a watch or a clock by IIII instead of IV. When the first clock to keep accurate time was made it was carried to Charles V of France by its maker, Henry Vick. The king looked at it and said:

"Yes, it works well, but you have got the figures on the dial wrong."

"I think not, your majesty," said Vick.

"Yes, that four should be four ones."

"Surely not, your majesty," protested the clockmaker.

"Yes, it should be four ones," persisted the king.

"You are wrong, your majesty."

"I am never wrong," answered the king, in anger. "Take it away and correct the mistake."

The clockmaker did as he was commanded, and so we have IIII instead of IV on the dials of our clocks.—*Youth's Companion.*

His majesty's "mistake" has not been blindly perpetuated, however. The opportunities for misreading IV for VI have influenced the use of IIII.

IT GIVES IDEAS.

THE INLAND PRINTER is invaluable to me, and the $2 spent per annum for it is the very best investment anyone can make. While each issue is more than worth the subscription price, yet from one I "gleaned an idea" that saved enough, or rather has made me enough, to pay for it many years already, and almost every day that "idea" comes in nicely, bringing the $$$ with it.—*Percy R. Baker, of The A. J. Showalter Company, Dallon, Georgia.*



Photo by Russell Bros., Anniston, Ala.

ADDITIONS AND IMPROVEMENTS IN DEMAND.

Written for THE INLAND PRINTER.

REVIEW OF TYPE DESIGNS.

BY R. COUPLAND HARDING.

DESIGNERS in type, as in any other branch of art, have personal characteristics which it is not easy to conceal. Had I seen a line of "Ornamented No. 1569" in actual use before I met with it in the specimen sheet, I would certainly have guessed that it came from the New York Typefoundry. And I would not be able to define the points in which it resembles the original face from the same house, for it is a novel style—as far as any variation in the standard face can be so described. It is a modified sans, very solid and bold, with some reminiscence of the popular "Concave" faces. It is a good and legible style, in which certain letters are necessarily somewhat defective.

DIRECTORY 1894

ORNAMENTED NO. 1569.

The big knobs on the M and W, and the disproportionately small amount of white in the A, P, B, and similar letters, could not have been well avoided. In the figures, the artist has done well in departing to a large extent from the specific character of the letters. The series includes five sizes, 12-point to 48-point, and is decidedly a useful one. In the Tenth Supplement (several copies of which have reached me), I find two other new faces, both with lower case and both belonging to the rapidly increasing group of which the "De Vinne" is the prototype. The Bruce characteristics are well marked in Ornamented No. 1567. The features of

Comprehensive Books

ORNAMENTED NO. 1567.

the popular series 1525 and 1526 are blended with those of the later style. Ornamented No. 1568 is more condensed, the fine lines are heavier, there is no flourish about the caps, and the figures are modern in form and uniform in height, while those of series 1567 follow the old-style model. Both these series are in six sizes, 12-point to 48-point. Gothic No. 205, six sizes, 6-point to 24-point, is an old acquaintance, and no great favorite of mine. It is the light modified sans brought out three or four years ago by Barnhart Brothers & Spindler, under the name of "Tasso," and afterward by Figgins, of London. I am not quite sure that the Chicago house originated this letter, but they very recently added a lower case to the series, from which I infer that it has met with acceptance.

I do not remember receiving any specimens from the Standard Foundry, Chicago, some of whose novelties I note in THE INLAND PRINTER for February, just to hand. Their "Clipper Extended No. 3" is a modification of a face already well known, and the artist has made no attempt to maintain uniformity throughout the series. The sizes from

TO THE PRESIDENTS,

GOTHIC, NO. 205.

6-point to 12-point correspond, but from 18-point upward we have quite a different face. The half-dozen "Art Borders," 12-point and 24-point, are good, and work well in combination.

A. D. Farmer & Son show a new fancy italic under the name of "Nassau." The ornamentation is confined to the caps, which are in some cases duplicated, there being for an example a T of the italic character, and another of modified old English pattern. The a and w in the lower case are somewhat peculiar in form. The letter, though reminiscent of several late German styles, is, I think, original. I wonder that all founders do not plainly indicate when their designs are originated in their own establishment. Nassau is a decidedly good letter, with rather an excess of "side-bearing," giving it a hair-spaced appearance. Five sizes, 10-point to 30-point, are shown; larger faces to follow.

From the Krebs Foundry, Frankfurt, I have received No. 13 of *Typographische Neuigkeiten*. I am sorry that I have not seen the immediately preceding issues, as on the wrapper I see a grand Renaissance combination, resembling Schelter & Giesecke's renowned "Holbein," which is quite new to me, and of which I have no detailed specimen. [I note that the former head of the house, Herman Poppelbaum, died in January, at the age of 64; but no difference is made in the title of the firm, which has long borne the title of "Benjamin Krebs' Successor."] A new border is shown under the name of "Haiderose," containing fifteen characters. It is a free design of roses on 72-point body, a central stem connecting the pieces. It can be justified to a pica, and half-a-dozen appropriate terminals allow of its use as head or side ornament, for which, indeed, it is better suited than for a formal border. A new series of card ornaments—birds, flowers, landscape bits, etc., includes eighty subjects, and the art printer would find it an acquisition. Some new faces of "Fraktur" or German body-fonts are shown, and a really beautiful new series of Greek, in five sizes, 6-point to 12-point. There are four new job faces—"Fette Schwabacher," "Splecn-Script," "Reclame-Kursiv," and a pretty fancy style called "Splendida." I would send lines but am not vandal enough to cut my sole copy of the *Neuigkeiten*.

I have just received from Wilhelm Woellme, Berlin, his new large octavo specimen book. In several respects this is the finest example of a typefounder's specimen that I have seen. The general title and sectional titles, as examples of typographic illumination, are exquisite. I will probably refer in fuller detail to its contents in next month's article.



THE SCOUT.

HORACE GREELEY'S OPINION.

To neglect to advertise is like resolving never to travel by steam or communicate by telegraph.

Written for THE INLAND PRINTER.

A SHORT SKETCH OF THE INVENTION AND EARLY HISTORY OF PRINTING.

I.—BY ARTHUR KIRKBRIDE TAYLOR.

THE spring of the year 1430 opened with a general scarcity of morning newspapers and absolutely no campaign literature, nor had Christopher Columbus as yet sufficiently impressed on Queen Isabella the urgent necessity of providing written matter for "Histories of the World's Fair" and coupon "Art Portfolios" to drive her to the dire extremity of pawning her engagement ring and nice new cuff buttons.

The thrifty German ate breakfast within full view of his family, because he had not yet received the morning paper of twenty-four pages to devour before finishing the rest of his meal. The American of that date ate breakfast only when there was any, and contentedly let his squaw do all the manual labor while he put on his close-fitting coat of paint and went on the warpath.

The robber-barons, of oft-told story, were still making their celebrated periodical excursions for holding up treasure-laden caravans with neatness and despatch without getting a half-stick notice from the Associated Press. Things were very dull, and it was very plain to be seen that something had to be done.

When the royalty wanted to hear anything new, they just hired a traveling minstrel to come to the house, stay a few days, and sing it to them. If they didn't exactly catch the drift of his remarks the first time, why, it didn't make much difference; they would get him to repeat it to them when he came around again the next year.

The few people who could read had to pay so much for their books, that, by the time they had scraped together enough collateral to purchase a volume, they were so old that their eyesight had failed.

The first books which were written were printed. School children learn to print before they learn to write. This explains why there are so many amateur printers in this country today. But to resume. The books were made with a pen generally, each letter laboriously fashioned, and were the handiwork of a great number of monks in monasteries scattered over much of Europe. The initials at the beginnings of chapters were handsomely illuminated, and often wrought in divers colors, and sometimes gold and silver. A good copyist, in order to produce a sixteen-page form, took as long as it now takes a customer to get a job when he thoughtlessly leaves the order with information that "he isn't in any hurry for it; any time in a week or so will do."

What an inspiring sight it would have been to have looked in upon a whole monastery engaged at work in their cells, with their copies chained to the desks before their straight-backed chairs, working at their tasks with much making of faces, each man with his tongue thrust within the corner of his mouth, much in the same manner in which we are wont to conduct ourselves when opening a can of tomatoes. And then, to think that you didn't have to worry about spelling, just suit yourself. If you doubt it, consult Chaucer's poems. The theory has been proven incorrect that the orthography of the earlier copies of Chaucer was due to compositors who had run out of sorts, and just spelled according to the type in the cases. It was the fault of copyists who couldn't remember how they spelled words in the paragraph before.

A good typewriter in those old days could have laid out a whole monastery. The impression might have been a trifle heavy on his punctuation marks, but his work would have been legible, which is more than we can say for some of the monkwritten manuscripts, especially the Latin ones. We never were very strong on Latin.

When books were scarce and valuable as they were in those days they were in many cases chained to the desks on which they belonged. This to a great extent discouraged borrowing, and a circulating library, in order to be any kind of a success, had to be run in connection with an earthquake. For a long time prior to 1430, printing in a crude way, from blocks engraved in relief, had been carried on. Prints representing Biblical scenes and pictures of saints were not uncommon, and playing cards made their appearance produced in the same way. it has always seemed remarkable to me that the "Devil's own playthings," as they are called, sprung up among such eminently respectable associations, and how well they have seemed to keep along in the procession. Always, as you might say, making a game fight.

It seems probable that these first rude prints were made on presses which resembled in a general way the wine and



FLORA.

Half-tone from crayon drawing, by Grand Rapids Engraving Co., Grand Rapids, Mich.

cheese presses used at that time. They were simply a strong frame of wood, with a heavy screw running through the top cross-piece and paralled with the uprights at the side. The operation of this screw applied the pressure necessary for the impression. This style of press, with slight modifications for the convenience of the operator, was in use for a long time, until it was at length superseded by the press in which a combination of levers took the place of the screw.

The result was not all that could be desired, the picture at the best had a harsh, unfinished appearance and was not beautiful to look upon, but it was a picture—and that covered a multitude of sins. There was one advantage about work produced in this way—it was appreciated. A man, after becoming familiar with one of these pictures could explain it to any who happened to see it, and tell what it represented, so that it could be clearly understood; and then after a while he would become so familiar with his little lecture that he could explain it to two people at a time, to the great advancement of knowledge and understanding.

It is not the intention of the writer to jest at the earlier manifestations of the art as shown by these ancient prints. Considering the time at which they were made and the difficulties surrounding their production they are most admirable, but viewed from the standpoint of today and compared with the finest specimens of process engraving and modern presswork they appear grotesque, and it is wonderful to think that one was evolved from the other.

In those days nearly all learning was confined within the narrow limits of monastery walls, and it is most befitting that in the "Hymn of Praise," which Mendelssohn wrote to commemorate the four hundredth anniversary of the invention of printing, the most magnificent chorus should be that which proclaims "The Night is Departing," heralding the dispelling of the dark clouds of ignorance and superstition and the dawn of the day of knowledge and hope and truth.

(To be continued.)

"IRONS, THE PRINTER."

WE are able to show this month a portrait of Mr. Will E. Irons, familiarly known as "Irons the Printer," of Norwich, New York, the former home of Mr. Henry O. Shepard, president of the Inland Printer Company, who recently visited the model plant conducted by that gentleman, and gained some information regarding the office which was interesting to one publishing such a journal as THE INLAND PRINTER. Mr. Irons does fine commercial and society printing, embossing, catalogue and color work, caters only to the better class of customers, and with the equipment he has is certainly able to take care of this trade as it should be. He has confidence in his ability to do good printing—this confidence being based on experience and a knowledge that all his work gives thorough satisfaction to his customers. He attributes much of his success to the information obtained by study of each issue of his favorite magazine—THE INLAND PRINTER—which he always keeps where he can conveniently refer to it.



MAKING HIS FORTUNE.—Bill: "My son Mike has a fine job on now, Pat—he's fast savin' money!" Pat: "Indade, sir—an' I thought he were a night printer!" Bill: "He is that same; but ye see he wurrks all night an' saves his lodgings—an' shlapes all day an' saves his food."—*Scottish Typographical Circular.*



CHICAGO ART INSTITUTE CLASS WORK.
Monks in a cloister, reading—Drawn by Jane Ames.

CHARACTER OF THE EARLY PRINTERS OF NEW YORK.

There were many curious characters among early printers in New York. At the present day each man endeavors to follow a pattern, and the circumstances of life do not allow much originality. Then a printer one year might be a sailor the next, and again branch out as a scientific man or a politician. Many became actors, like Barney Williams or George Jordan. While the art was less perfect, and we can pass by with good-natured indulgence the fine pieces of work then executed, we find that the men individually were stronger and more thoughtful than now, having better educations, and being more alert intellectually. In the year 1815, for instance, there were employed in New York, among its 150 printers, for there were no more, four men who attained marked distinction. Two of them, Morris and Woodworth, wrote as good verse as was then to be found in America; one was the patriotic annalist, Peter Force, to whom is owing more than anyone else the preservation of American records, his library forming the chief ornament of the congressional collection; and one, Thurlow Weed, exercised an unexampled power as a politician. Yet not one of these men, nor the two older Harpers, who were part of the same 150, ever believed that they would ever be anything higher than the owner of a small printing office, their dependence being entirely upon their own art. Their native powers and their education had, however, fitted them for greater and more responsible positions when the opportunities should come to them.—*Shipping and Commercial List and New York Price Current.*

GOLDSMITH and Boswell and Johnson, having met at the usual hour at the chophouse, Boswell observed that he had just encountered the Prince of Wales on the street. "Do you think," asked Goldsmith, turning to Johnson, "that the Prince of Wales will ever be King?" "It is impossible!" retorted the great doctor. "Utterly impossible!" "Why do you think so?" asked Boswell. "Why, condemn you!" roared the doctor, getting red in the face. "Why? Because, sir, the minute he gets to be King he ceases to be Prince of Wales." Boswell and Goldsmith paid for the beer.—*Baltimore News.*



By especial permission of the artist.

THE MORNING OF THE RESURRECTION.

From the People's Bible History, published by The Henry O. Shepard Company, Chicago.

THE LATE MR. PAUL JAENECKE.

PAUL JAENECKE, late superintendent of the Jaenecke-Ullman printing ink works, at Newark, New Jersey, who died at Newark, New Jersey, on the 11th of last May, enjoyed to a greater degree the confidence and esteem of the men he employed than perhaps any man ever placed in a similar position. He literally "worked and lived" with them, having bachelor apartments connected with his office at the factory, and spending his whole time there.



Mr. Jaenecke was born in Hanover, Germany, in 1858, and was a son of George Jaenecke, head of the European branch of the Jaenecke-Ullman company. His early years were passed in study at the universities of Göttingen and Heidelberg. He came to America in 1887, and remained four years. The factory at Newark having been established about this time, Mr. Jaenecke returned to Hanover to perfect his knowledge of the manufacture of printing inks, and returned a year later to take charge of the new factory, a position he held continuously up to the time of his death. Mr. Jaenecke was unmarried, his life at Newark being rather a solitary one, but he leaves behind a host of sorrowing friends.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters of inquiry for replies in this department should be mailed direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

F. W. C., Baltimore, Maryland, who made inquiry respecting color work on labels in these notes in the March issue is requested to send his address to R. E. Wilson, 372 South Western avenue, Chicago, Illinois.

INK TO PRINT OVER VARNISHED SURFACES.—J. C. T. writes: "Can you inform me of the best ink or substance to add to ink to work on varnished can-labels (that is, to print on the labels after being varnished), so they will print a good black color and dry quick?" *Answer.*—If the correspondent will turn to "Pressroom Queries and Answers," in June number, he will find an answer to his question.

PRINTING ADDRESSES ON ENVELOPES.—E. W. V. O., of Reedsburg, Wisconsin, asks: "What is the best method for printing addresses across the entire face of an envelope; that is, what kind of a tympan should I use?" *Answer.*—Soft tympans should be used for this purpose, and these may be made up of two or three sheets of paper on the top and a *thin* rubber blanket, or a blanket made up of a single piece of smooth cloth, or two pieces of even and thin muslin; place these next to the platen. If convenient, a piece of medium-thick blotting pad will also be found to answer for a reasonably soft tympan, which should be placed a couple of sheets below the top sheet.

WANTS A GOOD BOOK ON COLOR WORK.—J. C. T., of Chelsea, Massachusetts, wants to know of a good book on color work, and writes as follows: "A book that will teach and help an experienced pressman. I have been in the job printing business a good many years and have learned a good deal about colors, but am not proficient in a good many things. I should like to purchase a book that will be of some help to me in mixing colors and quick drying, at a small cost." *Answer.*—Earhart's "Color Printer" is about the best adapted to your wants. It is, unquestionably, the very best and cheapest work on color printing, color mixing, color harmony, etc., that has been published anywhere. You can purchase it from the Inland Printer Company for $10, postpaid. As the remainder of the edition is now small, it is advisable to secure the book before it is too late to do so.

ABOUT SETTING SPRINGS ON CYLINDER PRESSES.—G. A. R., of Decatur, Illinois, in a letter to us regarding the jarring of the building by the press in use, asks: "Will you please answer the following question in the 'Notes and Queries': Should the *back* spring (on a Hoe three-revolution, seven-column quarto newspaper press) be set stronger than the front one? If so, why? We have one in our office that is set that way, and I can find no one who can explain satisfactorily the reason of it. Our press jars the building very much, although it is well braced around and under with wooden blocks, beams, stone, etc. It jars the most when passing the back center." *Answer.*—The springs should be set as nearly uniform and strong as is consistent with heavy and rapid production. If both springs are set too light the result will be excessive wear on the running gear, the bevel rack and the universal joint; the same result will follow if set too strong, but largely augmented. Setting the back spring slightly stronger for heavy forms is commendable, for this reason: the rollers and distributors, as well as the entire inking apparatus front, help to tone down the momentum of the front spring, both in meeting and leaving the points of contact. The back spring has none of these regulating helps, when the cylinder impression and bed leave each other; thus the spring alone is left to its function with the traveling bevel rack and tumbler gear which is pivoted to the shaft of the universal joint, to perfect the operation of the return movement. Not always is jarring caused by the condition of the spiral springs; for often the cylinder and bearers are set too close, as well as the tympan made too full, and as the impression plane of the bed and cylinder ends there is sudden relief from immense pressure, hence thud and jar are concomitant.

REDUCING NEWS INK FOR ROTARY PRESSES.—J. J. A. says: "The business manager of the newspaper on which I am employed orders the ink for the quadruple machine that I am pressman on. As he is like many other men occupying similar positions—ignorant of all mechanical necessities, etc.—he "goes it blind," and orders what he likes and gets the largest discount on, be it bad, good or indifferent; with this result, that I am obliged to make the best of a bad bargain. A few weeks ago a consignment of news ink reached our pressroom; it was so strong in smell and body that it stood alone, and could not be made to flow in the fountain or give color fast enough; as I had only machine oil on hand I endeavored to reduce the ink with some of that; but after I had got enough reduced to run in the fountain it had almost lost all trace of color, and when I opened up the screws to try a greater flow, it only added to the difficulty by filling up and producing a faded, greasy effect on the paper. What should I have on hand for emergencies like the one described?" *Answer.*—Your manager, in the first place, might be "substituted," as, indeed, might many others, with advantage to the concerns with which they are identified. There are grades of news ink, and kinds of news ink, which have baffled, and still will continue to baffle, the heroic efforts of the most skillful pressman to make work successfully, the makers of which continually follow up just such "figureheads" as you allude to and sell to them just such "stuff" as you complain of. For much of this material (known under different names as news ink, and "peddled" around by concerns who know not how to manufacture a pound of good news ink) there is no means of "doctoring" it so as to improve its working qualities. However, it is wise to be prepared for emergencies that

may arise from time to time, and as good news ink not quite suitable for fast press use may sometimes get into a news pressroom, we advise that a small quantity of benzine and coal or paraffin oil be kept on hand; and when ink is too stiff to flow sufficiently free in the fountain, that it be slightly reduced with either of the oils. If it sets off too much, add a little of the benzine. Mix all well into the ink.

Trouble With Outside Edges.—H. A. W., of Albia, Iowa, writes: "I send you by mail copies of the semi-weekly newspaper printed here. What worries me is this: The outside edges of the form 'grind' or mash. The press has been run for twenty-five years. For packing I use two sheets of pressboard, one sheet of manila 24 by 36, 120 pounds, a draw sheet of fine muslin, and on that one sheet of 22 by 32, 40 pound supercalendered book. The impression, I think, is about as even as I can get it, unless I make ready at each run, and I have not time for that. The gears and universal joint are so badly worn that there is about three-eighths of an inch (measured on the cylinder) of lost motion, which I think causes the grind on the outer edges. Can you tell me of any manner to remedy it?" *Answer.*—The impression shown on the sheet sent for examination is quite even and good, were it not for the indentation on the extreme edges of the taking and leaving ends of the sheet. If the cylinder and bearers on the bed are set uniformly right and both traveling accurately together, we cannot see how any undue grind can occur, *unless* the taking and leaving ends of the *bed bearers are worn down* below their proper height. On looking over the sheets sent us we cannot detect the slightest grind on the middle or inside margin ends; on the contrary, the uniformity of the impression, without make-ready, is remarkably good. This leads us to the conclusion, that if the bearers are true then there is some fault with the manner in which the packing is put on the cylinder, both at the taking on and leaving ends. Let our friend examine the pressboards and see that they *lie straight and perfectly close to the cylinder head at both ends;* then try placing the muslin next to these, and draw this as tight as possible; over this let him put the manila sheet, and make it fast, front and back, with paste, along the edges; when dry, dampen the manila sheet with clean water and a sponge. As soon as dry, the tympan will be perfectly taut and ready for work. There can be little doubt that the press needs overhauling and bushing in many of its parts, particularly the boxing, gears, star-wheel, etc. The putting in of a new registering rack alone would not mend matters as they stand; because the lost motion in the various parts can only tend to jeopardize the utility of the new register rack and to completely ruin the accuracy of the impression of bed and cylinder, still, apparently, quite good.

"I MAK SICCAR."

Scottish history affords us a few well-known phrases. Just before Robert the Bruce began his memorable struggle for Scottish independence, he was one day in conference with John Comyn, a claimant for the Scottish crown. He accused Comyn of betraying his designs to Edward. "You lie!" said Comyn. Bruce, enraged, drew his dagger and stabbed him; but, shocked at what he had done, he rushed out of the church where they were and cried: "I doubt I have slain the Red Comyn!"

"You doubt?" said Kirkpatrick of Coseburn, one of his followers. "I mak siccar!" (I make sure), and running in finished the deed. The Kirkpatricks have from that day adopted the words as their motto.—*Chambers' Journal.*

In one city I found a man who thought he had advertised too much. In another city a man told me he wished he had put his money into advertising in place of real estate.—*S. O. E. R.*

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY A. L. BARR.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

Dalziel's Hard-Metal Stereo Process.—In the April issue of this paper reply was made in this column to an inquiry regarding the "fine-art hard-metal printing plates" of Harvey Dalziel. Intimation has been received from Mr. J. H. Ferguson, 446 Pearl street, New York, that he is sole agent for North America for this process, and that he will be pleased to furnish the fullest information regarding it to anyone interested.

Stereotype Paste and Powder.—James B., Selma, Alabama, writes: "Please give me the latest and best recipe for stereotype paste. Also tell me what powder is used by stereotypers to fill the blank places in forms, and how it is applied." *Answer.*—You say that you are a subscriber for The Inland Printer. Turn to last year's papers and you will find recipes for both paste and backing powder. If you have not got them write the company and they will send them to you. The powder is put on with a small piece of board. One half of a cigar box lid makes a good tool by making the edge smooth and slightly rounded with fine sandpaper.

Utility of Secondhand Newspaper Type.—W. F. D., Valley City, North Dakota: "Many daily newspapers which have put in machines are offering their body type for sale cheap, much of which is in good condition. Is this type suitable for printing from direct—will it last? I have been informed that type from which matrices are made contains more antimony than ordinary type, and that the action of a cylinder press breaks off the serifs (I guess that is the way it is spelled)." *Answer.*—Type made for stereotyping is usually harder than that which is intended for use on a press, but it can be used on presses if it has been properly handled. The greatest obstacle is that it is liable to be uneven, caused by the heat in the steam table expanding the metal. As the type is locked in a solid type-high steel chase it is impossible for it to expand save in length. If there is any part of it that has been stereotyped several times without having been distributed, it is very likely to be higher than type high.

Where to Obtain Information on Stereotyping.—W. C. Calverley, Littlebourne, Dunedin, Otago, New Zealand, writes: "As a pressman and a subscriber to your paper I have read with great profit and interest your articles on stereotyping, and I would now like to learn all I can about the subject. What other publications or what book can I obtain that will give me all the necessary information *re* metal, paste, flong, matrix, etc. *Answer.*—There are no books published on stereotyping that will give you as much information as the files of The Inland Printer if you will read the numbers for the past year and a half. Therein appear articles on every branch of the business, and if you wish any further information we are always ready to give you our opinion and the benefit of our experience. "Stereotyping by the Papier-Maché Process," written by C. S. Partridge, advertised in these columns, is the latest and most complete work on the subject that we know of. Its price is $1.50 postpaid, and can be obtained of The Inland Printer Company.

Sinks in Stereotypes.—P. A. B., Morrison, Illinois, writes: "We have a ——— stereotype outfit and have some trouble by the casts sinking in places. What is the cause of this and how can I remedy it? Some of the plates have been cast several times before they would come up right. I

have sent you one of our papers and have marked most of the plates so you can see how they come up. The mold is made of four sheets of tissue and two of backing paper. I also use a backing powder. The molds on the ads. are beaten in quite deep. The metal is from the ——— Metal Company, Chicago. I use one-half stereotype metal and one-half old type, bases, slugs, etc. The metal is usually hot enough to brown paper, sometimes not so hot. If you can give me any information that will help me out of my difficulty I will be very much obliged." *Answer.*—Your trouble lies in your metal. If you have sinks near the gate or tailpiece and if the metal looks gray it is because there is not enough tin in it. If the sinks are in the center of the cast and not at the gate or tailpiece it is because there is too much tin in it. But from your letter I judge that this latter is hardly probable. Add a little tin to your metal and burn it out, first with resin and then with oil, and you will probably not have any more trouble. Let me warn you to be very careful or you will ruin your type if you have no steam table, as I presume you have not from the description of outfit.

Treatment of Linotype Metal.—C. A. R., Oshkosh, Wisconsin, writes: "I am a regular subscriber to your paper. Have had my name on your subscription list for three years, I think, and during that time I have gathered much valuable information about most everything pertaining to the printing business. Lately I have become much interested in your articles on stereotyping, and also in the articles that have appeared occasionally on machine composition, particularly those on the Mergenthaler machine. Am a Mergenthaler machinist at the present time, and have charge of the machines on the *Daily Northwestern*. This is perhaps the reason why I am interested in your articles on stereotyping. Went to Brooklyn last winter to learn the peculiarities of these machines, and was in the factory at that place for two months. But I have found out since my return from Brooklyn that there is much to know besides what a person learns at the factory. One of the things that I do not know and which I would very much like to know is how to care for and treat linotype metal. It seems to me that the simple melting of the metal is not enough treatment to insure its permanency. In other words, it seems to me that there should be something done to the metal in order to have it thoroughly clean and properly toned. Can you put me on the right track? Print on article on the above subject in your next issue, or tell me where I can get a treatise on same. *Answer.*—If you will look over your Inland Printers you will find an article on "Linotype Metal." The metal used for linotype should be kept clean. This can be done by heating the metal to about 400° Fahr., or until it will scorch a piece of paper (not burn it), then add about a pound of resin to 1,000 pounds of metal and stir for fifteen or twenty minutes. Set the resin on fire and let it burn off. Then skim off the dirt. After you have thoroughly skimmed the metal put a lighted paper in it and throw in about a half pint of coal oil, but do not put in the coal oil first and then light it or you will be in danger of getting burnt. While the oil is burning stir the metal until all the oil is burnt off and then skim off the dirt that has risen to the top. Then add a small amount of plumbago (blacklead) and stir that well also. Rub your slug molds with plumbago. This will make your machine work easier. In regard to the metal it should have more tin and less antimony than stereotype or type metal, as it is only used a few times before remelting. This kind of a mixture melts at a lower temperature and this saves gas. You will find that by keeping your metal clean and using more tin that you will get better results. Never let metal get red-hot because the tin is the metal that melts at the lowest temperature (424° Fahr.), lead at 612° and antimony at 842°. It is also the lightest metal and will rise to the top and burn off. Thus it is very essential that you should keep the metals well mixed. Never use heavy or low-grade oil — that is, common lubricating or machine oil — in burning off your metal, as it will gum the machine and cause you trouble. You must use either plumbago or oil that is intended for use where there is a dry heat, such as is used on gas engines.

The Dalzieltype Process of Cold Stereotyping.—On page 365 of this issue appears an illustration of the practical utility of the Dalziel process which is of interest because it is the first severe test of its qualities which to our knowledge has been made in this country. Various attempts have been made to introduce different methods of cold stereotyping on this side of the water, but without sufficient success to justify mention in detail, their fault being mainly that each was found to be more ingenious than practical. That the Dalzieltype process is entirely a practical one is attested by the fact that it is in constant use in some of the largest houses in England, France, Belgium, etc., on publications some of which require as many as a hundred thousand impressions in the printing. The original half-tone cut is printed with the dalzieltype made from it side by side, and considering the hardness of the paper used in printing The Inland Printer, this is a test which would bring forth imperfections in the plate did any exist. It is hardly to be expected under these circumstances that even a carefully made electrotype would compare favorably with an original half-tone, since some of the fine points must necessarily be lost in the reproduction, and yet but little difference is noticeable in the effect obtained from these two plates. The advantages to be derived from the use of dalzieltypes are: Any woodcut or other letterpress printing surface can be duplicated, in the cold press, without injury to the original and in less time than required to make an electrotype. Matrices are as deep as the type from which they are made. Greater sharpness and delicacy of the face than on plates made by the ordinary process of stereotyping and electrotyping may be obtained, the accuracy of the reproduction being such that duplicates of woodcuts or half-tones print practically equal to the original. The casts may be flat or curved. The metal being hard, the plates will stand long runs. The process is easily learned. The cost of the outfit is much less than that of an electrotype plant of equal capacity. Further information may be obtained from J. H. Ferguson, agent for North America, 444 Pearl street, New York.

PRINTERS' TEXT-BOOKS.

A correspondent signing himself "W. H. W." writes: "I am quite anxious to find a book that instructs in affairs pertaining to the successful management of a printing office —giving hints on estimating on work, instructing as to sizes and quality of paper, ideas for the pressroom, and any information helpful to a man who is not 'up with the times,' and whose lot is cast far from the advantages of a large city. I know The Inland Printer treats of those matters; but, although I read it every month, I would like your opinion as to a treatise devoted entirely to this subject —a *vade mecum*, so to speak — small, but compact. Is there any such work in existence?" If "W. H. W." will consult our advertising pages he will find a number of books mentioned suitable to his needs. The Inland Printer's "Vest Pocket Manual of Printing," price 50 cents, would probably be a desirable adjunct to some of the larger works. The printing art ramifies in too many directions to make it possible for the field to be covered satisfactorily in one single small volume. MacKellar's "American Printer" is the smallest and most comprehensive book we know of suitable for the needs of our correspondent. It is now of course a little antiquated, but it should be studied by every printer.



THE HERMIT OF PINE RIDGE.

Engraved by
Illinois Engraving Company,
Chicago.

Sketched from life
By C. W. Traver.

CHARLES WARDE TRAVER.

IN the July, 1893, issue of THE INLAND PRINTER, the work of Mr. C. W. Traver was favorably commented on and the prediction made that his evident talent and determination to excel in his art would bring him his reward in due time. About the close of the World's Fair Mr. Traver left Chicago for the Pacific Coast, and since that time he has made a tour of Southern California and Mexico, making illustrations for the Atchison, Topeka and Santa Fé railroad. The press of the Pacific coast has frequently spoken of Mr. Traver's work in terms of high commendation, and his development in decorative drawing is certainly very unusual. He is a very warm admirer of the work of Mr. Will H. Bradley, and has naturally been considerably influenced by the bold and original genius of that artist. The cover design and the etched headings to THE INLAND PRINTER this month are the work of Mr. Traver, and although produced under pressure for time they are certainly worthy of the most pretentious publications issued in America. The cover design for *The Household*, shown on this page much reduced from the original, is a good example of the sharp, clean lines preserved by him in his work and the half-tone reproduction opposite hereto, from a wash drawing of an old solitary of the mountains, is a fair specimen of his more recent work in another medium. Mr. Traver is at the present time enjoying an outing trip through the Sierra Nevadas. Toward the close of the summer it is his intention to return to the East and to locate his studio in New York.



C. W. TRAVER.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions and queries of those specially interested are cordially invited hereto and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

HEADINGS IN TABLES.—J. A. C., Portland, Maine, writes: "In the September, 1893, number of THE INLAND PRINTER, a correspondent on tabular work says that headings should read toward the columns, but I notice that in reports of different organizations in different States there is not one in ten that reads that way. I think your correspondent is right, but is he authority for that statement?" *Answer.*—Ten to one seems a good indication of prevalence, and the matter is a conventional one. Most good printers make such headings read upward, the easier way to read them; but many of our best printers will have them the other way.

PLURALS.—S. M. W., Baltimore, asks: "If there are several documents—we may call them surveys—numbered, is it correct to say Surveys No. 103, 104, and 105, or Survey Nos. 103, 104, and 105? Is it correct to say Houses No. 38, 39, and 40 on Baltimore street, or House Nos. 38, 39, and 40 on Baltimore street, meaning three separate and distinct houses?" *Answer.*—Neither expression in either question is correct. "Surveys Nos. 103, 104, and 105" is right, and "houses Nos. 38, 39, and 40," in speaking of the surveys and the houses. In referring to the numbers, "survey-numbers" and "house-numbers" are proper forms, and such and a few other compound words, as in "ten-foot pole," are the only collocations in which a plural idea is properly expressed by a singular form.

GENT'S OR GENTS'?—H. R. M., Monmouth, Illinois, writes: "In 'Proofroom Notes and Queries,' in the May INLAND PRINTER, I note what you say on the use of the apostrophe in the word 'gents'.' But in the example given, '$1.50 buys a good gents' shoe, and $1.50 a fine ladies' button,' should the words not be singular, 'gent's' and 'lady's'?" *Answer.*—The plural forms stand as adjectives, "a gents' shoe," "a shoe of the kind that gentlemen wear," etc. It is better grammar in all such cases to use the plural, as "a printers' magazine," not "a printer's magazine."

PROOFREADERS' SOCIETIES.—A. E. A., Roslindale, Massachusetts, writes: "Do you know of a proofreaders' society in the United States? I have read in THE INLAND PRINTER suggestions that some be formed, but have never seen any references to any that are already organized. If you know of any, I would esteem it a favor to learn the addresses of the Corresponding Secretaries from you." *Answer.*—The Chicago association of proofreaders has been mentioned frequently in our columns. Its corresponding secretary is Ralph W. Norwood, 17 Nassau street, Chicago.

CAPITALIZATION.—R. B. H., Schaghticoke, New York, asks: "Should not such words as association, company, church, day, etc., begin with capitals in sentences like the following: 'The Union Sunday-school association, assisted by the Boston Opera company, will give a concert at the Presbyterian church on Memorial day'?" *Answer.*—The common rule that proper names should be capitalized calls for the capital letter for Association in the sentence given, and for Company and Day if they are considered parts of particular names, as they commonly are. "At the Presby-



COVER DESIGN.
From an original drawing by Charles Warde Traver.

terian church," however, means merely "at the church of the Presbyterians," and church should not be capitalized, as it is not part of a proper name, though it is so in such a name as "Westminster Church." The difference between the churches is the same as that between companies. For a corporate name, as for a particular business association, the capital should be used, but not if a mere aggregation of opera-singers is meant. Thus we should write "The Boston Amusement Company sent a 'Macbeth' company on the road." One may choose almost anything, though, as far as usage is concerned. Three papers in different parts of the country published the same dispatch, one copy containing "the United States Circuit Court," another "United States Circuit court," and the third "United States circuit court." Opinions differ. See articles on capitalization in our March and April issues.

Qualification and Training of a Proofreader.—W. M. H., Plankinton, South Dakota, writes: "Desiring to use the information in an article pertaining to proofreading, I write to ask if you will kindly favor me with your opinion as to the qualifications necessary in a competent proofreader, and the training he should have." *Answer.*—We have treated this subject fully in various articles, but think the following, from a "Printers' Grammar," by C. Stower, published in 1808, will be interesting: "It has ever been the pursuit of eminent printers to aim at accuracy, by their particular care that the effects of their profession should appear without faults and errors, not only with respect to wrong letters and false spelling, but chiefly in regard to their correcting and illustrating such words and passages as are not fully explained or expressed, or are obscurely written in the copy. The office of corrector [proofreader] is not to be conferred on one that has merely a tolerable judgment of his mother tongue; but who has some knowledge of such languages as are in frequent use, viz: Hebrew, Greek, Latin, French, Italian and German, and possesses a quick and discerning eye—these are the accomplishments by which a corrector may raise his own and his master's credit. . . . What is chiefly required of a corrector, besides espying literal faults, is to spell and point after the prevailing method and genius of each particular language; but these being two points that never will be reconciled, but always afford employment for pedantic critics, every corrector ought to fix upon a method to spell ambiguous words and compounds always the same way. And that the compositors may become acquainted with and accustomed to his way of spelling, the best expedient will be to draw out, by degrees, a catalogue of such ambiguous words and compounds. [Good advice—and a book may be bought of the Inland Printer Company that will help wonderfully well as to compounds, even if the forms of its large list have to be changed by marking in the book.] As it is necessary that correctors should understand languages [many good news proofreaders do not, though], so it is requisite that they should be acquainted with the nature of printing, else they will be apt to expose themselves in objecting against several things that are done according to method and practice in printing. It is for this reason that correctors in most printing houses are chosen out of compositors that are thought capable of that office, and who know how not only to correct literal faults, but can also discern where improprieties in workmanship are used."

Comma Before a Conjunction.—Mr. W. P. Root, Medina, Ohio, writes: "In your January issue, Mr. Carruth uses the expression, 'John, James and George went fishing,' and maintains that no comma should be used after James. That depends. Suppose he were speaking to John, and wishes to tell him that James and George have gone fishing; would he not punctuate the new (and different) sentence just as he did his first one? Here he speaks *to* John, *of* James and George. But suppose he wishes to speak to the reader, and tell him that all three went fishing; and suppose, again, that he writes 'John, James, and George went fishing,' can he not see and feel that the verb 'fishing' has three separate and individual subjects, all in the third person, whereas he expressed but two? Here is a parallel sentence I saw lately in this same journal: 'Type, leads, slugs, etc.' Not a printer in America would omit that last comma; and yet 'etc.' means 'and other things.' Be consistent, gentlemen. Punctuation is based on grammar only, and has no necessary reference to elocution. The reader is not supposed to read aloud, but to himself; but in reading the sentence Mr. Carruth has given, I certainly would require a scholar to put as much bend in the voice after James as if a comma were there; otherwise the writer would be misunderstood, for the reasons given." The editor of this department is of the same opinion. Mr. Root knows and says just what is right. Omission of the comma is more common now than its insertion, yet any man and every man may be challenged to state anything like a reason for its omission. Reasonable punctuation *demands* its use when each noun or phrase is a separate subject of the verb.

THE NUDE IN JAPANESE ART.

The attention of the authorities of Japan has been temporarily diverted from diplomatic complications to the consideration of a rather curious question of ethics. It appears that a young native artist, fresh from the studios of Paris, has exhibited at the exposition now in progress at Kyoto a very striking picture of a woman contemplating her own unadorned beauty in a mirror. It is the first appearance of the nude in Japanese art, and its display has provoked an outburst of indignant protest, although it would cause no comment whatever in any gallery in Europe or America.

The Japanese live much closer to nature than we do, and travelers in this country often witness spectacles which would demand the interference of the police in any other land. The lower classes of the people seem to have no sense of modesty in matters of everyday life, and make no attempt to conceal those portions of the person which are always hidden elsewhere. In the interior it is a common thing to see women and men entirely naked bathing together in streams and ditches by the roadside, but hitherto the Japanese artists have ignored the undraped figure altogether, and confined themselves to the reproduction of foliage and flowers, natural scenery, landscapes, bird and insect life, covering almost the whole field of beauty except that of anatomical symmetry. Their uniform avoidance of the nude implies no special severity of morals, but is due simply to the fact that the women of their race are not famous for fine figures, and the unclothed body has always been associated with physical toil. You see gods and mortals represented in gorgeous draperies, but there are no statues of marble or bronze in any of the public or private collections of art.

The innovation is therefore startling to a conventionalism that has not included such types of beauty within its ideas of propriety. The director of the exposition has refused to remove the picture on the ground that it represents a recognized school of foreign art, which sooner or later will be introduced into this country, and suggests that if Japan, as is proposed, should hold an international exposition, grave difficulties would be experienced if the display of such paintings or nude statuary should be prohibited. He forwards the protests with a photograph to the minister of education, however, and says:

"If you, from your official point of view, deem the picture objectionable, or if the authorities consider such a course advisable, I will, of course, remove it."—*William E. Curtis, in Chicago Record.*

ROBBIE'S IDEA OF NAPOLEON.

(Gained from Picture Books.)

Napoleum was a dreadful man what lived in France one time,
And he could shoot a cannon and at eight miles hit a dime.
He wasn't 'fraid of no one, and he carried lots of knives,
And when he went to battle he just slew a heap of lives.

One day he took the King right up and cut his head off short,
And told the people round him he was going to run the court;
And any one that didn't like to have him round at all,
He stood up 'fore a cannon and he hit him with a ball.

He went an' fought the Austriches, though I don't know what for;
I don't think he did either, 'cept he wished to have a war;
And then he went to Venice, and he said to her: "I shall
Chuck all your horty Doggies out into your old canal."

And after that he walked across the snow-clad icy Alps,
And killed a lot of foreigners and took away their scalps;
And then he said, "I guess I've had about enough of war,
I'll go back home to Paris and become an Emperor."

But he was much too fond of blug to stay at home in peace,
And so he went to Roosher, where he left his army freeze.
And through the snow he came back home an' staid there for a while,
And got sent to the Island in a thing they called Exile.

But no—he wouldn't stay there—though 'twas very nice and snug.
He had a lot of fun there, but he didn't get no blug,
And so he rowed across to France once more to have a fight,
And Wellington he licked him just completely out o' sight.

And I am glad he got licked, because if he had won,
There wouldn't been no rest for me—there'd be no rest for none;
For sure as fate when he got through with all his foreign fuss,
He'd been a-comin' here an' shootin' cannon-balls at us.

—*Harper's Bazar.*

NOTES AND QUERIES ON PRINTERS' PROFITS AND ESTIMATES.

CONDUCTED BY LEON HORNSTEIN.

To this department the contributions of everyone interested in sound business methods in the printing trade are respectfully solicited. Individual experiences in estimating on work are especially invited, and all inquiries in regard to estimating will be answered, or published with a request for the opinion of those who may be informed. As this department necessarily embraces a very wide field, contributors are specially requested to be brief and pointed in their communications.

OFFICERS OF CHICAGO TYPOTHETÆ.—A. A., Chicago, asks for the names of the officers of the local typothetæ. President, R. R. Donnelley; vice-presidents, Fred Barnard, A. R. Barnes; secretary, Thomas Knapp; treasurer, Franz Gindele; executive committee, W. P. Dunn, Andrew McNally, W. D. Conkey, C. H. Blakely and Amos Pettibone.

THE New York Typothetæ, in its pamphlet on "Rules and Usages," suggests the following rates for composition of pages containing less than 1,000 ems:

900 ems and over,	80	cents	per	1,000	ems.			
800	"	"	"	85	"	"	"	"
700	"	"	"	90	"	"	"	"
600	"	"	"	95	"	"	"	"
500	"	"	"	100	"	"	"	"

As pages grow smaller in size the cost of making up per 1,000 ems is necessarily greater, and this should be taken into consideration when figures are made.

THE "rush" job with which the city printer must contend can be hurried without loss of time on the part of expensive office hands by attaching a red ticket to the job when it is turned in. Care should be taken that this red ticket does not become too familiar a sight, else it loses its effectiveness, and the man who has made the promise will have to stand over the job until it is done just as he would if no red ticket were attached. Let it be understood all around that a red ticket means "no delay," and that it is used with discretion and only on such jobs as require the promptest attention.

THE government recently invited bids for the construction of the new temporary post office building at Chicago. There were fourteen bids and they ranged from $153,000 to $179,751. Thus it will be seen that the bids of the building contractors do not vary eight per cent from an average of the two extremes. A catalogue was recently contracted for in the same city on which there were eleven bids presented, ranging from $3,450 to $4,624. There would be no particular significance in these figures if this variation were exceptional, but similar cases come to light every day and suggest the need of proper education on the subject of estimates.

PRINTING a job from the original manuscript is always worth more than reprinting it. A great injustice is frequently done by the consumer who does not and cannot be made to understand this. What requires the most expert help in the house when first gotten up can often be duplicated by a cheap apprentice, and the two jobs when finished look just alike. A printer, explaining this to a fault-finding customer some time ago, used a very happy illustration, "My brother built a house which cost him $4,500," said he. "I am building one just like it and saving $600, because I am using his plans—the two houses will look just alike, but the duplicate will not cost as much as the original."

A PRINTING house in this city which has kept a careful press record, taking a year during which they were exceptionally busy, gives as the average daily impressions on two eighth Gordon presses 7,158 and 7,715 respectively, and on three quarto Gordon presses 5,113, 5,838 and 5,724 respectively. The work on the small presses included many long runs of envelopes, postal cards, tags, etc., which undoubtedly brought up the average considerably. These figures are of little value except to show that the capacity of such presses is usually overestimated. In the same office the daily average of all except one of the cylinder presses was higher than the quarto Gordon presses, and one of the cylinders with a bed 24 by 30 even surpassed the highest average of the eighth Gordon presses.

A SUBSCRIBER from Dallas, Texas, submits a sample of a seed catalogue gotten out by a lithographing house in that city. The cover is elaborate, printed in blue and gold, and is a fair job. But when a lithographer attempts letterpress work he makes a total failure of it. The inside of the catalogue is wretched. Yet the printer who forwarded the sample complains that a larger price was paid for it than if it had been done by a printer, the presumption being that lithographing is better and worth more money than printing. A lithographed cover may be very desirable at times, but it is much safer for the parties ordering such work to give the entire contract to a printer than to a lithographer. A printer can appreciate good lithographing, but few lithographers seem to be able to appreciate good printing.

INK is perhaps the most deceptive of all the items which enter into the cost of a job. Experts at figures often go sadly astray when the ink is estimated. In poster and label offices this feature of the work is reduced to an exact science, but the ordinary job printer cannot be too careful in computing the quantity of ink required on a job which calls for a large amount. One proprietor of a large plant says that he never trusts his own judgment in such a case, but always gets the estimate of the foreman of his pressroom and then doubles it, and frequently falls short then. A recent instance is one where a man who usually devotes himself to book and job work undertook to run a large label requiring, as he thought, about ten pounds of yellow ink. As he sent for the seventh ten-pound can he wrote at the bottom of the order: "Send the recipe so we can make the balance ourselves."

A PRACTICAL way of keeping samples for reference is by attaching a finished copy of each job to the job ticket, and filing them by number. In case of blank books a single leaf will suffice. Tickets so arranged necessarily occupy a great

deal of room, but this method results in an immense saving of time in case jobs are duplicated. Moreover it furnishes a clue to many an item which comes up for dispute months after a job is completed. Some offices adopt the plan of printing an impression of the form on the back of the job ticket instead of saving the sample. This answers for small jobs, but is of little value on larger work. A. K., of Oakland, California, says: "To satisfactorily arrange samples of all jobs in a printing office is a very complicated thing, as they all differ more or less. I use a job tag, date and number it, fill it out and print job on back of tag; if job should be larger than tag, a sheet of the job is pasted on back of tag, and then tag is filed by number. Besides this I have scrap books for samples of finer work and a set of drawers for bulky samples."

T. B. Brown, of Topeka, Kansas, writes: "I would like to have your opinion as to a proper method of apportioning profits and losses to the several departments of a printing office on a single job. For example we will suppose a case: A submits a 32-page catalogue to B to print. He proposed to B that if he would do it for the same price that C charged the year before, he (B) could have the job. No itemized estimate was made, but a hasty examination of the copy convinced B that there was 'good money' in it. C's charge was $250 for 8,000 copies. Upon completion of the job B found the cost to have been as follows, according to the job ticket: Composing room, $72.35; stock, $60.80; pressroom, $14.20; bindery, $14.90; total, $162.25; balance, $87.75. Now, by what process would you apportion the profits between the several departments?" It is proper in a case of this kind to credit each department with the cost and the usual percentage of profit, just the same as if an estimate had been made. If there is a surplus the office or countingroom is entitled to the credit. In case one of the departments had made a distinct saving, the case would be different. For instance, if the pressman had found it possible to run the form alongside of another on the same press, with the assistance of an extra feeder, the pressroom would still be entitled to credit for the 8,000 impressions at the regular rate. The illustration is purely fanciful because it is not likely that a 32-page form could be worked in that way. In regard to the margin above cost allowed to the different departments, that is a matter that each office must decide for itself. Generally speaking, it is not feasible to credit each department with the same percentage of profit. This percentage must be gauged for each department by its capacity, the condition of the market, the possibility of curtailing expenses in dull seasons, etc. The office or countingroom is entitled to the credit for anything in excess of the regular margin, since this extra profit is due to the shrewdness, diligence or extra effort of the man who takes the job.



First Estimates.

KEEPING IN TOUCH WITH THE TIMES.

Barry & Son, job printers, West Alexander, Washington county, Pennsylvania, in sending their subscription for The Inland Printer, say: "We have never been subscribers to your paper, but we have bought a good many copies when ordering type and material. We have always ordered the current number, and have found your publication so valuable that we concluded to become regular subscribers." The Inland Printer is the most practical and the most complete informant that the modern printer can appeal to. Its "fee" is only $2 per year.

NOTES AND QUERIES ON PROCESS ENGRAVING.

BY M. WILLIS.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

Text-Book Instruction in Photo-Etching.—J. W. Shea, May's Landing, New Jersey, asks for information on photo-zinc etching. The information can be more readily and satisfactorily obtained without sacrificing our space, in some of the more practical text-books, "Schraubstadter's," for instance, price $3. It may be ordered through this company. After our correspondent has read and digested the instructions given in the book his inquiries on the various topics will be cheerfully answered by us. For us to attempt to describe the full theory and practice of photo-etching in these notes would require more space than can be spared.

Retouching Photo-Copies for Half-Tone Reproduction.—"C. M. T.," Indianapolis, Indiana, writes: "I would be gratified to have information of the best method of retouching photo-copies for half-tone reproductions—the best colors and how to mix same, to avoid the breaking of the wash upon the glaze of burnishing. Are the photos subjected to some treatment removing the glaze, or how is it overcome?" *Answer.*—A thin paste made of arrowroot applied to the surface will do away with the glaze or burnish of photograph. A great many different solutions or methods are used, but the above is preferable to any. It should be applied so as to leave no streaks or lumps. The colors used should be the "tone" or color of the print, and the parts "touched up" in keeping with the balance of print. Moist water colors are best and easiest to handle.

Instruction in Copperplate Printing.—A. B. C., Portland, Oregon, writes: "What is the best way to bring very fine hair lines out distinctly in copperplate printing? Please state just how to go about the printing from beginning to end. I have just started this work; have a press; can engrave the plate and make a fair job of printing if engraving is not very light. What is the best thing to put over card when printing? Do you have to make ink thin or not?" *Answer.*—See that the fine lines are properly filled with ink and the plate properly wiped. To describe the whole process as detailed would take more space than we have at our disposal. Better engage the services of a practical man for a time. Do not put anything over cards when printing. They have body enough to secure the proper impression; the use of a backer or tympan—usually made of cardboard—on the roller is only necessary when printing on paper. The ink is used quite thick.

Color Photography.—In the March number of *Anthony's Photographic Bulletin* we notice a comparison of methods as used by Professor Joly, of Dublin, and Mr. James W. McDonough, of Chicago. Both gentlemen seem to have accomplished much toward solving the problem of color photography by adopting the same line of procedure. Mr. McDonough was granted letters patent in 1892, while Professor Joly's patent was obtained twenty-one months later, or in December, 1894, a detailed account of the latter appearing in the *American Journal of Photography*. The similarity of methods employed by both gentlemen is striking, and goes far to show the narrow limit wherein satisfactory results can be obtained in this new branch of photography. We give a synopsis of the process as taken from the patent records. A screen ruled very fine with the lines of color alternating, is placed in contact with an orthochromatic dry plate, is exposed and developed by any of the well-known processes. The resulting negative of the object photographed will appear in black and white lines. From this negative a positive is made on glass or paper. If the

screen is then placed on the positive or print and moved until the lines in the positive and screen are in "register," the picture will appear in its original colors. Another way of accomplishing the same, is to take an ordinary bromide gelatin plate, moisten the surface to the point of tack, and while in this condition ground or pulverized glass of the three primary colors is applied to the surface, and the plate is then allowed to dry. Substances other than colored glass, such as shellac, gelatin, resin, etc., stained with aniline, may be used. This plate can be used for the positive. The working of this process is so simple that any operator with the aid of a ruled screen can reproduce nature to his heart's content.

SOME NOTES ON PUBLICITY.

BY F. PENN.

TRADE seeks the brave—faint heart scares away the birds of business.

ADVERTISING has helped many a man to get from an obscure side street to the best business corner.

"TYPE TALK ABOUT TRADE PAPERS" is the title Mr. A. W. Law, secretary-treasurer of the *Monetary Times*, of Toronto, Canada, gives to a persuasive circular recently issued by him pointing out the advantages of the old and steadfast *Times*.

DAVID OLIPHANT, printer, 178 Monroe street, Chicago, familiary known as "Dave," is an advertiser among advertisers. This is one way he has of scattering his crumbs upon the waters with a judicious hand and an anxious eye:

COME

TO THE

GOSPEL TEMPERANCE MEETING

HELD DAILY AT 12 M.

IN WILLARD HALL—THE TEMPLE,

Corner Monroe and La Salle Streets.

GOOD SINGING! GOOD SPEAKING!

☞ This card is kindly furnished FREE by DAVID OLIPHANT, Printer, 178 Monroe Street, adjoining Willard Hall.

THERE is a hustling, rattling kind of advertising which has a peculiarity all its own. One feels as if they were being jostled by some over-vitalized friend whose pleasant hand-shake would speedily presage profitable trade. The style of A. W. Hayward's advertising has this quality in a marked degree. I give his advance announcement as one specimen of his style. He is a Chicago man:



NELSON CHESMAN & CO., whose "Ad. Suggesters," prepared by James Hannerty, are doubtless familiar to readers of this paper, have issued another series of these suggestions. The drawings are well executed and in great variety, and should prove very convenient upon occasions where the services of an artist for original drawings cannot be obtained.

THERE is a certain tone in advertising goods designed for the consumption of men only, which runs the entire length of the gamut from slightly risque to vulgarity and obscenity. Of the lower tone it is not necessary to speak, but I cannot refrain from asking some of my readers to share in the naïve fun of the accompanying little scrap from the camera. He has "Got a Bite," but which hand is paying attention to it is left to the imagination of the spectator:



CHICAGO has now an advertisers' club, which, though its life may be measured by weeks, is of vigorous growth and promises to have a long and prosperous career. The Advertisers' Club was formed on May 25 last at a formal meeting held for the purpose in the Times-Herald building. The membership consists of the advertising managers of most of the great firms of Chicago, and of the solicitors and advertising representatives of the several newspapers, etc. Among those in attendance at the meeting were: C. B. Currier, of Willoughby, Hill & Co.; Henry Curtin, the "Bell"; W. F. Durno, *Daily Record;* John Lee Mahin, of J. Walter Thompson; W. H. Baker, of Schlesinger & Mayer; Dudley Walker, Chicago & Alton Railroad; A. Anderson, the "Bee Hive"; George E. Baldwin, the "Emporium"; G. F. Ryan, Browning, King & Co.; W. M. Fulford, the R. J. Gunning Company; J. T. Burgess, Fairbanks Company; George L. Dyer, of Hart, Schaffner & Marx; Julius Schneider, of Carson, Pirie, Scott & Co.; J. M. Edgerton, Copeland Medical Institute; Charles F. Jones, of A. M. Rothschild & Co.; H. V. Allen, *Evening Post;* Sam Davis, the "Sterling"; E. B. Merrit, *Times-Herald;* Frank Carruthers, *Times-Herald;* Robert Ansly, *Times-Herald;* Claude Seymour, the "Fair"; J. T. Page, the "Grand"; D. H. Moore, Lord & Thomas; E. Page, of "Woolf's"; C. R. Nichols, *Daily Record;* C. S. Kirtland, John M. Smyth Company; F. J. Asche, *Daily Skandinaven;* P. A. Conne, the "Hub"; C. C. Hopkins, Swift & Co.; W. F. Powell, Mandel Brothers; Louis Leubrie, Siegel, Cooper & Co.; H. C. Vreeland, *Staats-Zeitung;* W. A. Hutchinson, *Tribune;* A. Brown, Price Baking Powder Company. W. H. Baker, of Schlesinger & Mayer, presided, and C. B. Currier was elected secretary. A committee, consisting of Messrs. Mahin, Carruthers and Fulton, was appointed to prepare a constitution and by-laws. A report forthwith was submitted providing for a president and secretary and for a social meeting of the club around a festive board on the first Monday of each month; and it was further provided that the president and secretary should name a topic for discussion at each meeting and select a speaker to present it. W. H. Baker was elected permanent president and

C. B. Currier secretary, after which the meeting adjourned, and the members of the club were escorted on a tour of inspection through the Times-Herald building. The first of the regular club banquets was held at the Stamford Hotel on June 3, and was very successful. W. H. Baker was toastmaster, and short addresses were made by L. Leubrie, J. Edgerton, J. T. Burgess, J. L. Mahin and E. S. Wells, Jr. L. Leubrie was chosen to be toastmaster of the next banquet, the first Monday in July.

One good plan in advertising as in everything else is worth a hundred poor ones. The thing is to have the ability to recognize a good plan when you see it. Experienced advertisers place the medium of circulars well down the list, but a well written and properly prepared circular is certainly a valuable means of publicity. I reproduce one of C. B. Cottrell & Sons' series of circulars, which comes very near to my idea of perfection. If any of my readers differ from me I shall be pleased to hear from them:

THE PARABLE OF THE PRINTERS.

There were, once upon a time, twelve printers, whose pressrooms were full of by-gone machinery. And they started out to earn a living. And six of these printers were wise; and six were otherwise. Those that were wise took pains to provide themselves with improved presses against the day when work should arrive. The others trusted to order their new presses when they were sure that the work was coming. By and by, as they waited, the work arrived. And those that were already equipped got the work. And the others got only the experience.

This story reads like a certain other story that has come down through the centuries and been accepted by all men as the Truth. It is no less true here when it is applied to mere business success.

There is a certain hour in every day when the careful navigator betakes himself to the bridge of his steamer to find out, in local parlance, "where he is at." It is such an hour now for every printer. If he takes his reckoning wisely he will find that the country is just now emerging from one of those periods of rest when it stops to take breath, preparatory to rushing ahead with greater energy. All signs and all experience point to this as a fact.

If this be true, it is of all periods preëminently the time for him to rehabilitate his pressroom. The apartment must be swept, dusted, and put in perfect order for its new tenant, before the tenant can properly occupy it. This goes without saying. It is the order of all nature; it is the law of all trade. A hotel cannot get guests for its beds until it provides beds for its possible guests. So of a printer. The work will not come—cannot come—until the presses are there to do it. Will you get the presses?

To be successful in any undertaking it is necessary that a man should employ some forethought. And this has been rightly defined as the preparation for a thing before it arrives. Prepare today for the large orders which an increasing business activity is already bringing forward.

Our address is

C. B. Cottrell & Sons Co.,
Times Building, 41 Park Row, New York.

297 Dearborn street, Chicago, Ill.:
D. H. Champlin, Western Manager.

COPYRIGHT IN FRANCE.

The correctional tribunal of Besançon has just delivered judgment concerning the right to reproduce copyright photographs of views in France, by both the author of an album who incorporated the copyrighted views in his work and the printer who did the work. The latter has appealed the case on the ground that it is unreasonable to expect a printer to demand proof of persons who furnish their own electrotypes that they are the legitimate owners of the copyright of the source from which the plates were derived, and there being no way by which a printer to whom the plates are furnished can determine whether the original views of public places are copyright pictures by another person or not.

PRINTING PRESSMEN CONVENE—THE INTERNATIONAL UNION HOLD A LARGELY ATTENDED MEETING IN PHILADELPHIA.

The seventh annual convention of the International Printing Pressmen's Union of North America, which met in the Select Council Chamber, City Hall, Philadelphia, Pennsylvania, Tuesday, June 18, and continued its sessions until Saturday, June 22, was well attended and one of the most harmonious and business-like meetings ever held by the organization.

Representatives from all parts of the United States and Canada commenced to arrive in the Quaker City on Monday, June 17, and the Windsor House, on Filbert street, near Twelfth, where the delegates quartered, presented an animated scene as the various delegations arrived. About one hundred representatives of the Adams and Cylinder Press Printer's Association, of New York, arrived at the Broad street station of the Pennsylvania Railroad at half-past eight o'clock Monday evening, and were met by the Reception Committee of the Philadelphia Union, comprising the following members: D. T. Sheehan, chairman; C. W. Miller, L. F. Gibbons, J. W. Conner, John Shone, Charles Gamewell, Charles L. Smith, Thomas A. Collins, John M. Gleeson, J. W. Norman, Edward Downes, Charles J. Lynch, Martin Bowes, Con. H. Scout and Charles S. Griffith. Preceded by the committee, the New York union, with their band, paraded down Chestnut and up Market street, amid a magnificent display of fireworks, halting to serenade the prominent newspaper offices along the route. An informal reception to the delegates and guests from the New York organization followed at the Windsor House.

FIRST DAY'S SESSION.

The opening session of the convention was held Tuesday morning. D. T. Sheehan, chairman of the Committee on Arrangements and treasurer of Philadelphia Union, No. 4, called the delegates to order, and introduced Select Councilman Charles L. Brown, who made a short address of welcome, and in behalf of Mayor Charles F. Warwick, extended the freedom of Philadelphia. President Thomas A. Collins, of the Philadelphia Union, followed with timely and cordial remarks, and Theodore F. Galoskowsky, of St. Louis, president of the International Union, then opened the order of business by announcing the Committee on Credentials. After a brief recess the list of delegates having vouchers to act as representatives was read:

Washington—E. A. Baulsir.
Detroit—John Harrison.
Chicago—Frank Beck, George A. Smith.
Philadelphia—George H. Stultz, Charles W. Miller.
Ottawa—George Frazer.
St. Louis—Henry J. Klein.
Milwaukee—James A. Archer.
Cincinnati—J. L. Birmingham.
Lexington—Arthur Wilson.
San Francisco—Charles H. Long.
Buffalo—John C. Herman.
Omaha—James M. Kean.
Nashville—Jesse Johnson.
Akron—William Pomeroy, E. A. Trops.
New York—Benjamin Thompson, John F. McCormick, William J. Kelly, Frank J. Biemer.
Cleveland—John H. Gallagher.
Little Rock—W. B. Potts.
Sacramento—J. L. Haverlan.
Columbus—William A. Zook.
Pittsburgh—Thomas A. Donahoe.
Boston—Joseph W. Whall.
Denver—Thomas Carroll.

The names of seven others were read who did not have the necessary credentials.

President Galoskowsky announced his usual committees, and Jesse Johnson, of Nashville, presented a resolution that no one be admitted to the sessions of the convention excepting regularly accredited delegates and members of unions in good standing, subordinate to the International Printing Pressmen's Union of North America. The motion was adopted.

Mr. Johnson also offered a number of amendments to the by-laws, which were referred to committee.

The annual reports of the president and other officers of the international organization were presented, and from these it was ascertained that the membership of the body comprises one thousand eight hundred and forty-five pressmen and five hundred and forty feeders, while the receipts have nearly been sufficient to meet all expenditures, including the support given "strikes," and the official publication of the union, the *American Pressman*, has been financially profitable. The several statements were largely devoted to specific details of the difficulties that have prevailed between the International Typographical Union and the International Printing Pressmen's Union.

The story of the difficulty between the two bodies is substantially as annexed. Previous to the formation of the Union of Pressmen, as now organized, the printing pressmen's unions were under the jurisdiction of the Typographical Union, which, it is stated, took upon itself the right to control all branches of the printing industry. Dissatisfaction arose, and about six years since the larger number of pressmen seceded from the Typographical Union, and organized what has since been named and styled the International Printing Pressmen's Union of North America. This body comprises forty-eight local unions, but the difficulty lies in the fact that the Typographical Union yet holds jurisdiction over twenty local unions, and, in case of strikes and otherwise, it is claimed that one combats the other. Efforts have been made to adjust the differences, but the plans have always proved futile. Committees were appointed from each body for conference, and the pressmen's representatives in this matter submitted their report at the afternoon's meeting as to results reached, but as the session was held behind closed doors the character of the report was not made public.

The latter portion of Tuesday afternoon was devoted by the delegates to an inspection of the publication plant of the *Ladies' Home Journal*, at Fourth and Arch streets. They were received by Editor Edward Bok, General Manager A. H. Siegfried and Superintendent of the Pressroom H. B. Elkins, and shown through all departments of the establishment. There were numerous expressions of deep and merited admiration over the many improved and splendid facilities to be witnessed in that complete and finely arranged publishing house.

The pressmen's representatives were then photographed in a group, and ended the day with a visit to the office of Joseph Bambach, 31 South Sixth street.

(To be continued.)

SIMPLIFICATION OF TELEGRAPHY.

Under the authority of the Director-General of Mails and Telegraphs, an office for the simplification of international telegraphy has been opened in Paris. It will submit, for the use of the public, a code organized from the principal languages, in which a single word will stand for a whole sentence. Correspondents will be installed in the principal cities of each country who will translate the dispatches, by means of the private key, into the language required by the receiver, at a price that will be much below the cost of sending the telegram in its full form, and it is also hoped to avoid the trouble experienced by the use of numerous codes.—*Bulletin de l'Imprimerie.*

A NOTABLE ACHIEVEMENT IN BLANK-BOOK MAKING.

DESPITE the fact that the World's Fair diplomas and medals still remain out of the possession of those who earned them, the merits of the exhibit by The Henry O. Shepard Company, of 212-214 Monroe street, Chicago, who were given the highest award and medal (not yet delivered) at the World's Columbian Exposition, continues to direct to them the more important blank-book making contracts in the West, as well as large contracts in other lines of bookmaking and printing. One of the most recent accomplishments of the establishment has been received with more than ordinary satisfaction by the pleased customer — the Chicago Tribune Company. This is what the *Tribune* has to say, while Superintendent Sam R. Carter and Foreman Tony Faifer strive to hide their blushes:

ACHIEVEMENT IN BLANK BOOK MAKING.

MARVELS OF THE BINDERS' ART MADE FOR USE IN "THE TRIBUNE" OFFICE.

The Henry O. Shepard Company has just completed for the use of the *Tribune* six blank books which are marvels in their way. These books contain 528 pounds of Scotch linen ledger paper. They comprise two advertising ledgers, two newsdealers' ledgers, one voucher ledger, and one general ledger. The first four are the largest books of the kind ever made. They are double royal in size, with 750 leaves, or 1,500 pages each. These leaves are bent by a special process so that each leaf lies perfectly flat, presenting a surface nineteen by twenty-four inches. Each of these gigantic books contains a ream and a half of paper and weighs 102 pounds.

The paper is buff in color and is ruled according to forms especially made for the *Tribune*. They are bound in extra russia backs and provided with the usual duck jackets. Tony Faifer, foreman of the bookbinding department, is particularly proud of these books, as he says they are much larger and much finer in every way than the books on which the company was awarded the only highest award and medal for blank books at the World's Columbian Exposition. Some idea of the magnitude of these books may be gathered from the fact that it took three weeks of hard work to make them up, and that is considered remarkably quick work. The printing and ruling were so carefully done and scrutinized that not the slightest defect can be found in the 7,000 pages comprised in these huge books.

They are unquestionably the finest ledgers ever made in the world, and constitute a veritable achievement in the art of bookmaking. They will be on exhibition for a day or two at the company's office, and then go into active use in the *Tribune* counting room.

THE CALENDOLI COMPOSING MACHINE.

L'Imprimerie gives a description of a new typesetting machine invented by a Dominican monk, Père Calendoli, a native of Sicily, which it thinks will work a great revolution in the printing world. The machine consists of two distinct sets of apparatus, the one — a keyboard containing a number of buttons each representing a letter of the alphabet, after the manner of a typewriter; the other part resembles a harp, the strings of which are replaced by hollow tubes each containing one letter of the alphabet. At the base of each tube is a kind of lock which allows but one letter to escape at a time into a groove down which they slide and arrange themselves in order as the keys are struck. The keyboard is repeated several times and is so arranged that all the letters of a word of ten letters or less can be struck at once, the letters being liberated from their tubes as the fingers are lifted, and the inventor claims that 50,000 letters per hour can be easily set. Corrections can also easily be made. The type used is cast specially for the machine and is melted up instead of being distributed. The most ingenious part of the invention is the manner in which an operator with one keyboard can run any number of machines and produce duplicates of the same article.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices, should be inclosed in all publications sent for review.

KOHN'S COLOR GUIDE, for printers, lithographers, photo and wood engravers, artists and schools, constructed and copyrighted by A. Kohn, N. E. corner Seventh and Chestnut streets, Philadelphia, Pennsylvania, has been received. A large variety of shades and colors are given in two charts with appropriate explanatory text.

WE acknowledge receipt of a copy of John Haddon & Co's "Printer's, Bookbinder's, Stationer's and Newspaper Proprietor's Diary and Almanac for 1895," published by the above firm at Bouverie House, Salisbury Square, London, England. The work is a very complete one, and besides containing the diary and almanac, has an appendix of special and exclusive information for the trade.

PARTS 13 and 14 of Bancroft's superb "Book of the Fair" have been received. Despite the immense number of pictures of the Fair and of descriptive articles regarding it, this history must rank as the only satisfactory history and memorial of that great undertaking. The beauty of the illustrations and the interest of the descriptive texts are sustained by rare mechanical excellence in composition and presswork.

THE Riverside Paper Company, of Holyoke, Massachusetts, with characteristic enterprise, have issued a map showing the city of Holyoke, clearly locating the different paper mills and other establishments situated in that town, and containing other information of interest to those having dealings with firms located there. The map is printed upon Magna Charta bond paper, and is one of the best advertisements this mill has ever got out.

A VERY convenient and useful little booklet has recently been issued by Mr. O. A. Dearing, of Portland, Oregon, entitled "Publishing for Profit." It describes briefly and comprehensively how to arrange the mechanical department of a newspaper printing office and gives many illustrations. There can be little doubt that a careful perusal of this little book before arranging a plant by preventing mistakes would save hundreds of dollars in a year's time. Its price is 25 cents. It may be ordered through The Inland Printer Company.

MESSRS. MACMILLAN & CO., New York, have furnished us with a copy of "Alphabets—A Handbook of Lettering with Historical, Critical and Practical Descriptions," by Edward F. Strange, a profusely illustrated volume of some three hundred pages tastefully bound in green cloth with gilt lettering, and printed in large, clear type, with a well arranged title-page in black and red. We shall speak of this title-page further on. The book forms an outline history of the alphabet from the time when letters were to a large extent pictorial, down to the present forms. The first fifty pages are taken up with the forms of letters as written and before the invention of printing. Mr. Strange does not enter into a discussion of the various theories of the evolution of letters, but simply states "that modern paleologists have practically agreed that our modern letters for the most part find their origin in the conventions promulgated for their own convenience by the Egyptian priests (the 'Hieratic' script); and successively develop through the Phœnician, and dialectical varieties of Greek toward the Euboean form, which latter, being transplanted into Sicily and Italy by colonies from Chalcis, became the immediate parent of the Roman letters, and practically remains with us to this day." Turning from the chapters on "Roman Lettering and its Derivatives" and letters of "The Middle Ages" Mr. Strange shows in the chapter devoted to "The Beginning of Printed Letters" that since the second half of the fifteenth century the nature of type has undergone no intrinsic change, the introduction of modern machinery in typecasting being the only movement. Without attempting to name the inventor of printing, in this chapter Gutenberg, Schoeffer, Jenson, and Ratdolt and their work are briefly mentioned. Of Ratdolt it is said that with Pictor of Augsberg (Ratdolt's birthplace) and Löslein of Langencen he produced at Venice, between 1476 and 1486, one of the most magnificent typographical series in the annals of the craft. Passing over the work of the sixteenth, seventeenth and eighteenth centuries to that of the nineteenth we find that the history of lettering in the early days of the nineteenth is soon told, being mainly a record of some of the great typefoundries which still flourish. During the last few years, however, evidences of an improvement in taste have been manifest. American founders have produced some remarkable series of printing types, many of which are based on old forms. Mr. Strange thinks the most notable event in the history of modern typography has been the foundation and development of the Kelmscott Press by William Morris. THE INLAND PRINTER has shown some of the work of the Kelmscott press in previous issues. Perhaps of all the excellent things in the book that chapter devoted to the "placing of letters" is the most interesting and instructive. That more space has not been given to this important subject by one so eminently fitted to write of type faces and design in its relation thereto is sincerely regretted. The statement that there have been few title-pages as good as those of the fifteenth century will probably surprise some of the readers of THE INLAND PRINTER, but an experience of over four hundred years in the designing of title-pages and the selection of type for them has shown that there have been fashions in this as in other things. The book is one most desirable for every decorative artist or printer. Its price is $2.75.

CHICAGO NOTES.

THE Corbitt & Skidmore Company, printers, 21 Plymouth place, have been succeeded by Corbitt & Burnham, incorporated.

MR. W. S. TIMBLIN is among the first of the candidates for the presidency of Chicago Typographical Uuion, No. 16. The election will be held on the last Wednesday in July.

I. R. HENRI, artist and designer, whose cover design for the April INLAND PRINTER will be remembered by our readers, has issued an attractively designed blotter-card announcement of his studio location at room 2, 88 West Jackson street, telephone Main 4173.

MR. GEORGE H. HESS, JR., has been appointed western manager for E. C. Fuller & Co., dealers in machinery for bookbinders and printers, and will have full charge of the western business of this concern, with office at their old location, 345 Dearborn street. Mr. Fuller proposes to spend a good share of his time in New York city, but in doing this leaves the business in Chicago in good hands.

ON Wednesday, June 19, the dead body of L. A. Gibbs, a proofreader on the Chicago *Daily News*, was found lying on the grass in Forest Home cemetery. He had committed suicide near his wife's grave. Mrs. Gibbs died Thanksgiving day, 1893. Last month Mr. Gibbs took his two children to Ralph, Iowa, his former home, and when he returned he left them there. He went at once to the home of Solomon Forrest, in Austin. Sunday, June 9, he appeared to be

exceptionally down-hearted, and complained of feeling sick. He left the house in the afternoon and did not return. It is thought that he killed himself the next day. Mr. Gibbs was forty-five years old.

THE Crescent Typefoundry, 358 Dearborn street, is one of Chicago's newest candidates for favor. Mr. R. E. Wilkinson is president, and C. E. Roleau, secretary and treasurer. They have purchased the plant of the National Typefoundry and will manufacture all the faces made by that company, besides adding new things from time to time. All type will be cast "standard line." The machinery for cutting dies and casting is of the latest make. The Iroquois series and other faces can now be supplied promptly.

MR. HERMAN C. LAMMERS, secretary of the Binner Engraving Company, has left for a six months' trip abroad in the interest of an advertising plan which is being carried out by his house and one of the largest advertisers in the country. He proposes to visit the principal cities on the continent, making sketches for the work in hand, and during his absence expects to make a number of things which THE INLAND PRINTER will probably show in its pages.

WE are requested to editorially notice the new monthly paper, the *Electrical Journal*, just started by our well-known fellow-townsman and city electrician, John P. Barrett, better known as "the old man." And right royally do we extend the publisher's hand of good fellowship, and welcome to our select membership one who brings with him the prestige as a scientist and the fame as an author that surrounds the ex-chief of the Department of Electricity of the World's Columbian Exposition. For who so valiant in standing out for the rights of the common people, so courageous in exterminating that dread disease known as "moral strabismus, superinduced by the presence of the bacilla of acquisitiveness," so progressive and enterprising in giving to the world a report of the wonders that science had gathered within the walls of her temple at Jackson Park? And that the same enterprise and the same generous spirit influences his actions today is clearly to be discerned by a glance through the sixteen pages of advertising that appear in this first number. How many of our publishers would have had the kindness of heart to have made a free present of sixteen pages of advertising to the readers in order that there might be something in their journal that would be worth looking at?

THE frontispiece to the present issue of THE INLAND PRINTER shows the portrait of a Chicagoan who without the training which is considered necessary to successfully conduct a great newspaper, by his native aptitude, has shown that he ranks at the front with the successful newspaper makers of the present day. The editorial by Mr. H. W. Kohlsaat in his paper of June 10 is so characteristic of him that we reproduce it:

MR. KOHLSAAT TO THE PUBLIC.

When the *Times-Herald* came into the hands of its present owner and was changed from a democratic journal to an independent newspaper, there was much interest and speculation on the part of the public and of the press as to the result of the experiment. The success of that experiment is now undisputed in any well informed quarter, but every day inquiries come as to the measure of that success.

Recognizing the exceptional circumstances and the kindly interest of these inquiries, I have no hesitation in gratifying a curiosity so natural by a frank statement of the facts, feeling sure that this departure from the conventional business reticence in such matters will not be misunderstood by readers of the *Times-Herald*.

The circulation of the *Times-Herald* on the 7th of April, 1895, the Sunday of the last week of the paper under the former ownership and policy, was 130,041. The circulation yesterday was 135,145, showing a net increase of 5,104 under the changed conditions of proprietorship and policy.

So much for answer to the immediate question, but it is pertinent and interesting to note the growth of the paper during the last year in business and in popular acceptability to readers and to advertisers.

On the 10th of June, 1894, the circulation of the *Times-Herald* was 103,136, and the number of columns of displayed advertising in the issue of that day was fifty-six. On the 9th of June, 1895, the circulation had increased, as shown above, to 135,145, and the displayed advertising amounted to eighty-one columns. In other words, the circulation increased in the year 32,009, and the increase in advertisements was 45 per cent.

I submit this plain statement of facts and figures without comment beyond the assurance that it will be my effort to maintain the high standard which the *Times-Herald* had attained under the able administration of Mr. James W. Scott, and to justify public confidence by keeping this journal second to none in honesty, ability and enterprise.

H. H. KOHLSAAT.

REVIEW OF SPECIMENS RECEIVED.

FROM the Daily News Job Office, Batavia, New York, a few samples of very neat job printing, the work of A. Roland Andrews.

FROM John M. Rogers, Wilmington, Delaware, a booklet containing half-tone "snap shots" at Cape May. It is finely printed in colored inks on heavy enameled stock.

FROM the office of the *Patriot*, Carrolton, Illinois, a handsome little programme of the Carrollton High School commencement exercises, printed in a very neat and delicate style.

NEAT circular and envelope in two colors, by Frederick Sleaster, compositor, and John Ray, pressman, with the Brandon Printing Company, Nashville, Tennessee. Both composition and presswork are good.

A NEATLY printed and embossed card from the Bryant Press, Toronto, Canada. Printed in blue and copper bronze, with the word "Cigars" *not* printed, but simply raised by embossing, the effect being good.

A FEW samples of general jobwork from Marcus D. Hoerner, with the Harrisburg Publishing Company, Harrisburg, Pennsylvania. All are good samples of display composition, the cover page of the Daughters of the American Revolution being specially worthy of mention.

FROM the Advertiser Printing House, Newark, New Jersey: Programme of twelfth annual benefit of Newark Lodge, No. 21, B. P. O. Elks; twenty-four pages, 7 by 10, oblong. The composition is fairly well displayed, the stock is good, but the presswork is so bad that the result is a very poor job.

A NUMBER of samples of commercial work, plain and in colors, from the Chronicle Print, Warren, Ohio, give evidence that both artistic compositors and pressmen are employed in that establishment. The bonds, certificates, and the hanger of the Leffingwell Quartette Club are excellent specimens of artistic work.

WE have received from one of our friends at the Antipodes a sample of artistic display which is very neatly executed. The design and composition are both excellent, the principal features of the circular being well brought out. It is the work of C. S. Farren, with H. E. Pratten & Co., Sydney, New South Wales.

FROM Rollo A. Moote, with the Marlette *Leader*, Marlette, Michigan: Some very fair specimens of general commercial work, the composition and presswork on which compare favorably with much that comes from more pretentious quarters. The programme of the Daughters of Rebekah banquet is a neat production in two colors.

FROM Fraley's Eagle Printing House, Elmira, New York: Twelve-page programme in red and blue, with cover in red, blue and gold. The cover is an admirable piece of work, but the presswork on the remainder is poor, being very much out of register, which is the more apparent as a rule border surrounds each page. The work lacks finish.

PREMIUM list of the eleventh annual Jackson County Fair—a book of 180 pages, 4¼ by 7 inches, printed by Grant & Griffin, Maquoketa, Iowa. Composition, especially on the displayed advertisements, is good; presswork might be improved upon, color running very uneven in parts, while impression on many of the pages is far too heavy.

"BY WOODLAND AND SEA" is the title of a handsome souvenir booklet—a poetical description of Hyannis, Massachusetts, and vicinity, illustrated with good half-tone engravings. The composition and presswork are both excellent, and the cover is neatly engraved and embossed. It is issued by the Souvenir Publishing Company, Lynn, Massachusetts.

A NEAT booklet of eight pages and cover is issued by the *Sun*, Quarryville, Pennsylvania. It treats upon the subjects of artistic printing and advertising, and is a very neat sample of the typographic art. We quote a gem from the last page: "Advertising is the rudder that steers the great business ships safely through the breakers into the haven of prosperity."

SAMPLES of general commercial work from the office of the *Benzie Banner*, Benzonia, Michigan, the work of Eugene Case, who is also editor of the *Banner*. The composition is neatly displayed, and the presswork is fairly good, though it might be improved upon in some instances. The samples of color work—cards and price list—show an artistic conception of arrangement and harmony of coloring.

A COLLECTION of advertising designs arranged in pamphlet form has been issued by the Binner Engraving Company, Chicago, under the title of "Modernized Advertising." The designs were taken from the usual run of work made for the magazines and periodicals, and all are strong and up-to-date, especially those prepared for the Pabst Company. The advertisement set nowadays without a cut is liable to get lost in the mass of others appearing, and to gain even more prominence it is necessary sometimes to depend

entirely on an engraved advertisement. The pamphlet shows that this firm can handle advertising work successfully.

ARTHUR E. VOGEL, Douglas street, Manchester, New Hampshire, sends a business card and bill-head for review. The latter is a neat piece of work and colors well chosen, but the card is too gaudy to suit our idea of tastefulness. Six colors — three of them intended for tints but many degrees too strong — are too many to use on one small business card. Three colors, at most, should be enough. The composition is well done.

A. L. STONECYPHER, 1011 Howard street, Omaha, Nebraska, forwards four designs for blotters, each of which, apart from its typographical excellence, is a unique advertisement. He is evidently a genius in preparing attractive advertisements, and the blotters evidently pay for themselves, for he informs us that he "would have whole stacks of time on his hands to put on the blotters if he did not *print* the blotters." The composition and presswork are first class.

WE are in receipt of No. 9, Vol. II, of the Anderson *High School Journal*, being the "Commencement Number of the Class of 1895." It consists of eighty-four pages and cover, 8 by 10½ inches, printed on heavy enameled stock, and freely illustrated with half-tone portraits of the officials of the school and the participants in the exercises. The printing was done by the Brandon-Benham Printing Company, of Anderson, Indiana, and is an excellent example of fine bookwork.

FROM the Pantagraph Printing & Stationery Company: Souvenir programme of the twenty-ninth annual encampment of the G. A. R. at Bloomington, Illinois. It consists of thirty-two pages and cover, 7 by 9 inches, excellently printed on heavy enameled stock. The half-tone illustrations are many, the frontispiece being a portrait of Gen. W. T. Sherman, with illustrations of three of the principal events in his career during the war. The work is up to the high average for which this house is so well known.

THE Michigan Press Association has issued an official account of its twenty-sixth annual meeting at Detroit, Michigan, and of its "Invasion of Canada and March to the Sea, with the attending incidents of its peaceful and pleasurable mission." It is a book of seventy-two pages, 7 by 10 inches, oblong, finely printed on good enameled stock, with handsome embossed monogram in gold on front cover. The descriptive portion of the work is well written by various members of the association, and the printing is the work of the Hudson *Gazette*, Hudson, Michigan. The composition and advertisement display are good, and the presswork excellent, but a black or photo-brown ink would look better on the half-tone illustrations than the green and red in which they are printed.

B. G. BURROWS, 207 Market street, Camden, New Jersey, is one of the progressive printers of the day, and has adopted as his trade-mark a winged wheel — the emblem of progress. Some samples of printing submitted by him are well displayed and nicely printed, and an advertising card of his own sets forth the following

"PRINTER'S LEXICON.

"AN AMATEUR is one who never learned the business, but simply 'picked it up.' Some people seem to prefer him.

"OLD FOGY.— One who has done learning — thinks no more progress can be made, but works just as he was taught forty years ago.

"THE PROGRESSIVE MAN is the one live people prefer — one who keeps abreast of the times — who knows what good work is and how to do it. Such WE pretend to be."

WE have received from the Engraver and Printer Company, of Boston, a handsomely gotten-up catalogue entitled "Modern Illustration." There are some fifty-eight pages of process engravings, head and tail pieces, illustrations for a large variety of subjects, initial letters, etc., with a designed cover in two colors. Frequently in setting up an advertisement, a circular, a catalogue, when the work is well in hand, the desirability of a head-band, tail-piece or initial letter is evident. There are often reasons for not having a special design made. In such a case this catalogue solves the problem by offering a selection of blocks in every way desirable. The catalogue is a very creditable piece of work, and is gotten out with the same care as to details which characterizes all the work of the Engraver and Printer Company.

THE Miehle Printing Press and Manufacturing Company, Chicago, have furnished us with some specimen sheets of half-tone three-color work done on one of their No. 1 flat-bed two-revolution presses, size 39 by 53. To obtain the beautiful effects shown from the three primary colors, yellow, red and blue, it is evident that the very closest register, the most rigid impression and continuously even distribution are required. The two-revolution presses of the Miehle pattern are claimed by the makers to do as fine color-work as any stop-cylinder made, and at a speed that is marvelous. These specimen sheets are fine examples of color printing, and the realistic effects obtained of articles made direct from the objects themselves prove that the Columbian Engraving & Electrotyping Company, Chicago, know how to produce these plates, and run them when they have the right inks and the right presses.

THE Historical Edition of the Columbia (Mo.) *Herald*, issued on the occasion of its twenty-fifth anniversary, is a handsomely printed well-bound book of 104 pages, 11 by 14 inches, oblong. It gives an account of the establishment and progress of the *Herald* for the past quarter of a century, with a description of the building now owned and occupied by that paper, and its facilities for turning out the large amount of work now accomplished by the concern. It also contains the history of Boone county and its progress, with biographies of those most nearly concerned therewith. The description of Columbia College, its faculty and classes, is very complete. The book is a work of art as well as a history, being printed on fine quality enameled stock, each page having a red rule border, and freely illustrated with half-tone illustrations of buildings, places of interest and portraits of prominent persons and business men and their families. The work is issued from the press of E. W. Stephens, Columbia, Missouri, the compositors and pressmen of which establishment are deserving of praise for their excellent work.

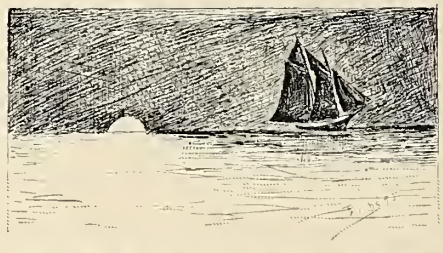
ROBERT T. SLOSS, A.B., proprietor of the Press of the Classical School, Milford, Delaware, forwards a package of the class of work printed at his establishment. The general style of the work is Old English, old style type and antique ornaments being used exclusively. The stock used for book and pamphlet work is of the rough-finished, hand-made description.



Pamphlets are printed with wide margins and untrimmed edges. The work is excellent, and the accompanying reproduction of a letter-head will give an idea of the general character of the displayed work. In the original the initial T and the ornaments are printed in red, balance in black.

PROCESS CUTS WITHOUT THE CAMERA.

For those who desire a cheap and ready means of making cuts, a method recently devised by Mr. W. S. Phillips, of Seattle, Washington, will be found to have points of merit. The process has been patented by Mr. Phillips. Space does not permit of a detailed description of the method. In brief, the main feature is the preparation of a stripping film, which when placed upon a glass will be sufficiently friable to permit of a drawing in line being cut through upon it, and upon the film being transferred to metal, etching may be proceeded with, the camera being thus dispensed with. The accompanying sketches are





specimens of Mr. Phillips' production by his invention. We hope to give further details in our next issue. For particulars address W. S. Phillips, No. 175 Fifth avenue, Chicago.

THE *American Pressman* for June, the convention number, appears in a handsome lithographed cover. The interest of its contents continues to grow from month to month under its present able management.

Specimens of Cosmopolitan

PATENT PENDING

5a 3A, $7.50 48-Point Cosmopolitan C. $4.60; L. C. $2.90

Standard Line Popular Answers Demand

6a 3A, $5.50 36-Point Cosmopolitan C. $3.20; L. C. $2.30

Composing Department Indorses Production Augmented Systematic Type Pleases 62

8a 4A, $5.00 30-Point Cosmopolitan C. $2.75; L. C. $2.25

Introduced Superior Method of Lining Every Face Now Useful Abolished Waste of Labor $94

10a 5A, $3.80 24-Point Cosmopolitan C. $2.00; L. C. $1.80

We have a number of other novel designs which will be ready soon: Your address should be on our lists 873

12a 5A, $3.30 18-Point Cosmopolitan C. $1.80; L. C. $1.50

Being on Standard Line, every italic, script and other face made by the Inland Type Foundry is available for date lines, the rule being readily justified to line 50

MANUFACTURED BY THE INLAND TYPE FOUNDRY, 217-219 OLIVE ST., SAINT LOUIS

Mmmmm Saint Louis....189.... mmmmM

OF INTEREST TO THE CRAFT.

L'IMPRIMERIE says the apprenticeship of a pressman is a serious matter in England, as none are admitted to the ranks of machinemen until they have "served their time" and have given satisfactory proof of their capacity to fill the position.

THE international exposition of Bordeaux will be open from May to November. Classes 12 to 28 of Liberal Arts comprise books, printing, paper manufactures, binding, office material, designs, photography and their derivatives in connection with printing.

AT the annual meeting of the Typothetæ, of Troy, New York, held June 17, the following officers were elected: J. W. Smith, president; Alex Meekin, vice-president; E. H. Lisk, secretary; T. J. Hurley, treasurer. Executive committee—E. H. Foster, W. V. N. Stowell, S. M. Stone. Delegates to convention—E. H. Foster, E. H. Lisk, J. W. Smith. Alternates—T. J. Hurley, Alex Meekin, W. V. N. Stowell.

UNDER the heading "New Typographical Inventions and Machines," *L'Imprimerie* gives a description of a new rotary machine for printing several colors from a roll, recently made by Marinoni, of Paris. On these presses, which are constructed specially for chromo-lithography, the various colors are printed at one impression, the paper going from one cylinder to another with mathematical exactness, giving a perfect register and great rapidity of execution.

AN international exhibition of lithography will be opened in Paris on the 1st of September next to celebrate the centenary of the invention of lithography, under the auspices of the French society of lithograph artists. All ideas of profit will be banished by the promoters of the exhibition, and the entire entrance fees will be used to purchase gold and silver medals for the exhibitors of exceptional merit. A lithographed journal illustrated by designs of the best artists of the profession will be issued in connection with the exhibition.

AN effort is being made in Belgium to form a society under the name of the "Confraternitée Belge," to raise the price of newspaper advertising. Among the reasons given of the necessity of such a society is mentioned the fact that in that country are 1,100 printeries and 800 papers, and advertisements six inches deep, single column, are taken as low as 15 francs ($3) a year, or 6 cents per insertion, not counting the subscription to the paper, which is furnished free. In addition to this the printer is obliged to take chocolate, wine, oil, etc., from his patrons in remuneration for his work.

A CORRESPONDENT signing himself "An Old-Timer," writing from Lancaster, Pennsylvania, says: "The typesetting machines haven't struck this city yet, but I understand they will soon. A city of nearly 40,000, with four daily newspapers—one morning and three evening—besides book and job offices, weekly papers, etc., will not 'take a back seat,' and the 'machines' are bound to come here. The older printers are not generally in favor of the 'machine,' but the younger ones are. The writer is an old-timer, and as he is failing right along in typesetting he is glad that the 'machines' are invented. Printers are more adapted to turn their hand to something else than many other mechanics, and many of them are obtaining better positions than they had at setting type. When a printer cannot hardly make laboring men's wages any more, it is about time he gave up the business. What a blessing it is that the typesetting machine has been invented, and we can look forward to seeing much greater inventions in the way of labor-saving machines. It is a good thing the International Typographical Union has a home for aged printers, but it is hoped they will build a home in the East when the home in the West will not be able to accommodate all of them. Business in this city is very good, at this writing, but 'tourists' had not better come here. Wages are $10 per week—night and day work. Piecework is a thing of the past here, with the exception of a few old-timers, in one of our book offices, who cannot hardly make $10 at 28 cents per thousand."

NEWSPAPER GOSSIP.

THE boys that write for the papers—
They're the best of 'em all, I guess;
For most of 'em come from the country,
Where they're pullin' the old hand press!

An' they never forget their raisin',
An' they're livin' the world to bless;
For most of 'em come from the country,
Where they're pullin' the old hand press!

—*Atlanta Constitution.*

THE Cleveland (Ohio) *Press* has added extra tops to the Rogers machines, and can now set either nonpareil or agate face on the same machine.

THE offices of that artistic illustrated quarterly, *Modern Art*, formerly published at Indianapolis, Indiana, have been removed to 286 Roxbury street, Boston, Massachusetts, L. Prang & Co. having become its publishers. Mr. J. M. Bowles continues as editor.

THE Smith-Perry Printing Company, of Dubuque, Iowa, now use two Thorne machines in setting up their two dailies, the *Morning Times* and the *Evening Journal*. They are now using the full Associated press reports, and their papers present quite a metropolitan appearance.

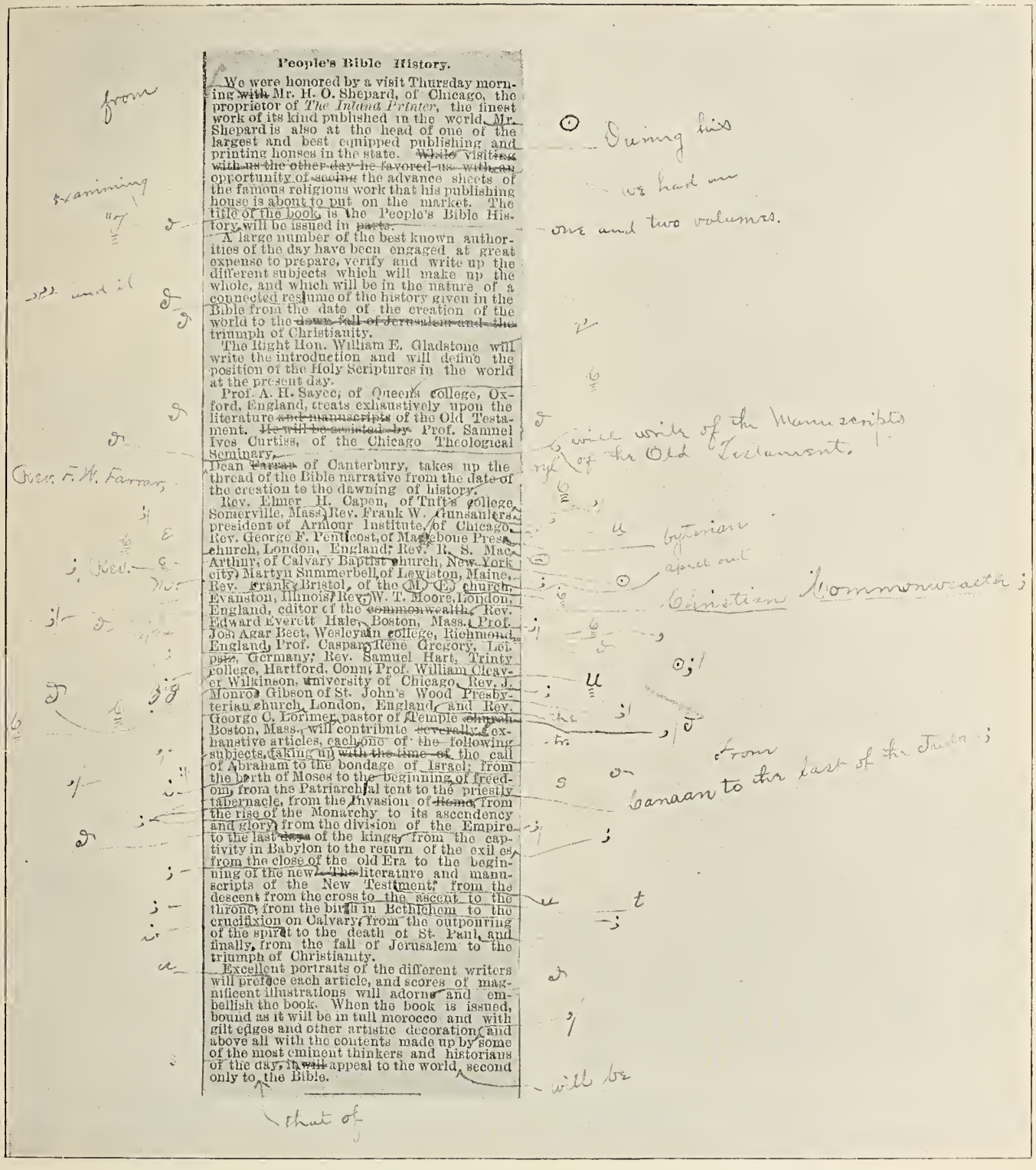
AMONG the papers devoted to the expression of opinion on the labor problem, the *Labor Leader*, of Lancaster, Pennsylvania, occupies a deservedly high place. When the tone of the labor press is elevated to the dignity of its cause, its influence will begin to form. The *Labor Leader* is issued weekly and reaches some three thousand subscribers.

MR. GEORGE BURT, editor and proprietor of the *Republican*, of Henry, Illinois, has the sympathy of his many friends and acquaintances in the death of his wife on May 31. Mrs. Burt was aged sixty-three at the time of her death. She was born in Springfield, Massachusetts, and was a most estimable, refined lady. Her death is sincerely mourned by all who knew her.

WILLIAM E. CURTIS, now traveling in Japan, writes to the Chicago *Record* that the respect of the press of Japan for the mikado is expressed by printing his name in capitals. For example one paper says:

> "The nation will echo the words of its EMPEROR, who says: 'WE were constrained to take up arms against China for no other reason than OUR desire to secure for the Orient an enduring peace.'"

"THE MURAL PAINTERS" is the title of a society incorporated in New York state last month, with objects "to promote the delineations of the human figure in its relation to architecture, whether rendered in pigment, stained glass, mosaic, tapestry, or other appropriate medium, and to foster the development of its ornamental concomitants; to formulate a code to cover decorative competitions, and by-laws to regulate professional practice; to hold exhibitions of all and only such work as is included within its legitimate scope; to establish an educational propaganda through the agency of the press, lectures, existing schools, or in whatsoever lawful manner opportunity may suggest." The location of its principal office will be in New York city. The directors are: John La Farge, Frederic Crowninshield, George W. Maynard, Maitland Armstrong, Charles M. Shean, Charles R. Lamb, Otto H. Einright, Frederick S. Lamb, Francis S. Jones and Will H. Low.



People's Bible History.

We were honored by a visit Thursday morning with Mr. H. O. Shepard, of Chicago, the proprietor of *The Inland Printer*, the finest work of its kind published in the world. Mr. Shepard is also at the head of one of the largest and best equipped publishing and printing houses in the state. While visiting with us the other day he favored us with an opportunity of seeing the advance sheets of the famous religious work that his publishing house is about to put on the market. The title of the book is the People's Bible History, will be issued in parts.

A large number of the best known authorities of the day have been engaged at great expense to prepare, verify and write up the different subjects which will make up the whole, and which will be in the nature of a connected resume of the history given in the Bible from the date of the creation of the world to the down fall of Jerusalem and the triumph of Christianity.

The Right Hon. William E. Gladstone will write the introduction and will define the position of the Holy Scriptures in the world at the present day.

Prof. A. H. Sayce, of Queens college, Oxford, England, treats exhaustively upon the literature and manuscripts of the Old Testament. He will be assisted by Prof. Samuel Ives Curtiss, of the Chicago Theological Seminary.

Dean Farrar of Canterbury, takes up the thread of the Bible narrative from the date of the creation to the dawning of history.

Rev. Elmer H. Capen, of Tuft's college, Somerville, Mass. Rev. Frank W. Gunsaulus, president of Armour Institute, of Chicago, Rev. George F. Pentlecost, of Marylebone Presbyterian church, London, England; Rev. R. S. MacArthur, of Calvary Baptist church, New York city, Martyn Summerbell, of Lewiston, Maine, Rev. Frank Bristol, of the M. E. church, Evanston, Illinois, Rev. W. T. Moore, London, England, editor of the commonwealth, Rev. Edward Everett Hale, Boston, Mass., Prof. Josiah Agar Beet, Wesleyan college, Richmond, England, Prof. Caspary Rene Gregory, Leipsic, Germany, Rev. Samuel Hart, Trinty college, Hartford, Conn., Prof. William Cleaver Wilkinson, university of Chicago, Rev. J. Monroe Gibson of St. John's Wood Presbyterian church, London, England, and Rev. George C. Lorimer, pastor of Tremont temple, Boston, Mass., will contribute severally exhaustive articles, each one of the following subjects, taking up with the time of the call of Abraham to the bondage of Israel; from the birth of Moses to the beginning of freedom, from the Patriarchal tent to the priestly tabernacle, from the invasion of Rome from the rise of the Monarchy to its ascendency and glory, from the division of the Empire to the last days of the kings, from the captivity in Babylon to the return of the exiles, from the close of the old Era to the beginning of the new. The literature and manuscripts of the New Testament, from the descent from the cross to the ascent to the throne, from the birth in Bethlehem to the crucifixion on Calvary, from the outpouring of the spirit to the death of St. Paul, and finally, from the fall of Jerusalem to the triumph of Christianity.

Excellent portraits of the different writers will preface each article, and scores of magnificent illustrations will adorne and embellish the book. When the book is issued, bound as it will be in tull morocco and with gilt edges and other artistic decoration and above all with the contents made up by some of the most eminent thinkers and historians of the day, it will appeal to the world, second only to the Bible.

THE NECESSITY OF CAREFUL PROOFREADING.

The accompanying half-tone reproduction of an article clipped from an eastern paper is presented to demonstrate the importance of a proper preparation of copy for the press, and the care needed in correcting the proof. While a number of the marks are of minor importance, many of the errors are inexcusable, and greatly mar the appearance of the matter and the force of the article.

I AM very much pleased with the Vest Pocket Dictionary. It is concise, and yet contains so many more words than other similar editions of dictionaries, and is always handy when wanted. I showed mine to the boys in the office, and they want one each. I inclose herewith $1, for which please send me two Vest Pocket Dictionaries, bound in leather.—*T. E. Skinner, Osborne, Kansas.*

A LITTLE boy who was taken by a pious and rigidly orthodox aunt to a series of revival meetings during the winter, at Des Moines, Iowa, was much impressed and concerned by the vivid portrayals of a place of future punishment and the impassioned warning to sinners. On last Sunday afternoon he came running to his mother, with a page of the —— in his little hands, his eyes wide open with horror, and cried out: "O mamma, here's a picture of goin' to hell!" It was, in reality, a poorly executed cut of one of Iowa's most charming summer resort hotels.

TRADE NOTES.

PHILIP HANO & CO., 808-810 Greenwich street, New York, write that their increasing business will enable them to find places for a few good traveling men with experience in their lines.

AMONG the job printers of Lancaster, Pennsylvania, opening offices on their own account, the most recent firm is that of Ryder & Snyder, who have established themselves on East King street. They are reputed to be energetic and businesslike young men.

THE Manhattan Typefoundry, 52 Frankfort street, New York, have been appointed exclusive agents in the East for the American pony cylinder press, manufactured by the Prouty Company, Chicago. They have placed several of these machines in and around New York, which can be seen at any time by parties interested.



MR. ANTON WILD, formerly superintendent of the photo-engraving department of the Mathews-Northrup Company, has purchased an interest in the Volger Engraving & Printing Company, 359 Washington street, Buffalo, the firm now being Volger & Wild.

MR. J. W. O'BANNON has resigned his position with Albert D. Smith, and started in business on his own account under the name of "The J. W. O'Bannon Company," at 72 Duane street, New York, with a full line of bookbinders' and paper-box makers' supplies.

SOME great records have been made with the Thorne typesetting machines of late. In one office, where a number of these machines are at work, three teams have passed the 300,000 mark, the fastest making 352,000 ems in one week. This is a union office, eight hours constituting a day's work.

THE catalogue of photo-engravers' supplies just issued by the Scovill & Adams Company, of 423 Broome street, New York, gives in surprising extent and variety illustrations of the many conveniences devised for the uses of photo-engravers. The catalogue is excellently printed, and gives estimates for plant, etc., with much information of interest to engravers.

IN connection with the notice of the new Pony Campbell press in the June issue the cut of the New Model web press was inserted. While the Campbell Company are up-to-date in all the different makes of presses, they do not claim to have yet reached that point of perfection where they use a roll feed and curved plates for small jobbing. They hope to get along to this point later, but at present the printing fraternity must be satisfied with the machinery they are making.

MR. HARRY FRANKS, manufacturer's agent for Australasia, has in contemplation another business round-trip through Canada, America and England, similar to that taken by him in the World's Fair season. Mr. Franks has been very successful in introducing American papers and printing machinery, typesetting machines, etc., in Australia, and anticipates establishing desirable connections with some prominent firms on his approaching tour. Until the end of August Mr. Franks' address will be care of Messrs. W. H. Parsons & Co., 4 Warren street, New York.

A PECULIARITY of the flake graphite mined at Ticonderoga by the Joseph Dixon Crucible Company, of Jersey City, New Jersey, is that when the paint made from it is brushed out each flake laps over its fellows after the manner of fine fish scales, forming a covering of great elasticity and durability. Many attempts have been made to offer substitutes for this paint to discriminating buyers, but for thirty years it has maintained its superiority.

AMONG the more recent productions of the German typefoundries a number of attractive floral decorative designs appear which seem to have much of the lightness and grace that characterize the products of American foundries. The successors of the Benjamin Krebs typefoundry, Frankfurt on Main, show in the *Typographische Jahrbucher* some very pretty designs of this character, which we consider worthy of reproduction for the benefit of such of our readers that have not convenient access to the foreign specimen books.

THE well-known firm of Walker & Bresnan, dealers in type and printers' supplies, at Frankfort and William streets, New York, has been dissolved by mutual consent, Mr. Walker retiring. The business will still be carried on at the same location by Mr. Bresnan, and it is understood that after a rest of a few months Mr. Walker will also again enter the field.

THE Philadelphia branch of the American Typefounders' Company is casting an order for 15,000 pounds of Ronaldson Old Style for the government printing office, Washington. This Philadelphia foundry has long been the most complete and progressive typefoundry in the world, and during the past year its effectiveness has been increased by the addition of a large number of the most perfect automatic type-casting machines yet invented. Despite the dull times its output of type has been increasing rapidly.

THE Pacific Branch of the Minnesota Typefoundry Company, at Seattle, Washington, will move into new quarters on the ground floor, at 217 Columbia street, on July 1. Under the able management of Mr. E. W. Powell, this branch seems to be flourishing. In November, 1894, he started in with two rooms on the fourth floor, and in February of the following year moved onto the second floor, and had a storeroom for machinery. He now occupies the ground floor and basement. THE INLAND PRINTER is on sale at this branch, its attractive glass hanger being displayed in full view of all callers.

IN a recent letter from the L. L. Brown Paper Company, of Adams, Massachusetts, Mr. A. B. Daniels, the treasurer, takes occasion to state: "We have nothing particularly new to offer in the way of novelties, but still continue to make the best ledger paper in the world, as well as the other grades

which are so familiar to the trade. The past year has been a very busy and successful one, and we have within the last three months secured four large state orders in addition to those we have previously enjoyed. We are furnishing the various departments of the United States government with most of their paper, and this, in addition to the regular trade which we have, makes a very encouraging outlook." The L. L. Brown Paper Company find an increased demand for their hand-made papers, and have recently appointed George H. Taylor & Co., Chicago, western agents for the sale of these special papers.

COLORED lithographs have grown so successful in France that the government has decided to have postage stamps and banknotes in chromos. The bank of France is at work at present on models of bills of different denominations, on which three and four different colors are being made visible. The postal and telegraph department has under consideration a polychrome type of postage stamp to replace the actual stamp, which has been in use long enough. These decisions are to go into effect before very long. So that to the saying: the present is all for the painters; one might add: the future is for colors.

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE PEERLESS JOB PRESSES.

The builders of the Peerless job press now make all half-mediums on their extra-heavy pattern and have reduced the list price $50. This makes the Peerless one of the heaviest and strongest machines built for large forms, half-tones and embossing, of which so much is done nowadays on job presses. Full particulars regarding the Peerless may be obtained of Frank Barhydt, New York Life building, Chicago, who has sold hundreds of them in the past sixteen years. Mr. Barhydt is authority on bed and platen presses, and those wanting machines for special work would do well to consult him.

WORLD'S FAIR CERTIFICATES OF AWARD.

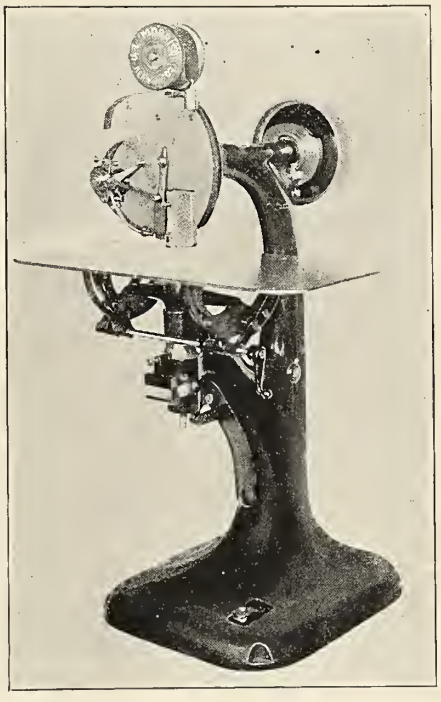
The certificates of award for the Columbian Exposition of 1893 are approaching completion in the Bureau of Engraving and Printing at Washington. The engraved work is done, and is said by those who have seen it to be exceedingly good. The work of printing in the judges' award on certificates, by letterpress process, is now in progress. The type selected, some fifty styles of the most artistic design, was all ordered from the American Typefounders' Company, and the selection was made by a well-known typographical expert especially employed for the purpose. The company feels quite flattered.

THE IMPROVED COUNTRY PROUTY.

On page 366 of this issue will be found the advertisement of W. G. Walker & Co., Madison, Wisconsin, builders of the press named above. This machine is being placed in large numbers of country printing offices, and is giving satisfaction everywhere. The statement which the company makes that it is the best press in the world for the money is a broad one, but they are willing to back up their claims with convincing proofs. The firm takes pleasure in calling attention this month to the new electric motor which they are building. These machines give the ideal power for printing offices, the most popular plan being to have a small motor attached to each machine instead of a large one running the entire plant. Messrs. Walker & Co. inform us that the government has ordered ten of these motors. They would be glad to give all information desired in regard to these machines, or their presses, and invite correspondence.

THE "NEW PERFECTION" WIRE STITCHER.

To say that this is a machine "with a mind of its own" would be a statement not much to be wondered at by one who has witnessed it in action. It is not perhaps the machine itself, so much as what it does, that gives rise to this expression. The mechanism is exceedingly simple, there being but few wearing parts, and none which cannot be renewed at small cost. It is when one sees it respond to the slightest movement of an indicator on the part of the operator, with a readiness that seems almost to imply that it understands what is required, that this thought comes into the mind of the beholder. The stitching of a single sheet of paper may be followed by one seven-eighths of an inch in thickness with a rapidity limited only by the deftness of the operator. There is about it, too, an appearance of stability without clumsiness, and an utter absence of intricate mechanism, that inspire one with a belief in its wearing qualities, as well as a feeling that it can do all that is claimed for it.



The table may be changed into a saddle with a simple movement of the lever shown beneath it. A reversal of the lever brings it back into a solid table again. This in itself is a valuable feature, resulting in a saving of much time and annoyance. An extra space from clinchers to curve of machine, in addition to a large drop capacity, is provided, thereby meeting the requirements of calendar work and large publications. Heavy work may be stitched with light wire, either round or flat, although a heavy wire may be used if desired. The machines are furnished with a perfect roll feed device, the best in the world. The clinching is absolutely perfect. Further information may be obtained from the J. L. Morrison Company, 15-17 Astor Place, New York. Their advertisement appears elsewhere in this issue.

"OUR SUMMER"

awakens thoughts of vacations pleasantly spent; of trips through the woods for game; of speckled beauties taken from murmuring streams; of health restored and sundry other recollections of a well-earned respite from cares of business, thoroughly enjoyed. "Our Summer" covers the lakes and summer resorts in Illinois and Wisconsin along the line of the Wisconsin Central, and is just what you need to enable you to reach a decision as to where you will spend

your holiday the coming season. Brimful of information and interspersed with half-tone illustrations of scenes along the line of the Central. A copy will be promptly mailed you on receipt of 2-cent stamp. Address: James C. Pond, General Passenger Agent, Milwaukee, Wisconsin.

SUPERIOR REDUCING COMPOUND.

The four-page insert in the last issue of THE INLAND PRINTER advertising the Superior Reducing Compound created considerable interest, and as a result of it the company has received numerous orders. One of the latest progressive moves of this concern has been the placing of a supply of the compound with agents in different parts of the United States, with a view to giving printers an opportunity of purchasing in their own towns, or having to send but a short distance for it. We give below a list of agencies where the compound is now on sale. Others will be added as the calls for the reducer continue to grow:

American Typefounders' Co., 405 Sansome st., San Francisco, Cal.
" " " Second and Stark sts., Portland, Ore.
" " " No. 150 Congress st., Boston, Mass.
" " " Rose and Duane sts., New York city, N. Y.
" " " No. 606 Sansom st., Philadelphia, Pa.
" " " Frederick and Water sts., Baltimore, Md.
" " " No. 83 Ellicott st., Buffalo, N. Y.
" " " 308 Wood st., Pittsburgh, Pa.
" " " 239 St. Clair st., Cleveland, Ohio.
" " " 7 Longworth st., Cincinnati, Ohio.
" " " 89 Huron st., Milwaukee, Wis.
" " " 139-141 Monroe st., Chicago, Ill.
" " " Fourth and Elm sts., St. Louis, Mo.
" " " 84 East Fifth st., St. Paul, Minn.
" " " 113 First av., South, Minneapolis, Minn.
" " " 1118 Howard st., Omaha, Neb.
" " " 533 Delaware st., Kansas City, Mo.
" " " 1616 Blake st., Denver, Colo.
Conner, Fendler & Co., 16-18 Chambers st., New York city, N. Y.
Palmer & Pruden, 145 High st., Boston, Mass.
Norman Printers' Supply Co., 391-395 State st., New Haven, Conn.
A. D. Farmer & Son, 111-113 Quincy st., Chicago, Ill.
Standard Typefoundry, 200 Clark st., Chicago, Ill.
Barnhart Bros. & Spindler, 183-187 Monroe st., Chicago, Ill.
Golding & Co., 346 Dearborn st., Chicago, Ill.
" " 183 Fort Hill square, Boston, Mass.
" " 1004 Arch st., Philadelphia, Pa.
P. S. Pease & Co., 115 Jefferson av., Detroit, Mich.
Robert Rowell, corner Third and Market sts., Louisville, Ky.
Washington Typefoundry, 314-316 Eighth st., N. W., Washington, D. C.
Dodson Printers' Supply Co., 23 East Mitchell st., Atlanta, Ga.
A. D. Farmer & Son., 63-65 Beekman st., New York city, N. Y.
George Bruce's Son & Co., 13 Chambers st., New York city, N. Y.
E. K. Graham & Co., 516 Commerce st., Philadelphia, Pa.
F. Wesel Mfg. Co., 11 Spruce st., New York city, N. Y.
H. C. Hansen, 24-26 Hawley st., Boston, Mass.
Samuel Stephens, 174 Fort Hill Square, Boston, Mass.
R. W. Hartnett & Bro., 52-54 North Sixth st., Philadelphia Pa.
St. Louis Printers' Supply Co., 224 and 226 Walnut st., St. Louis, Mo.
Great Western Typefoundry, 556 Walnut st., Kansas City, Mo.
" " " 1114 Howard st., Omaha, Neb.
Minnesota Typefoundry Co., 72-74 East Fifth st., St. Paul, Minn.
Jos. Hyrum Parry, 41 East North Temple st., Salt Lake City, Utah.
Scarff & O'Connor, Dallas, Texas.

Among the numerous testimonials received within the last few days, the following will prove of interest:

Superior Reducing Compound Company: CHICAGO, June 19, 1895.

GENTLEMEN,—I have tried several reducers into which ether entered, and found that when new and the ether not evaporated they were well enough, but they would not keep well. With that eliminated they were nearly worthless. Yours is not so as far as I can judge at present.

I tried it for a lumpy, skinny, $4 lake red, two years uncovered and thought to be a loss. It made the ink work like a new black in its texture, and its work fully justifies the name you give it—"Superior Reducer."

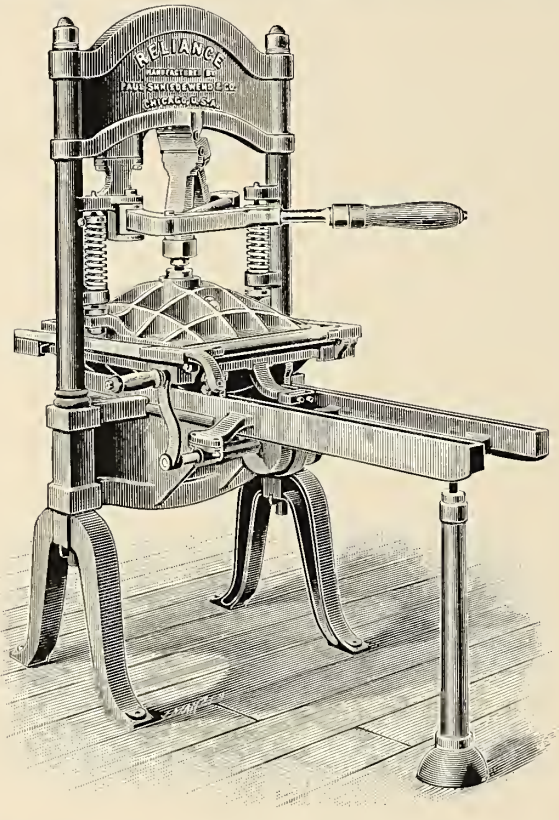
Yours, A. G. SMITH.

P. S.—Will send sample of next job done with that same red with the compound used and if possible without, though doubt if latter be practicable.

The compound is put up in patent cans, with screw top, and furnished in one, two and five pound sizes, at 50 cents per pound. The home office of the Superior Reducing Compound Company is at 212-214 Monroe street, Chicago.

THE RELIANCE HAND PRESS.

A hand press for proving plates that would not break is something engravers have long sought in vain, for the reason that the extraordinary strain to which it must be subjected has not been anticipated by manufacturers. Even the presses that were made to order have failed, as they were built from ordinary patterns and strengthened only in places, but still possessed some fatal weakness. The Reliance special hand press is designed and constructed for engravers' use from the floor up, and the proportions of the



various parts and the materials used are claimed by the manufacturers to insure the press against breakage under the severest tests. The frame is made in four sections, and these sections are secured by heavy steel rods running through them. The advantage of having the frame in sections is that the upward strain, which would otherwise be all or partially on the columns, is thrown entirely on the steel rods. The plate portions of the bed and platen are thicker than on other presses of this style, and the bracing is much stronger. In addition to cross braces, the bed has diagonal braces. The toggle lever and connection are of forged steel, and are proportionately wider and thicker. Herein also the leverage has been increased. The impression cup, toggle bearing and toggle and lever pins are made of tool steel. In thus strengthening the press, the impression is necessarily improved to no small degree. The bed and platen being of greater rigidity, and the faces of these not requiring to be planed hollow to allow for springing, a perfectly flat impression is obtained. Paul Shniedewend & Co., of Chicago, are the manufacturers.

HOW'S THIS?

There have been so many improvements made in paper folding machinery during the past five years that one naturally wonders where it will cease. Mr. W. Downing, manager of the Brown Folding Machine Company, of Erie, Pennsylvania, has been an active participant in producing new ideas and will, this month, place upon the market a new jobbing machine that, he says, will surpass anything

ever introduced. There are a number of new features, never used in machines of this class, that are productive of a wider range of sizes and styles of work. It will be an up-to-date, jobbing folder, suitable for any kind of work, from common periodical to the finest book and catalogue work. Those contemplating the purchase of folding machinery in the near future will find it interesting to secure particulars relating to this machine.

THE CRANSTON PRESS.

The following extracts from letters recently received by the Cranston Printing Press Company, of Norwich, Connecticut, speak highly for the wearing qualities of the presses of their manufacture after years of actual service:

"The press which you put in for us something more than a year ago has behaved beautifully and done most excellent work."

"We have had one of your presses in use two years. We are entirely satisfied with it for every class of work. The press works as smooth and noiseless as the day it was put up."

"The press has given the best of satisfaction. Have not put a cent's worth of repairs on the machine; been in use nearly three years."

"We have used it four years, and it is just as good as new."

"The three presses we purchased of you in 1889 have given excellent satisfaction, and not one cent of repairs has been paid out on them."

"Have used your press five years. Has not been out of order a single time, and bids fair to last always. I would have no other press."

"We have had your press in constant use some five or six years, and don't think it has cost us one dollar for repairs."

"The press has been in continuous use for the past seven years and gives the best satisfaction."

"Have found it all and more than you claimed. Have run my press eight years and never paid out one dollar for repairs on it and it is apparently as good as new today."

"We have been running your No. 3 press by gas power day and night for more than nine years, and there is not a flaw in it today. It does as good work as any press made."

"The Cranston press we have had in constant use for nearly ten years has proved a profitable investment. We consider it the most profitable press in our office. The repair bill has been very small."

"I have a Cranston press bought in February, 1882, and constantly in use since. It has not cost me one cent in repairs, and gives satisfaction in every respect."

"We purchased the press in 1880 and it has been in daily use ever since, and when we say it is just as good a machine today as when it came from the factory, we mean just what we say."

"The press is all that a good printer can desire."

THE GOLDING ART JOBBER.

For printing cuts, and especially half-tones, it is requisite that a job press should have an unyielding impression and perfect ink distribution. It has been proved by experiment that one style of press now on the market is especially adapted for this line of printing. Having four form rollers and a fountain extending the full length of the disk, it is possible on this press to get a uniform supply of ink and distribute upon the disk the amount required for each impression. In addition to the distributing surface afforded by the disk, four form rollers, extra large fountain cylinder and fountain roller, there is a "duplex distributor" under the bed upon which the form rollers pass before each impression. This plate is in the form of a segment of a cylinder, and has a movement from end to end of about one inch, the movement being so timed that it is at one end on alternate impressions. It also changes the movement of the rollers. This obliterates any lines that may be left by the form on the rollers, and with much less friction and damage to the rollers than would follow the same result accomplished by cylinder distribution. The press referred to is the Golding Art Jobber, and any information regarding it can be obtained from Golding & Co., Boston, Philadelphia and Chicago.

THE BEST LINE EAST.

When going East, travel via Niagara Falls and the picturesque Lehigh Valley Route. Write to Charles S. Lee, General Passenger Agent, Philadelphia, for descriptive matter.

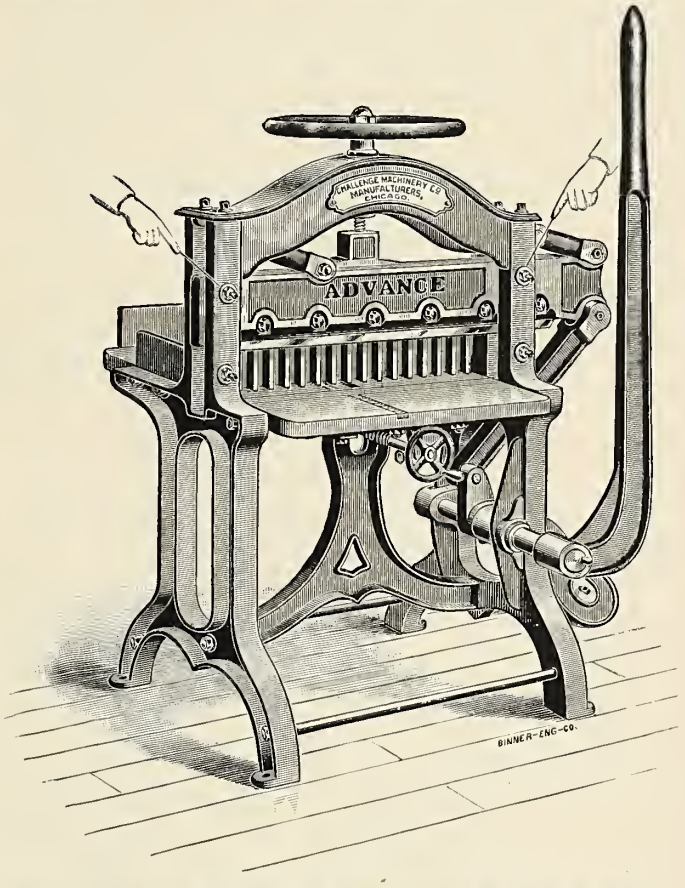
4–6

IT WILL PAY

Photo-engravers to send to Scovill & Adams Company, 423 Broome street, New York, for their photo-engravers' catalogue with latest information concerning the art.

THE ADVANCE LEVER PAPER CUTTER.

We present herewith an illustration of this popular cutter showing some recent improvements made in it, among which are the new style lever, the gibs and set-screws in side frames, and extra heavy frames and cross stay. In



order to show the strength of these cutters a block of solid oak, four inches thick and eight inches long, was trimmed upon one of these machines in the salesroom of Barnhart Bros. & Spindler, Chicago, cutting endways of the grain, it requiring the united strength of two men to force the knife through the wood. The machine was not strained or harmed in the least. As this test was greater than required of any cutter under ordinary conditions, it is proof that the "Advance" is all that its name implies. Large numbers of these cutters are being sold every week, and the demand seems to be increasing. Mr. James L. Lee, of the Challenge Machinery Company, Chicago, makers of this cutter, informs us that their business is growing, and that orders for Challenge Gordon job presses, Ideal hand cylinder presses, Army presses, and other machinery, have doubled in the past sixty days. They have recently filled orders for Canada, Australia, Russia, Central and South America and Mexico.

BICYCLE ADVERTISING.

The Pope Manufacturing Company, of Hartford, Connecticut, makers of the Columbia bicycles, are lavish advertisers, and at all times their advertisements have merited the close observation of all competent observers. These advertisements are set up in Hartford, in the office of the company, who have one of the best appointed printing offices,

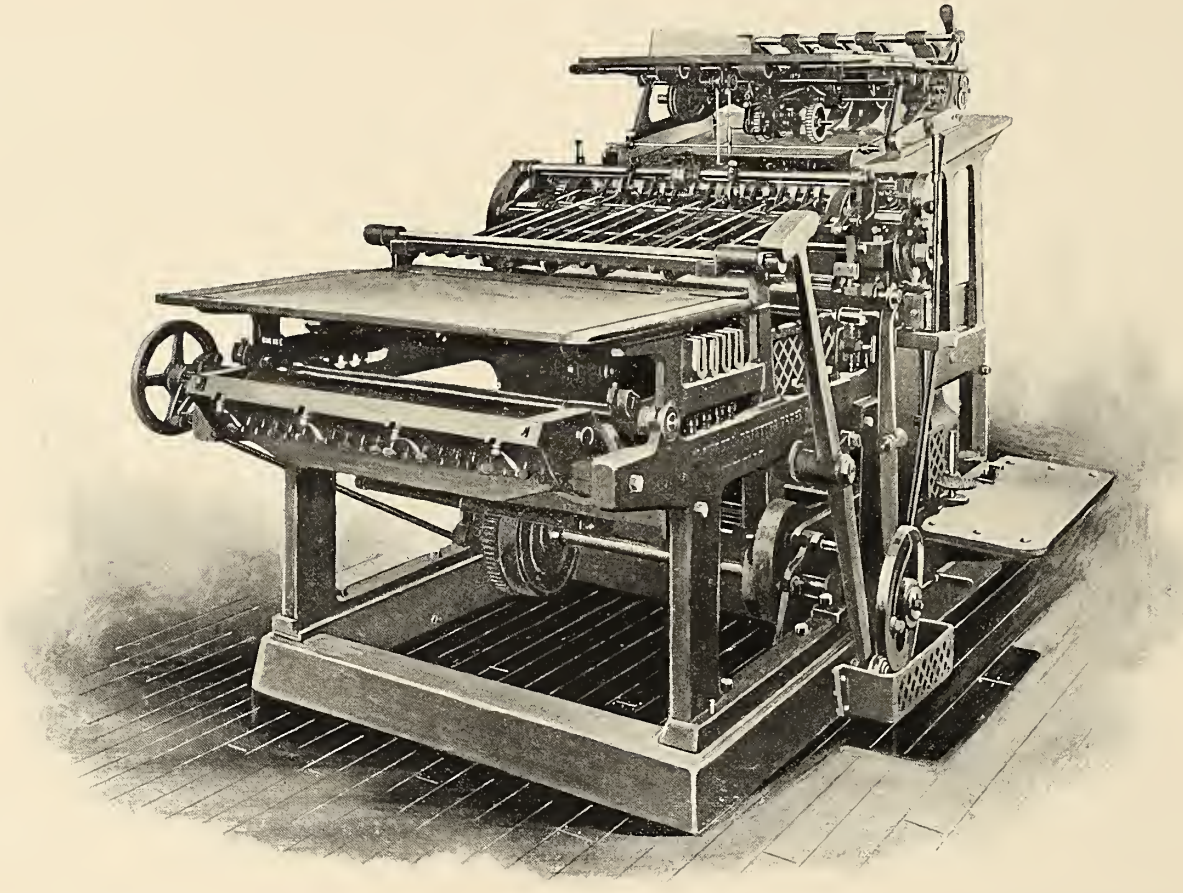
used for ad. display only, in the country. This outfit was supplied by the American Typefounders' Company, and has everything in it that is fashionable in type and borders. Two of Gally's Universal Printing Presses, for which the American Typefounders' Company is general selling agent, are used.

THE EMPIRE TYPESETTER.

Now that the fire of criticism which so fiercely assailed the introduction of typesetting machines has died almost entirely down, their points of real practical utility are being made more manifest with the constant broadening of the field. However, even though the issue is being so generally accepted, the writer believes it to be a fact that a great many well-informed members of the printing and publishing fraternity are not yet fully aware of the marvelous work that is being done upon them. Some observations were recently made with a view to ascertaining just what is being accomplished in this line, which are of value because they were made entirely upon work done under ordinary circumstances, with no preparation whatever for the trial. The machine noted was an Empire typesetter in the office of the New York *Observer*. Copy was given to the operator on a Thursday afternoon, at thirty minutes past four. Closing-up time came an hour later, and work was abandoned until 8:05 the next morning. The machine was started again at that time, and with the exception of a wait of nineteen minutes for copy, was kept in motion until fourteen minutes past twelve. The average per hour for the two operators was 6,336 ems, the total amount set being 30,621 ems. The type set had been nicked six months before, and was in constant use since that time. The usual amount of dust and printing ink adhered to it, retarding its motion to a certain degree, but notwithstanding this fact and the speed at which the machine was run, not an ounce of type was broken.

NIAGARA AUTOMATIC FEEDER.

We present on this page an illustration of the Niagara Automatic Feeder for cylinder presses and folding and ruling machines. It is a model of ingenuity, and it is impossible to obtain from any photographic reproduction a correct idea of the nicety and thoroughness with which the work is done. Its power is obtained from an electrical attachment that forms a part of the machine. After the paper is placed in position no further attention is necessary. The sheets are made to pass around the small cylinder shown at the back and under "combers," which advance them at proper intervals to the feed guides. When a sheet of paper strikes the feed guides it cuts off the current. After the sheet is seized by the grippers and drawn down around the press cylinder the connection is again resumed, and the machine is set in motion long enough to advance another sheet to the guides, when it is again stopped until that sheet is removed. It is almost impossible for more than one sheet to be fed at a time. The capacity of the feeder is limited only by the speed of the press to which it is attached. Made in all sizes to fit any press, folder or ruler. Sold exclusively by the J. L. Morrison Co., 15-17 Astor place, New York.



PICTURESQUE ERIE.

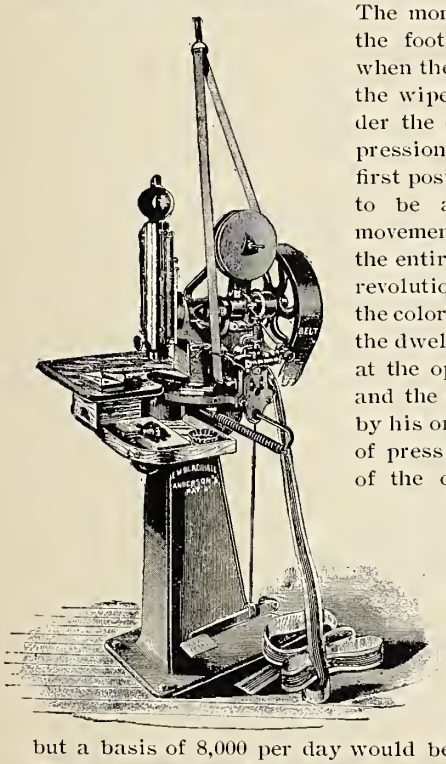
"Far up among the rarest sunbeams:
A mountain captive in a court of green."

This is the appropriate motto to a superb collection of 54 half-tone illustrations of scenes about Lake Chautauqua just issued by the passenger department of the Chicago & Erie Railway under the supervision of D. I. Roberts, the general passenger agent. The Erie Railway is the most direct route to the beautiful scenes shown in the collection, and the alluring influence of the illustrations are certainly most powerful. The work is worthy of its subject, and

unlike most souvenirs for gratuitous distribution it has been evidently prepared with all the scrupulous attention to details which is supposed to characterize only special and limited editions. The charm of the Lake Chautauqua region as a summer resort can be well appreciated by even a hurried look through the book, but he would indeed be a hurried man who would not linger delightedly over its pages.

AN AUTOMATIC EMBOSSING PRESS.

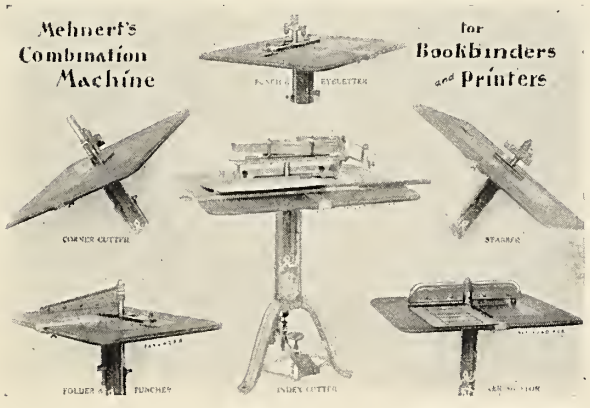
The illustration herewith gives a fairly good view of the Blackhall & Anderson embossing press. It is strongly and carefully made in every particular, and is the result of long and careful experimenting and trial, and is now offered to the trade after nearly two years of actual use and proof of its capacity on all kinds of general work, plain and colored. The machine weighs 800 pounds, and is arranged for power. The work is very light, as slight pressure on the treadle throws on the clutch, and on the release of the treadle the machine will stop in proper position. Getting the die ready is just the same as in any embossing press, but the pressure can be locked in the center, and the amount of pressure adjusted to anything required in a moment. The machine may be set to any thickness of die instantly, by means of a worm wheel and pinion. The impression-bed is extra heavy and strong, and the long bearings in the counter head insure a true and solid impression. There is no jar or vibration whatever, and the dwell of the counter gives the same result as the best hand work. The pressure is always uniform, so all work is under one condition, giving great evenness to the work. From the smallest to the largest dies the impression can be fixed at any degree required. There is an open space between the counter head and the wiper where the die rests in a carrier each revolution of the fly wheel. The operator applies the color to the die with a special brush at this point with the right hand, while the left hand holds the work in position to take the impression.



The moment the die is inked the foot treadle is pressed, when the die will pass under the wiper, return cleaned under the counter, give the impression, release, return to first position, and stop, ready to be again inked. These movements are very rapid, as the entire work is done in one revolution of the shaft, after the color is applied. Of course the dwell to apply the color is at the option of the operator, and the speed is only limited by his or her skill. The speed of press depends on the skill of the operator, as the machine makes no delay, and can be run to suit any speed required. For ordinary work, on dies of one inch or less, a speed of 1,500 per hour has been run on this machine; but a basis of 8,000 per day would be good average work. The machine can and has been run on a simple die, colored, at a speed of 1,500 per hour. This machine was on exhibition in Chicago at the office of Messrs. Pettibone & Sawtelle, for about two weeks, in charge of Mr. Blackhall. It was visited by a number of steel die printers and favorably commented upon. Mr. Blackhall took orders for a number of the presses before he left the city.

MEHNERT'S COMBINATION MACHINE.

The accompanying illustration shows a machine which bookbinders and printers will be greatly interested in, especially those located in small towns where they desire to do a variety of work and do not feel able to purchase separate machines for the different kinds required, or where the amount of work they have in each particular line is not enough to warrant the purchase of separate machines, even if they could afford it. The machine is the invention of Mr. Fred Mehnert, of Goshen, Indiana, and combines an index



cutter, section folder and puncher, corner cutter, punch and eyeleter, stabber and perforator. The central figure in the illustration shows the machine when arranged for index cutting; the others show the appearance of the table when the other attachments are placed in position. It requires but a few moments to change from one machine to the other. The index cutter makes a clean cut, with a little round corner in the bend; will cut any size, part, or through a whole book, and feeds automatically. The folder and puncher will be appreciated by blank-book makers, as it does away with hand folding and sawing holes in the sections. The folding and punching are done at one operation, the paper being pressed tightly in the fold and the holes being the size of the needle. The round corner cutter makes an even cut through two inches, and has three different knives attached to one head, so there is no changing, it being necessary to simply turn the required size to the front. The machine can also be used for cutting the corners in boxes. The punch and eyeleter is so arranged that it can be operated by two persons, punching the holes in the front and setting the eyelets in the rear. The stabber will pierce three or more holes through seven-eighths of an inch at a time, the needles or awls being easily changed to different distances. The perforator cuts a clean and sharp round hole, and will perforate eleven inches, so that any size of paper up to twenty-two inches can be perforated. The gauge is in the front and the paper can be fed in succession for any number of divisions. One of these machines was recently on exhibition at Gane Brothers, Chicago, and its operation was witnessed by quite a number of printers and bookbinders, all of whom spoke very highly of its work. Mr. Mehnert is now building several of these machines, and hopes to be able to fill orders within a very short time.

LOW RATES TO BOSTON AND RETURN VIA BALTIMORE & OHIO RAILROAD.

On account of the Young People's Society of Christian Endeavor meeting, and the Knights Templar conclave at Boston, Massachusetts, the Baltimore & Ohio Railroad will sell excursion tickets at rate of one fare for the round-trip, going and returning via the same route. Circuitous route tickets will be sold at rate of sixty per cent of the sum of the first class limited fares via the routes selected. Tickets

will be on sale for the Christian Endeavor meeting from July 5 to 9 inclusive, and will be good for return until July 22, but are subject to an extension until July 31, 1895. Tickets will be on sale for the Knights Templar conclave from August 19 to 25 inclusive, and will be good to return until September 10, subject to an extension until September 30, 1895. For further information call on or address L. S. Allen, Assistant General Passenger Agent, Chicago, Illinois.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 20th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

BOOKS.

ALL live printers should have Bishop's "Practical Printer," 200 pages, price $1. Also his "Printers' Ready Reckoner," 50 cents each; the "Printers' Order Book," price $3, and "Specimens of Job Work," price $2. Sold by H. G. Bishop, 126 Duane street, N. Y., and all typefounders. Handiest and most useful works published for printers. Also "The Job Printer's List of Prices and Estimate Guide," price $1. All who are starting in business need these books.



A HIGHLY ELABORATE, up-to-date collection of miscellaneous and calendar blotter designs, for wide-awake printers (handsomely bound), mailed for 50 cents. Hollis Corbin, Publisher, St. Johns, Mich.

A MARVEL OF AD. COMPOSITION—The new typographical luminary, the *North Star*, Westfield, Massachusetts. 6 cents in stamps. Going like hot cakes.

A PORTUGAL firm sends for Vol. III. of American Specimen Exchange. Sent, unbound, $1. E. H. McCLURE, Buffalo, N. Y.

ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, or Ann street and Park Row, New York.

One copy of our Hand-Book, "**Embossing on Ordinary Job Presses,**" sent to every purchaser of 1 lb. of our **Superior Embossing Composition**, price, $1.25 per lb.; sample lot, 35 cts. The most valuable and practical treatise on embossing ever issued, in simple and easily understood language, devoid of all technical phrases, making it valuable to the beginner—the result of years of practical experience.

The Superior Embossing Composition Co., *removed to 545 Baily st., Camden, N. J.*

PRACTICAL SPECIMENS No. 6 are still in print; order at once; price 25 cents. McCulloch's Practical Job Records, $1.25 and $2, with Nos. 5 and 6 free. F. H. McCULLOCH, Austin, Minn.

PRINTERS—Mail $5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO., Kinney avenue and Wold street, Cincinnati, Ohio.

SOME CLEVER TRICKS in fancy presswork embellish the pages of the great specimen book entitled "Calendar Blotter Specimens." Price, postpaid, 50 cents. Hollis Corbin, Publisher, St. Johns, Mich.

SPECIMENS OF JOB PRINTING—A volume of practical designs that should be in the hands of every progressive job printer. Plenty of colorwork; enameled stock; pages 6½ by 10 inches. Sent postpaid for 25 cents (no stamps). Order at once. E. W. ELFES, Castalia, S. D.

SPECIMENS OF PRINTING—Only a limited number left; letter-heads, bill-heads, cards, ball tickets, menus, etc. THE INLAND PRINTER says: "One of the best examples of art printing that has fallen into our hands for some time." Price 50 cents. E. B. CATLIN, Anaconda, Montana.

SUMMER SNAP—We bought balance of edition (about 400 copies) of "The Pressman's Manual," and "Manual of Imposition and Printers' Ready Reckoner," by J. H. Sergeant. Regular price 50 cents each. We will mail either for 25 cents, or both for 40 cents. Order quick. PRINTERS' PUBLISHING COMPANY, Ashbourne, Pa.

FOR SALE.

FOR SALE—Complete set of plates of a World's Fair illustrated magazine, including all the original half-tone plates used in that publication, together with electrotypes of all the text pages—over 1,000 half-tone plates in all. Shows the Fair from the time ground was first broken until the close of the Exposition. Just the thing for a souvenir book. Will sell cheap. Address "WORLD'S FAIR," care INLAND PRINTER.

FOR SALE—Hoe web perfecting press, with stereotyping outfit. $4,000. J. H. STONEMETZ & CO., 23 Park Row, N. Y.

FOR SALE—Matrix Rolling Machine; form 25 by 30. $250. J. H. STONEMETZ & CO., 23 Park Row, N. Y.

FOR SALE.

FOR SALE—Gumming machine (Ostrander) with gearing and special improvements of our own invention. Little used. Going out of business and will sell cheap. Address "GUM," care INLAND PRINTER.

FOR SALE OR EXCHANGE—One Emmerich & Vonderlehr bronzing machine for photograph mounts; also 2 h.-p. Sprague electric motor, used two months only. B. W. FAY, 27 S. Clinton st., Chicago.

TO EXCHANGE—Babcock 7-column, drum-cylinder steam press, in first-class shape; also Stonemetz folder. Want gasoline engine and pony press. J. W. COVINGTON, Blue Island, Ill.

SITUATIONS WANTED.

SITUATION WANTED—By a first-class, practical, experienced pressman. Sober and industrious. Can take charge. Address "A 10," care INLAND PRINTER.

SITUATION WANTED by a practical, all-around job printer; sober and steady; competent to take charge of small office. Address "D 42," care INLAND PRINTER.

HELP WANTED.

WANTED—Live and responsible agents for half-tone and line engraving, in every town or city. Parties acquainted with publishing and printing trade preferred. We offer liberal inducements to suitable parties. PHOTO-CHROMOTYPE ENGRAVING COMPANY, 723 Sansom st., Philadelphia, Pa.

BUSINESS OPPORTUNITIES.

COME WEST—Account of sickness will sell half interest in good paying newspaper and job office in thrifty Colorado county seat, 5,000 population. Cranston cylinder, fine job patronage, 1,000 circulation, $2,000, part cash, balance easy. Address "WHIT," care INLAND PRINTER.

FINE BUSINESS OPPORTUNITY, located in New England; job printing plant, with electrotype plant and bindery; an established and profitable business. Can be bought at much less than its value. Address "C. L. U.," care INLAND PRINTER.

FOR SALE—Job printing office with best trade in the city; annual business, $10,000; Miehle, Colt's Armory and Pearl presses; point system; everything in first-class condition; original cost, $5,000. Immediate purchaser can buy cheap on easy terms. Owner has other business and no time to devote to the plant. Address or see K. M. MITCHELL, St. Joseph, Mo.

FOR SALE—Neat and complete job printing office, Rochester, N. Y. Machinery and material modern and in good condition. Paying established trade. Inventory $3,500. Sell for $2,500. A practical man can make good living and good interest on investment. Address "QUAD," care INLAND PRINTER.

FOR SALE OR TRADE—A splendidly equipped job printing plant in growing manufacturing town of 30,000; also equipped for stereotyping, ruling and binding. Will sell on easy terms or trade for real estate. Price $3,000. Address "WAUGOO," care INLAND PRINTER.

FOR SALE—$3,000 will buy a first-class job office in Shreveport, Louisiana, which has an established paying business. Reason for selling—want to go into different business. Five railroads enter this city, and in thirty days work will be begun on two more railroads. The division headquarters and shops of one will be located here. Address, C. W. HARDY, Shreveport, La.

FINE BUSINESS OPPORTUNITY.

CENTRALLY LOCATED JOB PRINTING PLANT and established business. Plant complete in every department; cost $50,000. Business for the last six years averaged over $68,000. For terms address "No. 333," care INLAND PRINTER.

STATE OF ILLINOIS, } ss.
COUNTY OF COOK. }

PUBLIC NOTICE is hereby given that—pursuant to a decretal order, made and entered on this 24th day of June, 1895, by the CIRCUIT COURT OF COOK COUNTY, in the case of W. I. MADDOCK *vs.* THE FRANZ GINDELE PRINTING COMPANY, *et al.*, General Number 136497, and Term Number 5787—

The undersigned, the Receiver in the above entitled cause, will receive, during business hours, at his office, Room 9, 140-146 E. Monroe Street, Chicago, Illinois, sealed bids for the purchase of the plant now in the hands of the undersigned, as such Receiver, and the business conducted by him, as such receiver, including all the tangible property and effects connected with said business, being the property of THE FRANZ GINDELE PRINTING COMPANY, now on the 3d floor of 140-146 E. Monroe Street, Chicago, Illinois, up to 10 o'clock A.M., sharp, on the 10th day of July, A.D. 1895; which said sealed bids will be opened by said Receiver at 10 o'clock sharp A.M., July 10th, 1895, at the office of the said Receiver, above particularly referred to, in the presence of all bidders and persons who shall then and there present themselves.

No bid will be considered by said Court as a valid bid unless the same is accompanied by a certified check for the sum of One Thousand Dollars ($1,000), payable to the order of the undersigned as Receiver, and to be held by him until the order of Court with reference to said certified check, and inclosed with said sealed bid, upon the conditions: that, in case the Court shall approve and confirm any bid so made, that such certified check of One Thousand Dollars ($1,000) be applied on the purchase price under said bid; and, in case any such bidder should fail within the time, to be fixed by the Court, to pay into Court the amount of his bid for said property, as said Court shall direct; then such certified check shall be forfeited as liquidated damages and become a part of the assets of the said estate in the hands of said Receiver. All checks accompanying bids not approved by the Court to be returned to the respective owners thereof.

The property above referred to consists of pictorial printed paper, paper, ink, machinery, type, engravings, good will, and other property necessary to make up a general commercial and show printing business.

R. B. COTTER, Receiver, as aforesaid.



Supplement, THE INLAND PRINTER, August, 1895.

DUTCH HARBOR SCENE.

REPRODUCED FROM OIL PAINTING BY H. MEYERHEIM.
By Three-color Process of THE NORTHWESTERN ENGRAVING CO., Chicago.

Paper made for three-color work by
WESTERN COATED PAPER AND CARD CO.,
Chicago.

Press of THE HENRY O. SHEPARD COMPANY, Chicago.

Printed on a "Colt's Armory Press."
JOHN THOMSON PRESS COMPANY, Manufacturers,
New York. Chicago. London.

Three-color Process Inks made by
FUCHS & LANG MFG. CO.,
New York and Chicago.

Copyrighted, 1895, by The Inland Printer Company.



A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

Vol. XV—No. 5. CHICAGO, AUGUST, 1895. Terms, $2 per year, in advance. Single copies, 20 cents.

LIBRARY, AUG 5 1895 U.S. PATENT OFFICE

THE SCIENTIFIC ASPECT OF COLOR PRINTING.

BY JOSEPH W. LOVIBOND.



IN the power of analyzing a color sensation and representing it by glass standards in color units of known value by means of which that particular color can be measured, matched and reproduced whenever desired, a new interest has been given to all color questions, especially to those having a practical bearing on the manufactures and art surroundings of our everyday life.

This power of defining a color in exact terms may not enhance the pleasure of those who love art for art's sake, but there can be no question that it gives to the manufacturer of colors, which are the groundwork of the arts, a new grasp of his subject, in some cases clearing up practical difficulties which were hitherto obscure, and in other cases opening up new and wide questions of interest. It follows as a matter of course that the necessity of accurate definition which is required for all quantitative statements cultivates an increased keenness of observation.

Possibly no phase of the color question has been more obscure in the past than the relation of increase of color to increase of density; it was usually assumed that if the density of a pigment was doubled the color also would be doubled, and when experiments in this direction proved unsatisfactory, the cause was considered as unexplainable, and the worker was obliged to keep feeling his way, by small additions, in a haphazard manner, until a more or less satisfactory result was attained, and the reason why, in some cases, colors became more unsatisfactory and even changed to another color as the density increased remained unexplained.

All uncertainty on this point has now been removed, the power of measuring and recording the color of a pigment at any density has resulted in the establishment of a natural law, termed the "Law of Specific Color Absorption," which may be defined by saying that every substance has a definite color which is identical, under identical conditions of density and observation. The examination of a considerable number of colored substances has discovered no instance in which the increase in color depth is in direct proportion to increase of density.

It is manifest that when this law is associated with the power of making proportional pigmentary mixtures, and also with the power of defining the color of such mixtures when made, a color curve can be deduced showing any series of quantitative changes in which each change is co-related to the color caused by the change itself.

In this way a system of curves of regularly increasing densities of any pigment can be associated with the specific color for each density; the tabulated system is then available to the practical color-worker, as a means of reference, at any time; he can with confidence rely on it at any future time for information as to the exact color which a given density of that particular pigment will produce and at once bring the color itself under examination by using the standard glasses producing it as an equivalent to the color itself.

In order to make a specific absorption table for a given pigment, the method of procedure must vary according to the nature of the pigment. If the pigment is soluble and in a liquid or semi-liquid condition, it may be measured by transmitted light, the different densities being obtained by varying the proportions of the solvent. Should the solvent itself be colored, as in the case of oils or varnishes, care must be taken that this factor is also measured. If the pigment is an earthy or metallic powder, the rate of color-change for density may be obtained by mixing it with a known white in

varying percentages, and measuring it as an opaque body by reflected light.

Another method of procedure is to prepare the different percentages as for use in the ordinary way, brush them on paper, and when dry measure them in their finished condition.

These methods are equally available for obtaining a permanent record of the color produced by proportional mixtures of two or more pigments.

It may appear from this explanation that the process of establishing a specific absorption table is complicated; it is, however, found in practice to be very simple. An intelligent lad, accustomed to the use of the balance and to the manipulation of colors, can construct such a table in about two hours, and when this has been done for a given pigment, or a given mixture, the information it conveys is a never-ending saving of time and economy of material, in addition to the facility with which it answers many questions, such as those relating to the checking of deficient delivery, defining the relative degree of color purity to an established normal, matching a given color, defining the rate of fading under different conditions, and especially as an aid to original research bearing on the most effective pigments for trichromatic color printing.

Written for THE INLAND PRINTER.

PRACTICAL METHODS OF OVERLAYING.

NO. I.—BY WILLIAM J. KELLY.*

IT must be conceded that up to the present time the printing craft has not adopted any absolute system of overlaying that can be considered either authoritative or perfect in its applicability to all classes of illustrative work, or for the different surfaces of paper stock upon which it is to be printed. Indeed, so far as experience has penetrated this subject, the question is an open one, and is likely to be so for a long time to come.

Regarding methods in vogue, some of which are, undoubtedly, superior in many ways to others, there cannot be any doubt as to the necessity of some method of overlaying for more effectively obtaining results from illustrative plates than can be done without any. The present advancement of the pressmen of this country, and the wonderful productions of skill and art which are daily developed by their handicraft, is the very best of evidence as indorsement of this opinion.

Engraving, more particularly that branch of it commonly known as photo-mechanical, has assumed so many disguises from its well-known one of years ago, that its varying hues and modes have not only revolutionized our pressroom theories, but charmed us with its unceasing changes and enrapturing beauty. Engraving, linked with this new auxiliary to natural art — photography — has developed a seemingly unlimited field of possibilities in illustration, to properly meet which the creative skill of the pressman is now actually next in importance.

HALF-TONE ILLUSTRATION OVERLAYING.

By "half-tone," in so far as this relates to printing plates made by the photo-mechanical process, is meant all engravings, pictorial and otherwise, which have their grays or lighter tones produced or enhanced by mesh formations over the face of the engraving, whether these be conveyed through a "dotted" or "lined" glass screen — the usual mechanical manner of producing half-tone effects on this character of printing plate.

As showing the peculiarities of opinion that are held by some persons regarding the printing of half-tone plates, it is only necessary to allude to two — one by the editor of a well-known technical journal in New York, and the other by Mr. H. S. Ward, editor of the *Photogram*, of England. The former asserted that the pressman wasted time and displayed his ignorance by making overlays for half-tone illustrations, and that this kind of engraving worked better without overlays. The latter, avowedly voicing the sentiments of the process engravers of England, contends that, with few exceptions, "the printer-man, after a couple of hours spent in overlaying and fancy touches, produces something that is not equal to the first proof"; that this first "proof is pulled on an old hand platen press by a lad whose only witchcraft is to get an even inking and an even pressure." Continuing, the same gentleman says: "The difference between the ordinary British method of printing and that which is adopted in all good American houses, and to a certain extent by a few British firms, is a fundamental one — a difference of principle"; that "the English printer does not insist upon a dead-level surface of electro, or of type and block, and does not work his cylinder hard onto the printing surface"; that "he wraps his impression cylinder with an appreciable thickness of paper or thin card packing, which has a certain amount of 'give' to the projecting parts, and evens up his pressure by an elaborate system of overlay — in this he usually exercises the patience of Job, and often the skill of an artist; but overlaying is like retouching: very seductive, and very apt to defeat its own end."

These opinions, while not representing those of good practical pressmen, contain expressions thoughtful in themselves, not the least of which should be "What can we do to improve the general status of the present and future generations of pressmen?" In the few chapters which will appear under the caption selected, the writer will

*NOTE.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.



Painting by F. Lentze.

THE KNIGHT OF SAYN.

From original painting in the Art Institute, Chicago.

endeavor to demonstrate what is meant by "Practical Methods of Overlaying," and to that end begins by describing the manner in which he has made the overlay for printing the illustration of "The Knight of Sayn."

HOW THE OVERLAY WAS MADE.

This cut has been evened up by underlaying, and three impressions of it struck on as many sheets of paper, each sheet being of different thickness, namely: one sheet of ten-pound folio,



Steckel, Photo.

"PANSIES."

one sheet double that thickness of supercalendered, and one sheet of wood cut, of the same thickness and quality as it now appears on. Differing from the usual manner of making an overlay that would prove effective in ordinary cases, the impression on the wood-cut paper has been selected for first treatment, which consists in cutting away from this sheet the top background and scraping down and slitting off many of the light and medium tones, so as to throw up the stronger ones and the solids in the foreground, and thereby help to create a proper perspective. The slitting or paring off of parts that should be made lighter than appeared on the printed proof was done in a similar manner to that of making a cardboard overlay from card stock. Of course, a sharp knife and some degree of skill is necessary to handle a sheet of paper in this way, but it is worth one's while to acquire it, for it saves time and much pasting on of parts of overlays, besides giving a firmer basis.

The next sheet used was the supercalendered one, out of which has been cut all the lighter tints, except the sky part, as well as some of the stronger ones. This sheet has also been used as the foundation on which to paste the cut-out portions of the two other sheets. Usually, such high lights as skies, etc., are cut away from this sheet; this order has been changed in the present case, because the castle in the distance has been treated on the thicker sheet, and set into the sky tint in order to equalize the relative perspectives.

The third sheet of thin folio has been used to make overlays for such portions of strong solids and shades as required such, notably the horse, mammoth stones, landscape and a portion of the castle. These have been pasted accurately in place on the supercalendered sheet, and over these has been fastened the wood-cut sheet. From this arrangement it will be apparent that the wood-cut, folio and supercalendered sheets press upon the form in the order named and in their relative degree of pressures, made so by reason of the manner in which the cut-out and built-up portions of the overlay have been manipulated.

(To be continued.)

Written for THE INLAND PRINTER.

THE DELAY OF THE JOB TICKET.

BY LEON HORNSTEIN.*

THE experience of our most successful men goes to show that the thinking for the entire office must be done in the counting room. When a job is turned into the workroom every provision should be made beforehand, as far as possible, for the rapid completion of the work. The instructions for all the departments ought to be down in black and white, so that there need be no running backward and forward to ascertain minor details. The job, when set in motion, ought to run itself—that is to say, the instructions should be complete enough so that the work will drift naturally from one department to another with the utmost dispatch. It is not practicable always to do everything of this kind beforehand, but even in such cases the one who does this work ought to have it under his control.

The matter of stock in the city office is a troublesome factor. The consumer is so apt to change his mind in regard to quantity or quality, and it is often so difficult to ascertain exactly what is wanted, that it is a good plan not to order the stock until the job is nearly ready to run. At the same time it is of vital importance to have the stock in the house and cut ready for the job when it is to be put on. There ought to be no such thing as waiting for stock in the pressroom. No form ought to be put upon a press until the stock is ready. If the stockman were always to wait until the compositor was through with the job ticket a great deal of delay would result.

This makes it necessary for the cutter and

*NOTE.—In another column Mr. Hornstein conducts a department relating to estimating and business office details, to which the attention of interested readers is invited.—EDITOR.

stockman to receive his instructions before the job ticket finds its way into the pressroom. This is a problem which troubles all offices where there is a great deal of work that has to be hurried.

A plan adopted by one of our offices about four years ago has turned out a wonderful success. It is as follows :

A stock book is prepared containing the following heads :

STOCK BOOK.

Job. No.	NAME.	Quantity.	Size.	Weight.	Color.	Quality.	Ordered from.	Ordered by	When.	Received by.	When.	Cut.	No. to Sheet.	Waste.	REMARKS.

The book in question is a cap book, opening the long way. All these columns are on one page, and there are fourteen lines on a page. Thus the book is not too bulky for handling. Before sending the job ticket into the composing room the various items relating to stock as indicated by the headings are entered into this book. The buyer uses it as a memorandum for ordering stock. When he has ordered the stock for a certain job he puts his initials in the column headed "Ordered by," the initial of the paper dealer from whom ordered in the column headed "From," the date in the column headed "When." Just as soon as a load of stock comes into the house the stockman takes the book, examines the paper to see that it tallies with the different items ordered, puts his initial in the column headed "Rec'd by," and the date in the column headed "When," marks the stock for cutting in one corner of the top sheet, putting on the job number and the name of the customer, has it cut and sent to its proper place in the pressroom. By this method there is no looking up of tickets, either by the buyer or the stockman, and besides a record is kept which will be found extremely handy. Of course, these particulars are down on the job ticket, but job tickets are bulky. They cannot be readily filed in the counting room. They are usually stowed away in some remote corner. When it is necessary, therefore, to ascertain what stock was used on a job, where it was procured and how it was cut, this can be done in an instant by looking up the job number. A record of the cost of the stock can also be kept in this book if it is found desirable.

The book is a great time-saver at all stages of the work. This is especially true of such jobs as are not done entirely in the printing office, such, for instance, as require ruling or perforating, which have to be sent out of the office.

Another delay incident to the traveling of the job ticket from one department to another is frequently encountered on jobs that are to be punched, gummed, perforated, cut by dies, or handled in some other peculiar way after being printed. In such cases it is usually advisable to leave job in sheets if more than one was printed at each impression. Notice of this fact must be given to the cutter in good season, or else he will frequently take chances and cut up a job without looking at the ticket.

A practical way to overcome this is to attach a card to the job ticket when it is first turned into the workroom, worded something like this: "Do not cut— hand this ticket to cutter as soon as job is printed." It is a good plan to have this card of a peculiar color, and enough longer than the job ticket is wide to make it project beyond the edge of the latter when it is pinned thereto. This prevents its being overlooked.

It is possible to carry out this idea farther than this in some offices. For instance, if the office has a ruling department, a card of peculiar color with the word "Ruler" printed on it could be attached to job tickets which require ruling. This would serve notice on everybody that the ticket and copy was to go to the ruler as soon as possible.

In cases like the above, the cutter or ruler takes off the card from the job ticket when it reaches him, and saves it. The same cards can thus be used again.

It is the experience of almost every proprietor that such methods as these are necessary to expedite work. If not resorted to he will frequently find jobs delayed, and will have to stand over many of them and "hustle" them.

Written for THE INLAND PRINTER.

THE TRIMMER.

BY A. L. BARR.*

OF all the machines used in a stereotype or electrotype foundry the trimmer is the most dangerous to operate. Too much caution and care cannot be exercised by an operator while manipulating this machine; but if it be properly handled and suitably managed, the occasion for danger decreases to such an extent that there is no reason why this machine may not be operated for years without accident.

Before a man who has never used one of these machines undertakes to work with it, he should carefully study its construction and have some older operator explain the points of danger to him and advise him of the best methods to avoid them.

In beginning to operate this machine, you should know all about how to set and sharpen the knives.

*NOTE.—The attention of the reader is directed to the department of Notes and Queries on Electrotyping and Stereotyping conducted by Mr. Barr on another page of this issue.—EDITOR.

The neglect of properly setting the knives has been the cause of a great many serious accidents. It will not pay you ever to become so busy or in so great a hurry as to neglect to give proper attention to your trimmer. The risk of being injured for life is too great to take any chances.

Another part of the trimmer that needs careful attention is the arbor or mandril that carries the



One of Our Ancestors—By A. A. P. Massoule.
Photographed from cast in the Art Institute, Chicago.

head. It should be perfectly free from end motion and held very rigid. This is the part of the machine of all others that you should give the closest attention if you expect to do good work. If proper care is not taken you will never be able to do good work with the machine, and the chances are five to one that some day you will lose your fingers or get struck in the head with a piece of metal. I know of at least a half-dozen men that have been crippled on account of carelessness with trimmers. One of my acquaintances has lost all the fingers of one hand, and another lost two fingers of one hand and the sight of an eye from this same cause.

The possibilities of danger are diminished to a great extent in the improved machines of today, and they are not nearly as dangerous as the old-style machines were. Formerly, the "ways" that the trimmer plate slide on were set parallel with the head, and, while trimming, the back knife would catch the job and throw it into the operator's face; but now the ways are set at a slight angle so as to make a difference of from one thirty-second to one sixty-fourth of an inch between the front or cutting knife and the back or returning knife. This principle does not interfere with the accuracy of the work, as a moment's thought will prove. At first thought some will say that such a thing is impossible, but when you consider that it is the bed that slides and not the head, and that it makes no difference where the table is before and after it passes the head, it will become clear to your mind that the cutting is the same on all parts of the plate as it passes the knives.

If the occasion should ever present itself wherein the reader is called on to select a trimmer, do not make the mistake that an acquaintance of mine did who considers himself a good stereotyper. The firm by whom he was employed ordered a machine, and when it arrived he tried it and seemed perfectly satisfied with it until in more closely looking over it he chanced to observe that the "ways" were not square with the head of the trimmer, and forthwith made a complaint. He advised his employer, who knows nothing of such things, not to pay for the machine until the manufacturer had a machinist to take it down and adjust it so that the ways would be parallel with the head of the trimmer. Not being versed in machinery, the owner wrote the above facts to the maker and requested an immediate alteration or a reduction in price sufficient to cover the cost of these necessary changes. The manufacturer replied that he would make the desired changes if the owner of the machine would guarantee to reimburse him against all suits for damage by the operator's family, and would further agree to pay the funeral expenses of his stereotyper. It is needless to say that the purchaser forthwith sent his check to cover the cost of the outfit.

The speed of a trimmer should not be less than 3,000 nor more than 4,000 revolutions per minute; 3,500 is a good speed at which to run it. A trimmer properly made should be constructed so that the center of the head will be about one-half inch higher than the top of the table. This will cause the cutters to throw the chips down under the machine instead of scattering them all over the room.

Never allow yourself to get in such a hurry that you cannot and do not take time to see whether or not there are any chips or saw cuttings beneath the cut you expect to trim. See that the cut lies perfectly solid on the table as well as against the gauges. If you are on small work, it is always good policy to trim one end before sawing it off. Also use a line holder in trimming all jobs of four lines or less. It may take a little more time, but the chances of losing a finger, hand or eye are too great to run any risks as against the extra time consumed.

Written for THE INLAND PRINTER.

WORD DIVIDING.

BY S. K. PARKER.

THE question, "How shall I divide it?" is one that causes the compositor and proofreader more trouble and perplexity than any other one thing connected with their work.

Nothwithstanding the fact that much has been said and written at different times and by various authorities regarding the matter, a great diversity of opinion and practice is observable.

Those who hold to the several opinions and practices may be classified as follows: (1) The scholarly thinkers and reasoners who endeavor to bring order out of the chaotic state of affairs, and stand as the advance guard endeavoring to beat down erroneous practices and prejudices. (2) Those who are content to accept and follow as correct whatever some one of the scholars may offer them. (3) The large class who simply follow blindly whatever custom or somebody's whim may have made the "style of the office." (4) Those who have no system or style at all, and have little concern about the matter.

It is worth while to devote a little study and thought to the observations and conclusions of the class first mentioned.

There are two general systems upon which syllabication is based, namely: (1) The etymological (according to the derivation and grammatical form of the word); and (2) The orthoëpical (according to the correct pronunciation of the word).

The orthoëpical system or principle appears to be the one generally adopted in the United States. The other may be styled the English system, and which has followers in this country, but they are so few as to be simply exceptions to the rule. It is scarcely necessary, therefore, to devote any space to its consideration.

Let us first quote what a few authorities say upon the subject of orthoëpic syllabication.

S. W. Clark, principal of Cortland Academy, New York, gives this excellent and concise definition: "A syllable is a whole word, or such part of a word as is uttered by one impulse of the voice."

Goold Brown, one of the most eminent grammarians, in his "Grammar of English Grammars," says: "The old principle of dividing by the eye, and not by the ear, I have rejected." Again, on another page, the same author remarks:

"When we divide . . . to show what is the pronunciation of a word, we must, if possible, divide into such syllabic sounds as will exactly recompose the word, when put together again; as, *or-thog-ra-phy*, *the-ol-o-gy*. This being the most common purpose of syllabication, perhaps it would be well to give it a general preference; and adopt it whenever we can, not only in the composing of spelling-books and dictionaries, but also in the dividing of words at the ends of lines."

In John Wilson's Essay on Grammar (p. 37) we find the following:

"The divisions of the letters* into syllables, should, unquestionably, be the same in written, as in spoken language; otherwise the learner is misguided, and seduced by false representations into injurious errors."

Dr. Lowth says (Lowth's Grammar, p. 5):

"The best and easiest rule, for dividing the syllables in spelling, is, to divide them as they are naturally divided in a right pronunciation; without regard to the derivation of words, or the possible combination of consonants at the beginning of a syllable."



MAN OF THE STONE AGE—BY E. FREMIET.
Photographed from cast in the Art Institute, Chicago.

Dr. Lowth's rule is indorsed by Walker in his "Principles," No. 541.

In Bullions's "Analytical and Practical English Grammar" we find the following:

"A syllable is represented, in written language, by a letter or combination of letters uttered by one impulse of the voice."

"Every word contains as many syllables as it has distinct vocal sounds."

*The use by Mr. Wilson of the word "letters" in this instance is somewhat singular, as letters cannot be divided into syllables.

Wilson, in his "Treatise on Punctuation," says:

"The hyphen is used between the syllables of a word to exhibit, as accurately as possible, its true pronunciation; no regard being paid to the mode in which it has been formed or derived."



THE SISTERS OF BETHANY.
From statue by J. Warrington Wood.

He then gives a definition of what constitutes a syllable, substantially identical with that of Bullions's, quoted above, and continues:

"The mode of syllabication laid down in the rule is, unquestionably, the only one fitted for conveying the true sounds of words, or rather for making some approach to an accurate pronunciation; and all spelling-books should be constructed on this principle—a principle which, though recommended by Dr. Lowth and adopted by lexicographers, has been neglected by some of our most popular writers of elementary works for children. It must, however, be acknowledged, that many words are divided in the same manner, whether regard be had to their pronunciation or to the mode in which they have been formed."

"British Grammar," page 47: "Through the influence of books in which the words are divided according to their sounds, the pronunciation of the language is daily becoming more and more uniform; and it may perhaps reasonably be hoped, that the general adoption of this method of syllabication, and a proper exposition of the occasional errors of ignorance, will one day obviate entirely the objection arising from the instability of the principle. For the old grammarians urged, that the scholar who had learned their rules should 'strictly conform to them; and that he should industriously avoid *that random Method of dividing by the Ear*, which is subject to mere jumble, as it must be continually fluctuating according to the various Dialects of different Countries.'"*

Stormonth, a noted English authority, in the introduction to his "Dictionary of English Inflected Words," says: "The syllabications here given are founded on the pronunciation of the words." . . . "In every case, syllabication in printing and in MS. should indicate correct pronunciation and be a guide to it by addressing the eye."

This rule supports those of the American authorities already cited; but right at this point we meet with the greatest difficulty connected with the whole question, as a comparison of Stormonth's divisions with those of most American lexicographers shows a radical variation in very many instances—differences of opinion as to what is correct pronunciation leading to different results in the application of the same rule. For instance:

STORMONTH.	WEBSTER (Inter.)
arm-or-y	ar-mo-ry
commend-ation	commen-dation
cult-ure	cul-ture
extirp-ate	extir-pate
mount-ain	moun-tain

These examples are sufficient in number to illustrate the point. It is difficult, therefore, to determine which is the correct practice, when the advocates of each method claim to base their rule on the same principle—that of sound in uttering the words. But when such words as detective, conductor, editor, etc., are quickly spoken, it requires a very sharp, analytical ear to discern whether the *t* is joined to the last syllable, or to the one preceding—*conduc-tor*, or *conduct-or; edi-tor*, or *edit-or*. It is very probable that it is this difficulty which leads to many of the divergences of practice.

F. Horace Teall, in the "Vest Pocket Manual," says: "There is less agreement as to the use of the hyphen than about any other detail of the English language."

Goold Brown gives the following rules:

"SYLLABICATION.—In dividing words into syllables, we are to be directed chiefly by the ear; it may however be proper to observe, as far as practicable, the following rules:

"1. CONSONANTS should generally be joined to the vowels or diphthongs which they modify in utterance; as, *ap-os-tol'-i-cal*, *An-ax-ag'-o-ras*.

"2. VOWELS. Two vowels, coming together, if they make not a diphthong, must be parted in dividing the syllables; as, *A-cha'-i-a*, *A-o'-ni-an*, *a-e'-ri-al*.

"3. TERMINATIONS. Derivative and grammatical terminations should generally be separated

* This quotation is given literally—caps, italic and punctuation.

from the radical words to which they have been added; as, *harm-less*, *great-ly*, *connect-ed:* thus *count-er* and *coun-ter* are different words.

"4. Prefixes, in general, form separate syllables; as, *mis-place*, *out-ride*, *up-lift:* but if their own primitive meaning be disregarded, the case may be otherwise; thus, *re-create*, and *ree'-reate*, *re-formation*, and *ref'-ormation*, are words of different import.

"5. Compounds, when divided, should be divided into the simple words which compose them; as, *boat-swain*, *foot-hold*, *never-the-less*."

Bullions's Grammar says: "The only definite rules of much value on this subject are the following:

"Rule 1. Two or more consonants forming but one elementary sound are never separated; such as *ch*, *teh*, *th*, *sh*, *ng*, *ph*, *wh*, *gh*, silent or sounding *f*, *lk* sounding *k*, etc.; as, *church-es*, *watch-es*, *wor-thy*, *fish-es*, *sing-ing*, *philoso-phy*, *sigh-ing*, *cough-ing*, *walk-ing*.

"Rule 2. The terminations, *ceau*, *cian*, *ceous*, *cious*, *cial*, *tion*, *tious*, *tial*, *geou*, *gian*, *geous*, *sion*, are hardly ever divided; as, *o-ceau*, *gra-cious*, *na-tion*, *coura-geous*, etc.

"Rule 3. Compound words are divided into their simple ones; as, *rail-road*, *bee-hive*, *hope-less*, *thank-ful*, etc.

"Rule 4. The terminations of words, when they form a syllable, are usually separated from their roots; as, *writ-er*, *teach-es*, *think-ing*, *cold-er*, *old-est*.

"Rule 5. Two separate words combined as one name, are usually separated by a hyphen; as, *glass-house*, *bee-hive*. To this rule, according to modern usage, there are some exceptions.

"In writing, a word of more than one syllable may be divided at the end of a line, but a monosyllable or a syllable, never."

"MacKellar's American Printer" has this remark: "It is proper, if possible, to keep the derivative or radical word undivided; as, *occurrence*, *gentle-man*, *respect-ful*, etc."

Anna Alward, in a late number of the *Christian Inquirer*, says:

"The correct pronunciation of the English language and all foreign words in common use is becoming a subject of interest and importance to those persons who can appreciate the great advantage of possessing the ability to speak correctly. To render conversation most delightful to a cultivated ear, the pronunciation of every word must be correct. The changes in pronunciation are so numerous that there must be constant study."

From what has been said and cited, it would appear that the key to correct word-dividing is correct word-pronunciation — so far as it can be determined. Students of this subject, therefore, will find it necessary to consider what is the best authority. By many, Webster's International Dictionary is so regarded; but this work gives many seeming inconsistencies, as for instance, *produc'-tive*, *instruct'-ive; distinc'-tive*, *defect'-ive; expres'-sion*, *express'-ive*. In the same dictionary we find the division *assist'-ant*, which is indorsed by the Standard, and the Unabridged; but Mr. F. Horace Teall, in the "Vest Pocket Manual," gives it as *assis'-tant*. In the instances just given, the first rule of Goold Brown and the fourth rule of Bullions seem to apply, and with varying results.

Again, the Standard, the International and the Unabridged all agree on the division of the word *spc'-cial*, and its pronunciation as *spesh'-ial*. To divide this word according to such sound, it would seem to require the same division as is given in *spec'-ify*. In the division *spc'-cial* there is not even the suggestion of the sound of *c* or of *sh* in the first syllable. It is such confusion as this that perplexes the student.

Would that it were practicable to call a convention of lexicographers and grammarians, and, applying the jury principle, to shut them up until they either come to an agreement upon all disputed questions of this sort, or suffer the fate of the Kilkenny cats.



Moses — By Michael Angelo.
Photographed from cast in the Art Institute, Chicago.



CUPIDS SAVING WRECKAGE.

Half-tone engraving from photograph by
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The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

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Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

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M. P. McCoy, 54 Farringdon Road, London, England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

DEMORALIZING INFLUENCES.

AMONG the publications dealing with the art of printing and the business interests of those connected with it, The Inland Printer has, more than any other, upheld the cause of trade-unionism in the abstract as a means of subserving the true interest of every honest employer and every honest workman. It is, therefore, with no little regret that we note the tendency to degrade trade-unionism and embarrass and annoy employers by the perpetuation of quarrels within the organizations. In both New York and Chicago the condition of organized labor is fast assuming an unsatisfactory and complicated state of affairs. In both cities what is known as the conservative and radical branches of workingmen are at open war, the breach becoming wider and wider as time rolls on. The readiness with which the hotheaded and thoughtless of each faction hurls charges of dishonesty and corruption at each other only renders a possibility of peace the more remote, and at the same time furnishes their evil wishers with abundant material for unfavorable comment and comparison.

In the printing industry the situation is much the same, the warring factions of pressmen leaving it in doubt as to whether it is union or disunion that is sought by the moving spirits in the fray. In some localities, and notably in Chicago, the contest has been waged with the utmost bitterness, all considerations of justice to the employer being entirely lost sight of. The supremacy of the rival unions is the only thing demanding attention, everything and everybody being subordinated to that one idea. The vexations caused employers during the progress of this feud have been many and trying, an element of uncertainty having at last found its way into many establishments, distasteful and annoying to all not actively engaged in the strife. How long this state of affairs is to be endured appears to be surrounded with an uncertainty as distressing as it is vague. In this extremity it is but natural that all who wish to see peace and harmony again established should turn their attention in the direction of the International Typographical Union, a powerful organization which in times gone by has successfully solved far more serious problems than the one now confronting it.

That the International Union can stop this contention of the pressmen there is little doubt. It may require firmness and an exercise of extraordinary powers to accomplish it, but the executive board will readily see that the exigencies of the case demand and will warrant a resort to extraordinary powers. The welfare of the craft, and a continuance of the friendly relations heretofore existing between employer and employed will justify a departure from the strict letter of the law, and entitle those who have the courage to use discretionary powers to the kind remembrance of all who have the best wishes of the craft at heart. That such a course as we have outlined will be indorsed will be made plain to anyone who will take the trouble to acquaint himself with the extent of the conviction now held by printers that the time has arrived when the International Typographical Union can no longer claim jurisdiction over all printing and kindred trades. A recognition

of that sentiment may have answered in the past; every indication points to the conclusion that such conditions will be out of the range of probability in the future. The incongruity of claiming original and entire jurisdiction will be seen when it is remembered that in the printing industry three international unions now flourish, with the chances favoring an increase of the number rather than a decrease.

To return to the question of internecine disputes in the ranks of organized labor. For the interest of all concerned, and for the welfare of the trade, THE INLAND PRINTER would urge that earnest efforts be made to restore harmony and good will. If quarreling is not to be avoided, then let the dispute be confined to those who are actively engaged in it. The prosperity of the business must not be menaced because of personal jealousies in the ranks of trade-unionism.

OUT-OF-WORK PRINTERS.

AN indication of the condition of things brought about through the introduction of typesetting machines comes to us in the shape of a number of letters from printers out of work in the smaller towns asking advice and assistance in procuring employment. The subscribers almost without exception want to know what their chances of employment are likely to be in some of the larger cities — Chicago preferred. A little reflection on the part of these writers before they committed their thoughts to paper would have convinced them that the advice of anyone unacquainted with their abilities would be of necessity of so superficial a character as to be practically valueless. There are without doubt many situations vacant or so unsatisfactorily filled as to be practically vacant, and there are perhaps just as many, or more, men latently competent who are seeking the situations, but who from some little technical ignorance are not available to take the positions and meet all requirements satisfactorily from the start. A printer coming from the country and seeking employment in the larger cities, has to meet the competition of men who are acquainted in the various offices, and it has been proved that personal acquaintance, as a general thing, is much more influential than skill in securing employment. The man who comes to a large city looking for employment in the printing trade, should come with a sum of money sufficient to take him back to where he came from if his quest is not successful. It is only the man on the spot who can get a knowledge of his chances. His address, personality, acquaintance, skill and knowledge of the world are important factors to his success, and a full appreciation of these cannot be conveyed by letter to a desired adviser. We trust no one will misunderstand our assertion regarding the superior influence of personal acquaintance as against mere mechanical skill. The first wins the race for speedy employment, but the latter tells quickly when employment is once secured. The difficulty is chiefly that the technical education of printers is so very uneven that they are timid in seeking employment where their services are required in a branch in which they have not been very actively engaged.

An employer advertises for a practical printer who has some knowledge of paper stock and estimating. There is little doubt that there are many printers who would seek such a position, but the required "knowledge of paper stock and estimating" convinces them that there is no use in trying, when the fact is that a few days' instruction from a well-informed man would give them a footing that would secure them the position. The same is true of the other branches — presswork, make-up, stone-work, etc. It may be contended that if all workmen are struggling for the same goal, that the competition for situations will be unchanged. This would be an ignoble suggestion, and it would be also an illogical one. The competent workman is generally overworked to make up for the incompetency of fellow-craftsmen. The competent all-around workman is available at all times. The workman whose technical education is one-sided is confined to a narrow groove which dwarfs him mentally and denies him the manly independence characteristic of the well-informed mechanic. The trade-school, founded by workmen and conducted by workmen, is the prime necessity of the times, and it is gratifying to note that in some localities printers at least are awakening to that fact.

"UNITED TO SUPPORT, NOT COMBINED TO INJURE."

IT is with no little gratification that we learn there is a possibility that the conflict which has been waged so long and so bitterly between the International Typographical Union and the International Printing Pressmen's Union will soon be brought to a close. The agreement drawn between the two organizations awaits ratification by the referendum of the older body.

With a full understanding of the evil that may result to all concerned from a failure to indorse the agreement, we anticipate that the good sense of the International Typographical Union membership will yet, in any event, see the absolute need of discarding the obsolete clause of the constitution which claims unqualified jurisdiction over the printing trades.

From the various letters and contributions which have appeared in these columns from time to time, discussing the several phases of the question of the rights and wrongs of the international bodies, it may be taken for granted that the majority of our readers are fairly well acquainted

with the general nature of the differences between the unions. These differences are, as already stated, on the eve of amicable settlement, and it is sincerely to be hoped that the articles of agreement will be so carefully drawn that no ambiguity will give exuse for further disputation or misunderstanding.

Thoughtful printers are realizing more deeply, as time develops, the dire necessity that exists for the membership of the trades connected with printing to hold amicably together for protection and mutual support, and there is every reason to hope at the present time that a more rational and business-like course of procedure will be established than has been possible of recent years.

Written for THE INLAND PRINTER.

EDUCATIONAL QUALIFICATION FOR TYPESETTING.

BY F. HORACE TEALL.

NOW that compositors for the government office in Washington are to be subjected to competitive examination, the question naturally arises, How much knowledge, and of what kind, should a compositor be expected to have? Does mere experience qualify one sufficiently, without previous education? Of course, we know that no one can set type without ability to read manuscript, and it is no secret that the best compositors excel in deciphering bad writing; and it must be admitted that experience is a good and an indispensable teacher. If writers would or could always apply the old saying that "what is worth doing at all is worth doing well," and make copy that could be followed literally, that of itself would partly solve the problem; but even with the best possible attainment in this way, the intelligent and educated compositor would still be most desirable.

The questions asked above need not be answered here. Competitive examination cannot fail to set up a standard of qualification based on knowledge, and those who have not a certain amount of common knowledge must fail in the examination. More practical in its bearing on the welfare of the trade is the question, Are the compositors of today as well qualified, educationally, as they should be? This question may safely be answered in the negative as to so many of them, though by no means a majority, that it becomes interesting to inquire how the "art preservative," naturally demanding more intelligence than any other trade, has been allowed to include among its workers any but those who are qualified educationally.

Within the memory of many who are yet working at the case, typographical unions would not admit as members all who applied for admission, but made close inquiry into their fitness. So recently was this the case that even now many intelligent union men delude themselves with the belief that most of the competent compositors are members of unions. We do not hesitate in averring our conviction that this should be so, but the fact cannot be long concealed that it is not true. The government office has long been a union office, and naturally the union is averse to anything that threatens change in this respect. It is reported that an influential union man, in course of an effort



Steckel, Photo, Los Angeles.

STUDY HEAD.

to defeat civil-service classification, asserted that all the most competent printers are members of the union, and was met with the assurance that in that case he need not feel any alarm, as the most competent men would secure the positions, and so none but union men would be employed.

Various causes of deterioration have intervened since the time alluded to, the worst of which has been exemplified in New York. Thirty years ago it was absolutely true that in that city all really competent typesetters were members of the union. In 1864 a strike occurred, and some incompetent men, persuaded to leave the offices where they had been employed in place of the old workers, were taken into the union. Having won in this strike—which they were bound to win anyway—the union members were the more ready, a few years later, to repeat the operation that had seemed to give them the earlier success. During a strike much more general than that of 1864, the first method suggested was that of persuading new men to join the union, without discrimination. From a membership sufficient to supply the full demand of the city trade with good workmen, the union soon grew to such proportions that the incompetent new men outnumbered the old members. Since that time New York Union, No. 6, has lost many of its best men

—because they could not conscientiously stay in a union such as that had become.

Let it not be forgotten that this is written by one who believes in printers' unions, and who left No. 6 only when he left the trade—then presumably for all time. It is really dictated by genuine desire for union welfare. Presence on the scene of the later strike referred to, though not obliged to participate in it except in paying assessments for its support, convinced the writer that other and more dignified methods would have met with better success. It is greatly to be lamented that printers' unions have ever resorted to violence or underhanded procedure of any kind. An ideal union of printers, for mutual benefit, would undoubtedly embrace nearly all worthy compositors, and serve much better to keep up wages than one that could be misled into violence or unwisdom.

The object of this writing, however, is not criticism of union methods. Its purpose is rather to provoke discussion of practical ways of betterment. Printing is called a trade, and rightly; but it is inherently so intellectual a calling as to have been reckoned by some a profession. Shall printers rest content with mediocrity or worse, and leave all the really intellectual work to be done by proofreaders? If they do, it may not be long before the stock of competent proofreaders is exhausted, for they have to be drawn mostly from among the compositors.

Employing printers should be deeply interested in the matter of securing good workmen, and they will have much better work done when they insist upon having intelligent and careful compositors. It does not pay to have type set carelessly or unintelligently, and trust to making it right by correction. Competitive examination for government employ suggests strongly a practice that shall secure competent men to submit to it. Of course, all men cannot be equally qualified; but with right care in selecting those who are to spend their lives at setting type, few would be found applying for government employ who would not be competent.

It seems almost a pity that it is necessary to say that a compositor should have reasonably good knowledge of grammar, because it is a self-evident proposition; but, largely for the reason given above, it is a fact that many of those now working as compositors know very little of grammar.

Machines are coming so largely into use that some reduction in the number of compositors seems inevitable, and of course the best and most intelligent among them will be retained, and in this way many incompetent printers will be forced to seek other employment. Machines, though, can never displace all hand-work, and even the operators should be practical compositors. Shall those who are to work at typesetting, whether by hand or by machine, be chosen haphazard, or without intelligent selection, or shall they be selected with a view to the special fitness that all know to be desirable?

For the sake of preserving and ennobling the "art preservative," let us suggest that employers make a practice of having apprentices subjected to examination as to mental acquirement, and of employing none but those who show evidence of fitness. This may seem theoretical only, and not practically feasible, but it is practical. Something should certainly be done.

May we not hope for such improvement that every compositor will be a member of a union so dignified, honest, and earnest that every employer will hail it as indispensable, and whose working card will be the best possible certificate of competency available for its holder?

Written for THE INLAND PRINTER.

CONCERNING FASHION AND TASTE.

NO. II.—BY R. COUPLAND HARDING.

NOTWITHSTANDING the light thrown on early printing by modern research, there is still uncertainty regarding some of the mechanical questions involved. There is none, however, as to the ideal of the first punch-cutters. Their aim was to imitate as closely as possible the work of contemporary scribes. It is quite possible that, as tradition records, the new art being secret, the printed books were largely sold as manuscripts. The rugged black-letter was ill adapted for typography, and still less were the uncouth and quaint scripts and court hands of the fifteenth century, which it is now no easy matter to decipher. In the classics, as in the vulgar tongue, manuscript was still the model, and the numerous abbreviations in Latin and the innumerable contractions and ligatures in the old Greek fonts, show, to the modern eye, a very imperfect grasp of the practical side of the typographic problem.

The change to roman type brought the first great emancipation; but it was not a complete one. The pear-shaped knobs, the angular serifs, and the lop-sided curves of the circular letters, still showed an attempt to imitate the characteristic work of the penman. At the same time, this style of letter attained a high degree of excellence in the hands of artists—an excellence which the present generation seems even inclined to exaggerate.

With the introduction of the modern face a century ago, the bondage of the quill-pen model was wholly abandoned; but a grievous decadence accompanied the change. The early modern fonts, which held the field during the first twenty-five or thirty years of the century, are as distressing and depressing a form of character as was ever adopted. The reform—like most sweeping reforms—brought its own train of evil and ugliness. More than a generation passed before the new roman became a thing of beauty. Then such

is the mutability of fashion — just as it had attained its highest perfection, the fashion for mediævalism brought in once more the discarded forms of a century before; and though the modern style survives and has possibly gained in beauty through the existence of the rival form, it no longer reigns supreme.

Contemporaneously with the early modern-face romans, and as if to emphasize the general lack of taste, appeared the first efforts at bold and ornamental types. Who can exaggerate the horrors of those letters? Sometimes one sees a facsimile playbill or ticket of, say, 1812. There seems no redeeming feature in the job-letter. Flat, squat, flat-serifed romans; enormously thick antiques, the serifs as heavy as the body-marks; hideous "Italians"— romans with the thick and thin lines carefully reversed; roman and old-english "opened" on one side; and, in strange contrast to the prevalent heavy styles, light outline, or "contour" (to use the modern American term) antiques and sanserifs, modelled after copperplate styles, and quite unable to withstand the rough usage and crushing pressure of the printing of these days.

And these outline styles give the clue to the false idea underlying the type design of the period. There was little beauty in typography; wood-engraving was mostly inferior and despised, and all the beauty of printing seemed to be confined to the work of the copperplate engraver, whose art had reached a high pitch of excellence. Therefore the punch-cutters followed his designs as closely as they could, and failed miserably in the result. We find page after page of the old specimen books occupied with floriated, tinted and shaded letters, just such as one may now see on an ornamental brass door-plate. In time these were supplemented by typographic flourishes, also in imitation of pen-work; but at once distinguishable on account of their squareness of effect, and the absence of interlacings.

There has perhaps been no greater clog on the progress of type design than this imitation of copperplate. In the past ten years the bolder designers have done much to emancipate typography from the chalcographic model which is wholly foreign to its methods and intentions; but the influence is still traceable. Now and again I see a new series — the revival, with slight modification, of the old copperplate notions of a past age, and I lament over misapplied time and ingenuity.

What are the tendencies today? I note, in the first place, on the mechanical side, a growing disposition to recognize the mathematical basis of the art, and to manufacture type in a systematic manner as regards body, lining and set. The artistic proportions of the letter are not found to suffer, and the workman is relieved of half his old unprofitable drudgery. For this reform I and others have fought for many years, and now, as regards the products of the most progressive foundries, we have little left to fight for.

On the artistic side I note two broad tendencies in particular. First, and most encouraging, the frank acknowledgment that type material is as a rule rectangular, and the consequent abandonment of ineffective attempts to copy copperplate, and of types designed solely with that idea. With this, I note also a revolt against primness and formalism — what in America is suggestively called "tombstone" display. The old "æsthetic" movement has left its mark; the passing lunacy of Japanese archers and Assyrian winged bulls has left behind a freer and less conventional mode of treatment than the designer of thirty years ago would have dared to attempt; the capabilities of brass rule have been developed; formal borders give place to handsome bands composed in less than a fourth of the time; what the Germans call the "freie manier," and regard with some suspicion, has taken possession of the field; and, strange to say, Germany is manufacturing some of the finest material to meet the demands of the new fashion. With all this there is much crankiness, a tendency toward clumsy and heavy silhouette ornament, glaring Beardsleyisms, miscalled "decoration," but the movement as a whole is decidedly a good one. And with it all there is a marvelous improvement in the color sense, both of printers and customers. The beauty of quiet tints is now so fully recognized that positive color is used almost too sparingly.

The other movement is toward mediævalism. I have already referred to the revival of the old-style types. So utterly dead were they considered, and so completely despised, that ninety years ago the head of the Enschedé Foundry in Haarlem destroyed Christopher Van Dyk's punches as so much lumber. For more than twenty years this act has been deplored — the fashion of today would have given them a value beyond price. Just forty years ago Vincent Figgins cut a facsimile "Caxton" letter for a reprint. The line looked strangely out of place in the specimen book, and for many years scarcely a font was sold. Not long ago he found it necessary to cut an entire series; the types have been reproduced in America and Germany, and nearly every big job office has the letter. The Kelmscott Press in London is reviving mediæval styles; the Dickinson Foundry have just brought out "Jenson" in imitation of the Kelmscott Press; imitation Elzevirs are in vogue, and even the old fifteenth-century "Civilite" script — as quaint as the Caxton black, has been recut in America.

I may be wrong, but I think that these revivals will lack permanence. It is just because they are imitations that they are weak. The designers overlook modern needs and modern conditions;

and fifteenth-century styles, though they have their fitting place in ornament, can never meet the typographic requirements of the twentieth century.

William Morris has predicted that typography will cease to exist during the next century, and he may be right in his forecast. I see it threatened by the camera, the etching fluid, and by the (at present) harmless and inoffensive "typewriter," in the keyboard of which lies the germ of something much greater in the future. But as regards fashions I would make one closing remark about the dangers of modern free design.

There is far too great a tendency to confound slovenly and careless execution with artistic freedom. A very rough and imperfect sketch may contain indications of artistic power; but its beauty does not lie in its imperfection or roughness. Mr. Beardsley has a host of imitators who can make ringstreaked, speckled, spotted and piebald decorations in black and white, but who altogether lack his redeeming features—his imaginative faculty and command of line. There is a good deal of lunacy in his art, and that can be imitated. Some of our artistic reformers would do away with types, and have each man's work given to the world in his own autograph. Walter Crane has published books on this principle. William Blake did it before Walter Crane was born. But there are many men who can write, whose works would suffer from such a system. It is not every writer who could engross his work and adorn it with marginal decorations. It is not uncommon now to see a sonnet or small poem in a magazine, engraved with the decorations, and occupying a whole page. Sometimes one has to spell out the text, which is as illegible as bad manuscript. If types are sometimes too regular and formal, they may err also in the opposite direction, and so far as the reader is concerned, the latter error is the worse. My own view is that the ideal—complete harmony of mechanical and artistic excellence—the maximum at once of beauty and of use—is not unattainable.

"ORDNANCE experts all over the world will be very much interested in the experiments being conducted by François Allard, a Quebec blacksmith, who appears to have succeeded in hardening aluminium so as to permit of its use in the manufacture of cannon," said Colonel E. F. Bateman, a retired English officer, at the Ebbitt, yesterday. "Allard is the same genius who rediscovered, some years ago, the lost art of hardening copper, but it is too expensive a process to admit of such metal being practically used. Recently he made a small cannon of tempered aluminium about thirty inches long and with a bore five inches in diameter. From this he repeatedly fired a charge of a pound of powder without injuring the piece. The most remarkable part of these tests was that the metal of the barrel was only a quarter of an inch thick. There is no telling what a revolution will be brought about in the manufacture of big guns if Allard's future experiments in this line turn out as well as those already made."—*Washington Star.*

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

SINCE my last letter forty patents relating to the printing industry have been granted. Of these no less than twenty-five relate to typesetting and distributing machines, and to kindred appliances for rapid composition.

The Mergenthaler Linotype Company became the owner of the whole, or an interest in eleven patents of this class, and the Alden Type Machine Company, of Brooklyn, New York, of eight.

Albert S. Hodge, of Wise, Virginia, received two patents, one for typesetting and one for distributing either ordinary

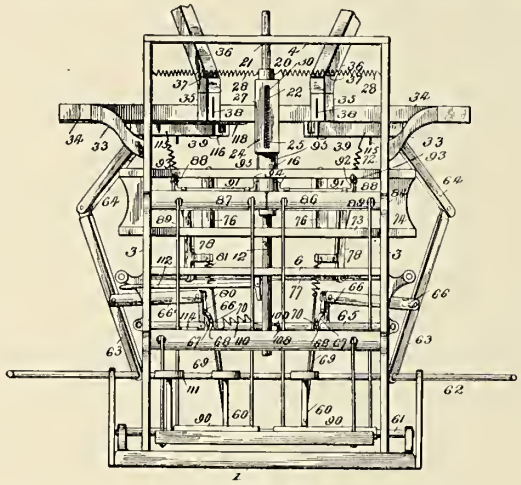


FIG. 1.

or specially formed type. A one-half interest in the patents was assigned to Emory E. Hodge, of Washington, D. C. Fig. 1 shows a front elevation of the former invention with a portion of the apparatus removed. As many magazines, 36, as there are characters employed are arranged in a semicircle upon a supporting table. By touching the proper keys the type are ejected one by one and assembled in a "stick," which is turned toward the particular magazine from which the type is to come by the same movement that ejects the type.

Fig. 2 shows a central section through a machine invented by John H. Knowles, of Philadelphia Pennsylvania, for

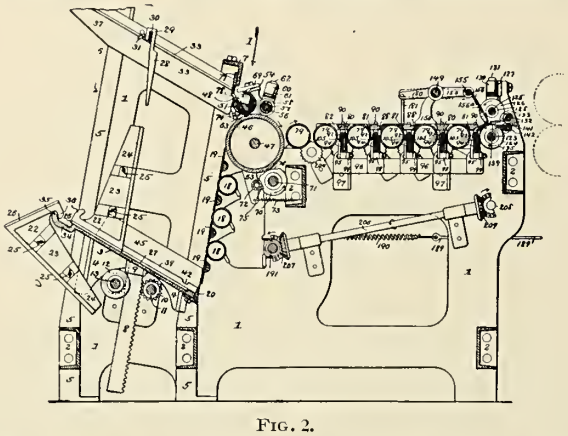


FIG. 2.

feeding sheets of paper to a printing, ruling or other machine. The sheets are removed from the pile one at a time and delivered to a conveyor. They are there arrested until placed in exact register, and then advanced to the feeding disks which deliver them to the machine to be operated upon.

A patent was granted to Edgar H. Cottrell, of Stonington, Connecticut, for a printing machine (Fig. 3), in which

the tympan of the second impression cylinder is automatically shifted while the cylinder continues in motion between the successive printings. As the speed of the press increases it becomes difficult to shift the tympan in the short interval of time between impressions, and the present machine is

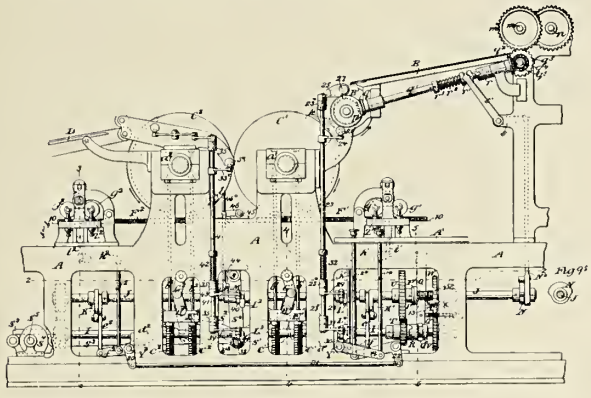


FIG. 3.

designed to automatically shift the tympan so as to skip or omit one printing. In this way there is less danger of tearing.

Another patent granted to C. B. Cottrell covered a device of a similar nature, but differing somewhat in detail. The speed of the machine is temporarily reduced below the normal printing speed before and during the operation of shifting the tympan, and then caused to run at full speed after

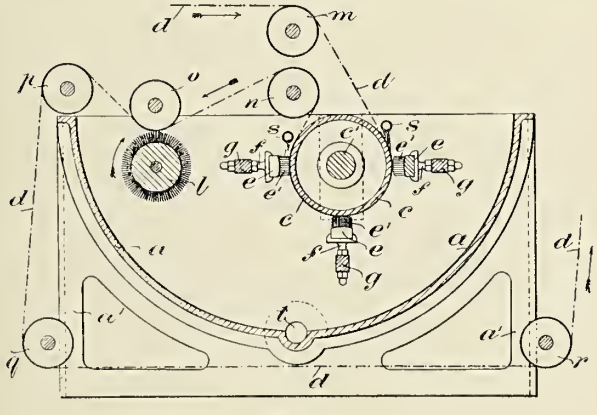


FIG. 4.

the shifting. Both patents were assigned to the C. B. Cottrell & Sons Co., of Stonington and New York city.

Frank Q. Stewart, of Chariton, Iowa, received a patent covering a typesetting machine in which the line of type is at all times visible and accessible, and which provides means for automatically moving the stick a distance corresponding to the thickness of the type.

A spacer for line-casting machines, patented by Adam W. Harrigan, of Baltimore, Maryland, and assigned to the

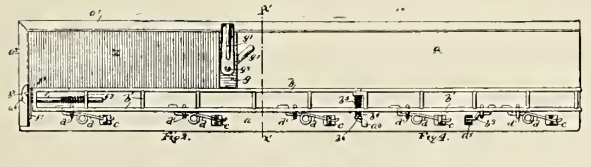


FIG. 5.

Monoline Composing Company, of Washington, D. C., consists of a longitudinally slotted body portion and a yielding front edge which lies normally slightly in advance of the edges of the matrix bars, and is pressed back by the mold in the casting operation to effect a tight closure of the spaces between the same.

Jacob Rupurters, of Philadelphia, has assigned to the Mergenthaler Company a one-half interest in a patent granted to him covering a machine for making straight matrices. The invention is of the "Paulding" class of machines, in which are used rapidly disposed tiers of die arms carrying dies, all the dies of each tier bearing the same character. In the present instance it is claimed that a greater number of tiers can be employed, and also that the composing is more certain and more rapid.

William Kemp, Jr., of Washington, D. C., received a patent covering a machine for casting and setting type. The machine produces individual type between one-eighth and

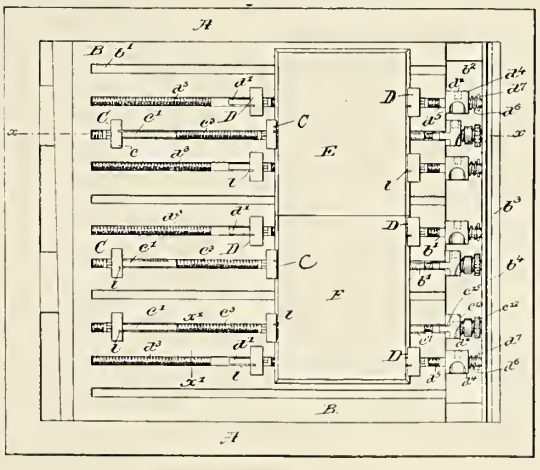


FIG. 6.

three-sixteenths of an inch in height, and which have beveled tenons to fit grooves in the holder to receive them as formed. A wheel which has matrix letters about its circumference is stopped when the proper character is opposite the melted type metal furnace, and a separate device forms the tenon as the casting is made.

Fig. 4 shows an apparatus for washing printers' blankets, patented by W. & H. Hadfield and J. J. Summer, of Furness Vale, England. The blanket is drawn over a large drum and is subjected to a thorough scrubbing by a series of brushes which oscillate very rapidly in the direction transverse of the same.

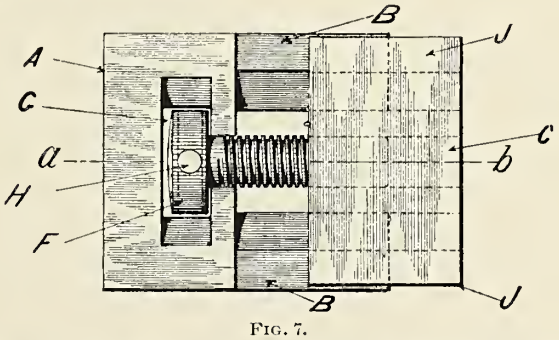


FIG. 7.

Edward L. Holmes, of Minneapolis, Minnesota, received a patent covering the printers' galley shown in Fig. 5. A movable clamping bar forms one wall of the galley. Through the action of a series of cam lugs and spring rods secured to the stationary and movable parts respectively, by a longitudinal movement the clamping bar will be forced laterally against the type. It is easily and rapidly manipulated, and holds the type very efficiently.

The stereotype holder shown in Fig. 6 was patented by John J. Floyd, of Boston, Massachusetts. The invention is practically adapted for clamping a plurality of stereotype plates in a single bed or frame. A plurality of clamps are arranged in parallel series in a frame so that the plates can

be separately secured in position. The clamps on opposite sides of the plates are mounted upon the same screw-threaded shaft so as to be moved simultaneously.

The quoin shown in Fig. 7 was patented by Fred Waite, of Otly, England, and assigned to Waite & Savile, limited, of the same place. It comprises a guide piece having parallel guides between which a sliding block is fitted. The block is moved to expand or contract the quoin, by means of a screw the head of which is held from movement in both directions by being fitted within a recess. It is, of course,

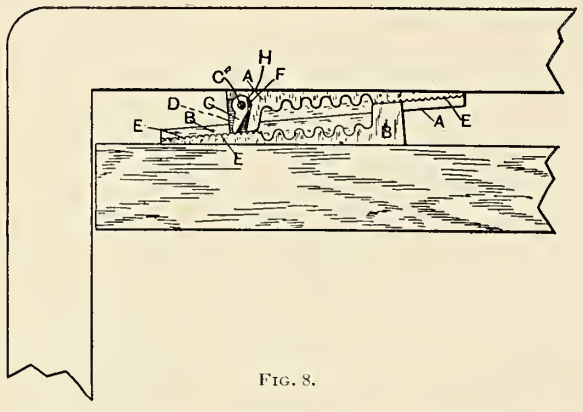


Fig. 8.

perfectly free to turn to advance or retract the sliding piece. A special advantage of this quoin is that there is no liability of the parts shaking loose.

A quoin of a different type is shown in the next figure, which illustrates an invention of Albert S. N. Olson, of Chicago, Illinois. The special object of the invention is to prevent the ordinary two-piece wedge from slipping backwardly after having once been set in proper position. A spring-held dog carried by one or both wedges is made to

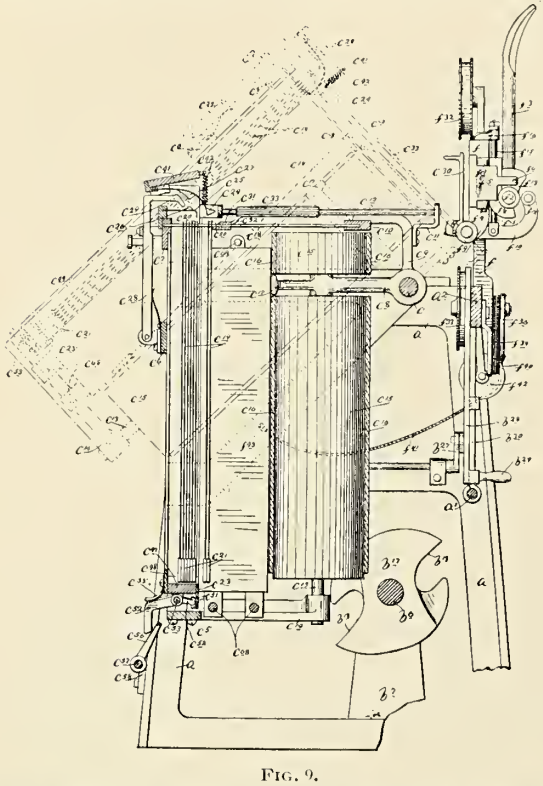


Fig. 9.

engage with the serrations upon the face of the opposite wedge, and slipping is positively prevented.

The next patent to be considered is one granted to Thomas C. Hargrave, of Minneapolis, Minnesota, and assigned to the Hargrave Matrix Machine Company, of the same place (Fig. 9). The die carriers are pivoted and are released by keys. An endless traveling assembler receives the free ends of the carriers when released and swings them into a common line of assembly. Between the words compressible spaces are arranged so that the completed line can be justified. From this an impression may be made in soft material or a linotype may be cast. The frame carrying the dies is tilted by a cam upon the driving shaft after the impression or a cast is made, and the die carriers return to their normal position.

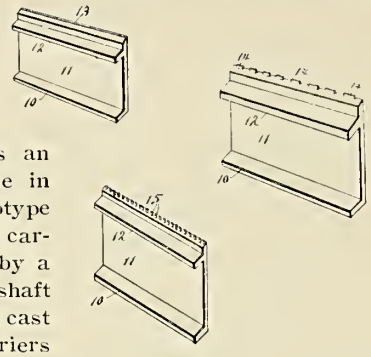


Fig. 10.

In Fig. 10 is shown a new form of rule for printing solid lines, dashes, dotted lines, etc. The rule consists of a vertical part having a base and shoulder at right angles therewith. These rules are much lighter than those made of brass or any other suitable material. The inventor is Louis Quellmalz, of St. Louis, Missouri.

Written for The Inland Printer.

A SHORT SKETCH OF THE INVENTION AND EARLY HISTORY OF PRINTING.

NO. II.—BY ARTHUR KIRKBRIDE TAYLOR.

BEFORE going at once into matters relative to the invention of printing as it is now spoken of, let us look away back into the dim ages of the past, and see what we can learn of the prospect.

We have nothing to prove that there was much printed matter in circulation before the flood, and while, according to a recent paragraph, there are many who believe that Noah was far ahead of his time in using ark lights, still we fail to note on his manifest the merest allusion to the earliest sprouts of a printing plant on board. No thinking disciple of the art preservative can doubt, however, that when the procession of animals entered the ark, a pair of "type lice"—a male and a female—came very near the head of the line.

Later, in the Bible, we find that Job was a man sorely tried and harrassed by many afflictions and bodily discomforts. Surely he could not have endured the whole round of worriment without having been associated with the printing business, even remotely, and who knows but that the term "job printer" dates back to this period of Bible history, being originally "Job, Printer," and in its long sojourn the comma had become eliminated and the discrepancy in pronunciation as easily occurred. However, this is only a suggestion.

We have certain knowledge that for a long time prior to the middle of the fifteenth century, printing—i. e.,the art of impressing letters or other characters upon paper, cloth or other materials—had been practiced not only in Germany, but other countries. There are preserved for our edification, in museums, specimens of Assyrian visiting cards, in the shape of brickbats, stamped with cuneiform characters. If our theory could be proved, that these inscriptions, when translated, would read: "Mrs. Nebuchadnezzar, Thursdays in November," then we could easily trace the calling of the hod-carrier back to those ancient days when this style of visiting card was in vogue. Just imagine the Misses Nebuchadnezzar going out calling on a fine afternoon with a file of eight or nine stalwart hod-carriers with their cards, bringing up the rear of the procession. No trouble at all

to explain the large size of the king's domicile—after every reception he just built an addition to the palace with the proceeds. When, as was the case in those days, bricks were sometimes used for the same purpose that we mostly use paper, it would be interesting to know how the ancient bill-poster would paste up a two-sheet paving slab announcing the approach of the "Greatest Uncle Tom's Cabin Company Extant, with two Topseys, two Marks and sixteen ferocious Siberian bloodhounds."

But don't for an instant overlook the claims of the placid Chinaman. He assures you with his proverbial stolidity that his country produced printing as early as the reign of the Emperor Wu-Wong, which you will readily recall was about 1120 B. C. (When you want a good article in the line of priority call in the Chinaman. New lot, just opened.) And if you have the time he will prove it to you by his cousin who runs a laundry in the next block. As a sample giving evidence of their ability and industry as painstaking prevaricators you have but to turn to the statement which some obliging informant gave Du Halde, a learned Jesuit father, in his travels in the Flowery Kingdom, in the early part of the eighteenth century; it was to the effect that a Chinese printer could perfect without extra exertion ten thousand sheets in a single day. For fear someone wouldn't believe it, he tells how it is done, which makes it all the more improbable. He states that, for printing the block, which has been previously engraved, the printer stands before a level table upon which the block has been adjusted. At one hand a bowl of fluid ink and at the other a pile of paper cut the proper size. The printer holds in his right hand two flat brushes fixed upon the opposite ends of the same handle; one brush is used to supply the block with ink, while the other or dry brush is used to brush over the paper which has been placed upon the block previously inked and thus the copy is made by the light pressure of the brush upon the back of the sheet of paper. Thus far, good. Not the least doubt in the world that printing entirely as good as the average Chinese specimens of work can be done in this way, but when the calm-visaged, almond-eyed Celestial undertakes to assure us that he can print ten thousand sheets a day in this way, we respectfully beg to differ from him. To be able to manipulate the paper and ink at such a remarkable speed would be to enact a scene very similar to the usual illustrations of a dog fight or what the country editor saw as the cylone advanced up Main street.

Cylinders of clay were used by the Assyrians for the purpose of chronicling events and keeping historical records. These cylinders in some cases were engraved, while in others there is unmistakable evidence that they were stamped while the clay was in a plastic state by stamps engraved so that the impression in the clay would show the characters as they should appear. The clay was then baked or sun-dried. The "roasting" which is frequently done by modern newspapers may have been evolved from this ancient usage. The most excellent state of preservation in which these cylinders and bricks remain at this late day speaks well for them as a method of keeping records.

At a later period in Rome, stamps, made of brass, were used for stamping signatures. There is some indication that these stamps were used with ink, as from the manner in which they were engraved it is hardly probable that they could have been used to impress wax on account of roughness of the counter or field. In many cases these signature stamps were used to save the trouble of signing the name in the usual manner, and we are sorry to say that in numerous other instances they were necessitated by the inability of the users to write their own names.

These early examples of engraving characters in relief and impressing them in plastic substances and also the Roman signature stamps, while not entirely typographic or xylographic in their character, are nevertheless evidences of a tendency in that direction, and as such are worthy of our consideration.

(To be continued.)

THE RAILROAD AS A NEWSPAPER MAKER.

THE New York *Shipping and Commerciat List* notes, in its interesting history of the commerce of the city and port of New York, the great influence which railroads had toward the improvement of newspapers at an earlier time. When the Erie Canal was finished, and New York assumed the primacy of all American cities, there was a demand for cheaper and better newspapers, and for some way of transporting them to distant towns. Roads were bad, and there was no good method of sending journals to any distance with rapidity. Newspaper making was then a part of printing. The editor was addressed by his correspondent as Mr. Printer, and his printing interests were generally greater than his newspaper interests. Thurlow Weed, James Oram and Horace Greeley were instances of men who were by turns printers, editors and publishers. James Harper personally looked after his pressroom, and Fletcher Harper after the composing room long after the name of Harper & Brothers was known over the entire world. They did jobs of printing for outsiders till 1836. Until railroads came there could only be a local circulation of a journal in Boston, New York or Philadelphia. Printing, therefore, while still maintaining its claim to newspaper making as one of its branches, did not obtain the profit from it that is afforded now by the smallest well-established journals. Neither could there be much distribution of the ephemeral printed matter of the day. There were no express companies, and no method of sending a package of printed matter cheaply from one place to another, unless it went by sea. Thus the railroad became a necessity for the printer, even more so than for any other manufacturer.

THE WAGES OF MAGAZINE HACK WRITERS.

A writer contributes "Confessions of a Literary Hack" to the *Forum* for July. He says in regard to payment by the magazines: "Another difficulty which confronts the hack writer is the rate of pay and the time of payment. Both these vary very greatly in different establishments. The Harpers pay more promptly than any other publishers, for they pay cash for all they buy and pay immediately upon acceptance. The ordinary Harper rate for hack work is $10 for one thousand words for the *Weekly*, the *Bazar* and *Young People*, and $20 for one thousand words for the *Magazine*. As the Harpers buy more than any other firm of publishers they may be said to establish the rate of payment by the other periodicals which rival theirs. But even hack writers, for anything involving much work or expense, receive higher rates than $10 and $20 a thousand words from the Harpers. A short story of five thousand words—a most convenient length—will usually bring $150 from the Harpers, from the Scribners or from the *Century*. The *Atlantic* pays less, and so does *Lippincott's*. The *Cosmopolitan* appears to have no regular rate of payment, either for articles or fiction. The Harpers, as I have said, pay for contributions instantly upon acceptance; a check from the Century Company follows quick ly upon the heels of the letter from the editor saying that your contribution is acceptable; the same is true as to *Scribner's* and to *Lippincott's* and the *Ladies' Home Journal*. Nearly all the others pay on publication."

IF we believe in ultimate success we can laugh over present inconveniences, but we want our last days to be our best ones.—*S. O. E. R.*



A LAPLAND FAMILY.

Copper half-tone by
SANDERS ENGRAVING COMPANY,
314 North Broadway,
St. Louis, Mo.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

"ARTISTS AND COPYISTS."

To the Editor: HARTFORD, Conn., June 21, 1895.

The June number of THE INLAND PRINTER contained one article that gave me particular satisfaction. It was Mr. Binner's, on "Artists and Copyists." I am not an artist, only a mechanic; but I have a keen appreciation of artistic printing and illustration, which is why I esteem THE INLAND PRINTER above all other papers published. The only adverse criticism I would make on Mr. Binner's article is that it is too temperate. I really cannot *think* even of these bold buccaneers without wrath.

The *Bostonian* is at least very frank in its sub-title.* It is "A Reflection," etc. I sincerely trust, as all honest men must, that if this growing band of pirates cannot be shamed into righteousness that the copyright law will be used as an effective club with which to crush them.

WILBUR M. STONE.

EMPLOYMENT FOR PRINTERS.

To the Editor: BALTIMORE, Md., June 21, 1895.

A mighty and irresistible influence is now being felt all over the land in the art or trade of type composition by the substitution of mechanical for hand methods, and printers everywhere are looking with dismay at the reception into their midst of typesetting machinery, knowing that it will mean a wholesale reduction in the number of employes in the office where the machines are placed, owing to their capacity for producing matter at a saving of about fifty per cent over hand composition. It is a self-evident fact to even the most casual observer who knows anything at all about the matter, that compositors, as a body, seem helpless to do the best thing for themselves under these conditions, or as individuals, to take the proper precaution to make an earnest endeavor to help themselves before they are actually driven out of employment by this iron hand of improvement.

To take up this condition of the trade in a general way, and point out what compositors might do to help themselves, is the purpose of the writer. Almost without exception every recognized trade or vocation during some course of its existence has had its hand methods changed or supplemented by the substitution of some mechanical labor-saving or ingenious device which for a period of time made a marked reduction in the number of employes who were affected by its labor-saving qualities. That there is a vast amount of suffering and distress among the men who have large families to support, and who have given the best years of their lives to following these trades, and have lost their situations by reason of the change in conditions thus brought about, goes without saying. However, it is gratifying to know that this sad decline in the necessity for labor, fortunately, only continues for a few years, as history proves that in time the use of this labor-saving machinery results in cheapening the product and increasing the demand for it to such an extent that just as many men, if not more, are required to carry on the operations of trade. It seems remarkable, but is nevertheless true, that the pressroom branch of the printing industry has received, for a long number of years, the close attention, study and thought of some of the brightest mechanical minds this country has produced, resulting in the amazing progress seen and appreciated in contemplating the difference between the old hand press and the latest perfecting machine in use today, while the composing room has gone along in the even tenor of its way and until the practical operation of the present typesetting machines its hand operation has seen fewer changes of a mechanical nature than any trade or vocation with which the writer is acquainted. But this is an inventive age and changes are bound to come. The old argument that no machine could be constructed which would space a line and properly distribute type has been exploded or refuted by the typesetting machinery in use today. A start has been made in the line of mechanical typesetting and distributing, and we are just on the threshold of some very remarkable improvements in the machinery already in use, for the strongest mechanical minds in the world are devoting their best efforts in this direction. Nothing can stop this march of improvement. It is everywhere in the air. Each year space is becoming more valuable. Quantity is demanded; speed is required. These essentials must and will be met, and the next twenty years will see a manifest change in the methods of producing printed matter compared with those of a few years back. Then again will history repeat itself. The demand will continue to enlarge as improvements continue to advance, and just as many men, or more, will be required to operate under these new conditions as were required by the old way. The device or machine, however, that causes an extreme or radical change in the methods of a trade or business is not generally the result of any instantaneous inspiration of genius, nor is it usually brought to perfection in secret to be sprung on the market without notice or warning to those whose labor and business it might affect, but the working out of its principle and details of construction is rather the result of long continuous experiments, very often attended by anxious thought and a large expenditure of money, and the machine is very well known and thoroughly discussed before it is completed for actual work.

The conception and completion of the present typesetting machines now in successful operation were no exception to this, and we believe that when they were first introduced for use their history and existence was known to every printer in the country. Assuming this to be true, was it wise for the compositor to wait until the very moment this march of improvement overtook his labor and crushed him out of the business, before giving some thought and action to his future? Without a doubt, when he is earning money and has not yet felt the sting of care and anxiety that non-employment brings in its train, he is better able to look around and consider his condition and make an effort to obtain some field of labor to which he can adapt himself. I would then say to the individual compositor: Do not wait until a typesetting or other machine takes your place upon the floor of the office where you are engaged, before seeking other employment, but take time by the forelock, and devote as much time as you can reasonably spare in an endeavor to secure other work, that it is within your ability and capacity to perform. A question might be presented right here, to wit: Suppose the printer be a man well advanced in years without any apparent ability for other than the trade to which he has devoted the best years of his life, what can he do?

In answer to this, I would say, if he is a man without any influence of a political character, which he might utilize to obtain some light employment for the city, then the positions which he might fill would be as janitor in an office building, a watchman in a banking institution, a

*NOTE.—See explanatory letter from the editor of the *Bostonian* in this number.—EDITOR THE INLAND PRINTER.

salesman in a stationery or book store, especially one with a printing department.

These are only some of the occupations that occur to me, and are merely outlined as suggestions. For the younger and stronger men there is the police force, city work, conductors, motormen, solicitors for advertisements, etc.

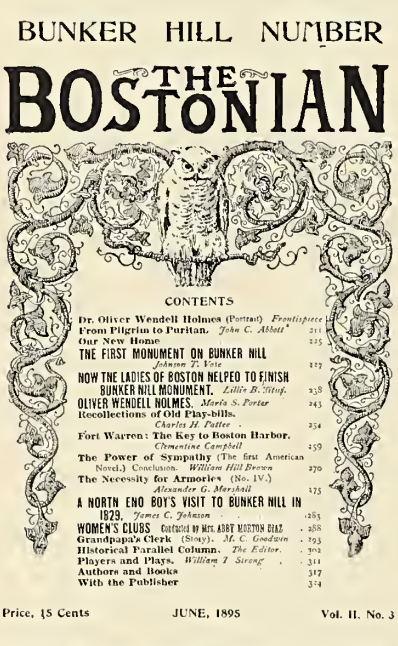
I would also advise or suggest as a means of helping each other, that the printers' union form a paid committee of two men in each of the cities where there are machines at work whose duty it would be to make a list of the members of their organization thrown out of employment by the machines, and devote certain days in the week to assist these unfortunates in obtaining something to do. Let this committee interview those who have positions or employment to offer and make an appeal for their brother members, and I am sure, if the circumstances of the case were properly presented, it would be effective in many instances. Some such concerted effort on the part of the union in this direction, I am led to believe, would help to relieve, in a greater or lesser degree, the want and distress that is now pervading the ranks of the printers all over the country.

W. Ross Wilson.

"THE BOSTONIAN" THE VICTIM OF A PLAGIARIST.

To the Editor: Boston, Mass., July 3, 1895.

Some time ago I received a clipping from your publication in which you had printed a facsimile of the old cover of the *Bostonian*, while the text accompanying the illustration cast rather a bad reflection on the *Bostonian*. I trust that you will set us right before your readers, by giving the same prominence to this explanation as to the charges of plagiarism preferred against us.


BUNKER HILL NUMBER

THE BOSTONIAN

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Price, 15 Cents JUNE, 1895 Vol. II. No. 3

When the *Bostonian* was established, someone was needed to design a cover. Mr. Sparrel, of the "Sparrel Print," of this city, who is doing some work for us, recommended a young man named ——, who had desk room in his office. Mr. —— was told to make a design after the Beardsley school. The design being submitted, was accepted and was used as a cover for the *Bostonian* until March, a period of six months. An employe of the *Bostonian* brought to my notice a copy of The Inland Printer, in which the two illustrations by Bradley were printed. I immediately saw the deceitful work of Mr. ——, and at once had a new cover made, and inserted a notice in the April number of the magazine, marked copy of which I send you. This, we thought, was all that we could do to clear ourselves of even the suspicion of trying to take to ourselves the work of others. We do not blame you for feeling indignant, but you were not more so than ourselves when we saw we had been imposed upon. I may add that the Boston *Herald* spoke of Mr. —— as "unblushingly signing his name" to this design. Allow us to apologize to you and to Mr. Bradley for this unfortunate business.

A. W. Brayley, Editor *Bostonian*.

LOGOTYPES IN TYPESETTING MACHINERY.

To the Editor: London, Eng., June 21, 1895.

I am much interested in the article in your current issue by Mr. C. H. Cochrane on the above subject and hope to see other expressions of opinion than my own in your columns. I have had considerable experience in the use of logotypes in a system of handsetting employed by a firm in this city and I find that the results clearly demonstrate that a judicious introduction of logotypes is capable of increasing speed by at least *four hundred per cent.* But there is one fatal objection to their use, which is scarcely likely to be realized except as the result of actual experience.

The difficulty is that the logotypes so soon appear as old and worn—much more quickly than the single types in the same form. Take the word "the" as probably occurring more frequently than any other three-letter combination. These letters, t, h, e, which go to make up a given logotype, are always in the same juxtaposition. They never get separated by distribution but appear over and over again in precisely the same relative order. The consequence is that they wear much more quickly than they would under other circumstances. I have seen a piece of printed matter which looked very much like the paragraph in Mr. Cochrane's article wherein the logotypes are set in a black-face letter—nearly every combination showed signs of wear and the logotypes could be picked out with almost the same certainty as if purposely set in a different type.

It therefore follows, I think, that logotypes are only practicable in such machines as the Mergenthaler, the Lanston, etc., where types or lines of type are cast from matrices and recast by every operation. They are useless for the Thorne and Empire class of machine, which sets and resets the same type.

When we have a machine to set by logotypes, and cast separately every type and logotype as it is composed, that will justify in line to any required measure, which is not too large and costly, and which will work with accuracy, rapidity and exactness, it seems to me that we shall have arrived at the very acme of perfection.

There was once a notice in your pages of a machine by an inventor named Carpenter, I think, which professed to have attained this achievement. I have looked in vain for any recent reference thereto. Can you tell your readers anything further respecting it? A London Printer.

AMUSING TYPOGRAPHICAL ERRORS.

Somebody, says the *Bookman*, should write a book on typographical errors, for almost every author has half a dozen choice specimens which his own proofsheets have contributed. Laurence Hutton, in writing an article for *Harper's Weekly* on the recent library consolidation in this city, found in his final proof a very glowing sentence descriptive of "Mr. Lenox's vest button." Mr. Hutton had no recollection of having eulogized any portion of Mr. Lenox's garments, and on sending for his copy found that the original read "Mr. Lenox's vast bequest." In the last number of the *Bookman* Ibsen's portrait bore the legend "The Master," but the intelligent compositor, apparently with an eye to the hand mirror into which Ibsen is gazing, very nearly sent the picture to press described as "The Masher." A number of years ago a biographer of Fannie Kemble quoted the last sentence of her memoirs in which she says that she is about to be married. The biographer then remarks: "With this amorous outcry her memoirs end." This duly appeared in print, and naturally caused a good deal of comment, which continued until the second edition appeared with the passage corrected to read "ominous entry."

PRINTING PRESSMEN CONVENE—THE INTERNATIONAL UNION HOLD A LARGELY ATTENDED MEETING IN PHILADELPHIA.

SECOND DAY'S SESSION.

THE second business session consumed Wednesday morning. A resolution was adopted protesting against the civil service qualification rule of the government printing office, requiring applicants to be under the age of forty-five years. It was resolved that copies of the resolution be forwarded to the proper authorities at the national capital.

A new law added to the constitution provides that in cases of strikes the presidents of subordinate unions shall appoint a strike committee, who shall supply daily statements to the president and secretary-treasurer of the international organization.

The per capita tax was reduced from 15¾ to 15 per cent, to be divided as annexed: Ten per cent for a defense fund until it aggregates $7,500; then the tax is to be five per cent so long as the total fund does not descend below $5,000. The other five per cent of the general per capita tax is apportioned for running expenses.

At a recent strike of pressmen in Omaha, First Vice-President Youngs, of that city, sanctioned the men quitting work. President Galoskowsky, of the International Union, disapproved, and the convention sustained the president's protest, on the ground that the discontents had not conformed to all the rules of the union before striking.

The convention rescinded the following laws governing the union as class legislation: (1) That the second vice-president must be from Canada. (2) That anyone financially interested in a printing business shall not be eligible to be a delegate. (3) That only those who have been officers of subordinate unions for a period of six months may be selected delegates.

The Printing Pressmen's convention was not only made the occasion of harmonizing the Typographical and Pressmen's Unions, if possible, after a contest that has continued since the pressmen seceded to form a separate organization, six years ago, but the Brotherhood of Bookbinders have also sought to join in a triple alliance.

Benjamin Boden, of Brooklyn, president; W. B. Hyde, of Washington, ex-president, and John M. Toney, of New York, of the executive committee, arrived in Philadelphia as representatives of the International Bookbinders' Union, and held conferences with both the typographical and pressmen's leaders looking toward unison. The three representatives of the International Typographical Union were President William Prescott, of Canada, Second Vice-President Boyle (a pressman), of St. Paul, and President George Chance, of Philadelphia union. These representatives of the printers and bookbinders of the country sent a joint communication to the pressmen urging an adjustment.

With respect to the entire difficulty President Galoskowsky, of the Pressmen's Union, stated that he believed that the representatives of the Typographical Union were seeking an alliance under the cover of the bookbinders. "Why should a joint communication be forwarded to us?" he continued. "Our agreement at St. Louis with President Prescott was a fair one, and he agreed that the Typographical Convention would indorse it, but he made no effort to have it adopted. Instead, he continues to follow with the proffer of an olive branch, which we have been given reason to distrust. Whenever we have had strikes they have become procurers of help in aid of the employers. Where they have had difficulties, we have invariably given our moral support. It was not incumbent upon us to order pressmen out, but in cases where members of our union 'ratted,' and took the places of members of the typographical society, we have dismissed the offenders. The last propositions of the International Typographical Union for adjustment are both arbitrary and unfair. They say to the bookbinders, we agree to recognize your right to govern your own affairs if you accord us general authority over all other interests of our trade, including the pressmen.

"The Typographical Union also claims that the defense fund of the pressmen should be placed in their hands. Another proposition with a string to it is that, where differences may arise, they shall be referred to a committee of three from each body, and, when the conference cannot agree, then the questions at issue are to be submitted to the president of the Federation of Labor, who is virtually under the control of the Typographical Union, as he is elected by that organization and the Cigarmakers' Union."

Asked as to why about twenty unions of pressmen prefer remaining with and recognizing the authority of the Typographical Union instead of joining their own craft, President Galoskowsky said that the unions of pressmen were nearly all in small towns, where only a very limited number comprise a union, and that there are so few of them as to probably make it unpleasant should they secede from the typesetters, who are more numerous.

In the afternoon the delegates of the International Printing Pressmen's Union and their friends were conveyed in carriages through Fairmount Park. Luncheon was served at Riverside Mansion, and the party was photographed in a group at Indian Rock Hotel.

A banquet was tendered the visiting representatives at the Windsor House, Wednesday evening, by Philadelphia Printing Pressmen's Union, No. 4, President Collins, of the local union, presiding.

The toasts responded to were as subjoined: "The United States," by Jesse Johnson, of Nashville; "The Dominion of Canada," by George H. Shambrook, of Toronto; "International Printing Pressmen's Union," by President Galoskowsky; "Our Guests," by Constant H. Scott; "The Employers," by H. B. Elkins; "Philadelphia Union, No. 4," by Secretary Charles W. Miller; "The Kindred Trades," by President Boden, of the Bookbinders' Brotherhood; "The Press," by William J. Kelly, of New York.

THIRD DAY'S SESSION.

The third day's session was taken up with a discussion as to whether peace should be restored or war continued between the trades unions now at odds, and the meeting was held behind closed doors.

In anticipation of lively and amusing tilts, even over a serious breach between workmen whose interests are so closely identified, every pressman delegate was in his seat. From those present it was learned that first a resolution was adopted according the privilege of the floor to the representatives of the International Typographical Union—President Prescott, of Canada; Second Vice-President Boyle, of St. Paul, and George Chance, of Philadelphia; President Boden, of Brooklyn, ex-President Hyde, of Washington, and Committeeman Toney, of New York, for the International Brotherhood of Bookbinders. The visitors were escorted into the pressmen's convention by Jesse Johnson, of Nashville, and Frank Beck, of Chicago.

Considerable speech-making followed, in which President Prescott, of the Typographical Union, defined the limits of their constitution, and the special stipulation that all important questions must be referred to a referendum for final action. In this particular the pressmen's leaders are not bound.

President Galoskowsky asked him why he had acted as a procurer of pressmen for employers when the men affiliated with the International Printing Pressmen's Union had been on strikes? Mr. Prescott responded that had he consulted his personal feelings he would not have done so, but that he

had acted under the authority of the International Typographical Union.

Although there were sharp and vigorous thrusts on both sides, and charges and countercharges, the discussion throughout was good-natured.

A printed proposition, comprising twelve sections, was considered. Concerning it a well-known pressman said: "As it stands, we cannot accept it. In fact, there are only about three of the sections that are not objectionable. They were all very carefully drawn to suit one side, and we have come to look upon our neighbor Prescott as one who gives more study to diplomacy than to efforts to fraternize and unify for protection in the unions having common interests. And even though the differences should be adjusted, the matter must then be submitted to the printers' convention, and then a referendum, and by that time all would probably be rejected, as was the case when the St. Louis agreement was signed by the respective committees and then declined by the typesetters' convention at Louisville last October. We are willing to meet the printers half-way, and with an olive branch that contains no thorns, but they must act more honestly with us than their past record shows."

The pressmen visited Germania and Lincoln parks, on the Delaware river, in the afternoon.

President Prescott was interviewed, and asked for a statement relative to the matters discussed by the convention, but declined to talk upon the subject.

The Conference Committee of Printing Pressmen prepared the following as a basis for agreement: "That the International Typographical Union recognize the right of the International Printing Pressmen's Union to charter, regulate and control printing pressmen, pressfeeders and helpers in pressrooms in the United States and Canada; and the International Printing Pressmen's Union recognize the right of the International Typographical Union to charter and control all other crafts in the printing trade who wish to affiliate with them."

This is said to be practically a similar agreement to that drawn at St. Louis, and which the printers' convention declined to ratify at their Louisville convention.

LAST DAY'S SESSION.

While it was expected that the sessions of the convention would be continued until Saturday, the meeting was brought to a close on Friday, and the labors of the seventh annual convention of the International Printing Pressmen's Union of North America terminated pleasantly and satisfactorily to all concerned, the delegates, guests and others.

On Friday morning, after considerable electioneering, the balloting for officers to serve the ensuing year was begun. Theodore F. Galoskowsky, of St. Louis, was, without opposition, chosen president for the fourth term. The contest for first vice-president was close, Jesse Johnson, of Nashville, receiving fourteen votes, and Frank Beck, of Chicago, thirteen. James A. Archer, of Milwaukee, was elected second vice-president, and James A. Paton, of Toronto, third vice-president. The only other contest was for the office of secretary-treasurer, between the present incumbent, James Gelson, of Brooklyn, and C. W. Miller, secretary of Philadelphia Union. Mr. Gelson received seventeen votes and Mr. Miller ten.

The convention voted favorably on the adoption of a death benefit fund, which provides for the payment of $250 by the union to the family of a pressman on his death, and $125 to a pressfeeder or an assistant. For each death of a member of the union in good standing, each pressman is assessed 25 cents, and each pressfeeder 10 cents. The assessments are to continue until the surplus of the general fund shall reach $1,500; then the assessments cease until the fund shall decrease to $1,000. The plan of a death benefit fund will be referred to the subordinate unions for their ratification before final adoption.

Chicago, New York and Milwaukee desired the eighth convention, next year, and the first-named city was accorded the honor.

It was agreed to publish the official journal, the *American Pressman*, in Chicago hereafter, instead of Omaha.

A vote of thanks was given to Philadelphia Pressmen's Union, No. 4, for catering to the comfort and enjoyment of the representatives; to Select Council for extending the use of their chamber, showing their "recognition of the dignity of skilled labor," and to the press for their solicitous, truthful and interesting reports of the convention's proceedings.

After several meetings of the committees of conference, representing the International Typographical Union and the Bookbinders' Brotherhood, articles of agreement were accepted by the pressmen's convention, and general congratulations followed. The annexed embodies the principal points set forth in the basis of the agreement:

That the International Typographical Union recognizes the right of the International Printing Pressmen's Union to charter, regulate and control printing pressmen, pressfeeders and helpers in pressrooms in the United States and Canada. Also, that the International Typographical Union recognizes the right of the International Brotherhood of Bookbinders to charter, legislate and control all branches pertaining to the bookbinding trade; provided, further, that the International Printing Pressmen's Union and the International Brotherhood of Bookbinders recognize the right of the International Typographical Union to charter and control the compositors and other branches of the printing trade already connected with that body.

Local unions of the International Printing Pressmen's Union and the International Brotherhood of Bookbinders shall receive and admit to membership, on presentation of the International Typographical Union certificate of membership, without prejudice or fee, all pressmen, pressmen's helpers, web pressmen and feeders, who are at the date of taking effect of this agreement members of unions chartered by the International Typographical Union. Pressmen's unions chartered by the International Typographical Union in cities where no union of the International Printing Pressmen's Union now exist, shall have issued to them a charter by the International Printing Pressmen's Union without charge or fee.

Grievances requiring joint strikes must be decided by the executive boards or councils of an equal number of each party. Upon failure to effect an amicable settlement of a controversy, in which members of any of the three international unions shall become involved, the presidents of the respective unions shall be notified, and they shall first endeavor to effect peaceable adjustment, failing in which they shall join in a report to the executive councils of their respective international unions, and if by vote it is discovered that a majority of the bodies acting conjointly find a strike is absolutely necessary, then the presidents or a proxy shall again attempt an amicable settlement, and, if unsuccessful, a general strike of the members of the three unions working in the office affected shall be ordered.

When a joint strike shall have been inaugurated, the initiating union shall pay those involved as subjoined: To married men or heads of families, $7 per week; to single men or women, $5 per week. This union to afford the relief fund for a period of eight weeks, and after that beneficiaries shall apply to their respective unions for help.

In case of dispute between the parties to this agreement a disinterested board of arbitrators, consisting of three members, shall be selected, one by each organization, and their award shall be binding on all parties.

The agreement is signed by President W. B. Prescott, P. J. Boyle and George Chance, for the International Typo-

graphical Union; President Galoskowsky, Jesse Johnson and Benjamin Thompson, for the Printing Pressmen's Union; and by President Boden, W. B. Hyde and John M. Toncy, for the Brotherhood of Bookbinders.

The several unions have until January, 1896, next, to secure ratification of the agreement by the referendum or local unions.

In the evening the delegates attended the Broad Street Theater, through an invitation of Nixon & Zimmerman, and witnessed "The Little Tycoon." The labor representatives presented a handsome bouquet to Miss Gladys Wallis, the prima donna.

JAPANESE PRINTS.

AN editor of the *Journal des Artistes*, speaking of printing of Japanese pictures, recounts the following details which he gathered from an interview with a native collector of prints. The most valuable Japanese prints, of which the price has been considerably augmented during the last ten or twelve years, would lead to the belief that the Japanese engravers only take a very limited number of impressions from their plates; while the truth is that an engraving will furnish two or three hundred good copies. The proofs most esteemed are comprised in certain series; the fifty copies following the first dozen are the most valuable, after that number have been struck off the plate begins to exhibit signs of wear and it is easy for the collector to distinguish the early from the later copies.

It may be asked who does the work? Is the artist his own printer? No, it takes three persons to produce Japanese prints, because the natives have no Dürer among them to do his own designing, engraving and printing, although the processes are very simple. The artist makes the key design, having in mind the colors and condition of the finished print. The work is then intrusted to the wood engraver who, with the simplest kind of tools, performs his portion and passes it to the printer, who takes the proof in black on white paper and submits it to the artist, who paints on this proof the first color and returns it to the engraver, who cuts the plate designed for it. The plate goes to the printer, who makes a second proof. The same process is gone through for the second color—one plate for each—so that if there are to be five colors there would be five plates, each engraved for the purpose it is to serve. Sometimes the work is still further divided; in case of a portrait, designed to be a real work of art, the same plate may pass through the hands of two or three engravers, each expert in his own line. Thus one will engrave the face, hands and feet; another the hair, and a third the dress. In general, however, the artist paints the figures, contours and colors, of the complete picture, and hands it to a pupil who traces on different sheets the outlines of each color, and from these the wood engravings are made. To print these, the Japanese do not employ a press; although specimens have sometimes been found of engravings, printed on a very primitive press of native production. The European printer squeezes the paper upon the engraving by passing it under an iron roller; but the Japanese pressman uses his hand to press the paper without recourse to any mechanical appliance. He squeezes it with his hand more or less in the different spots in order to obtain the deep tones and lighter tints which are the great charm of Japanese prints. The printer's outfit is very simple and consists simply of two wooden panels, one of which is slightly inclined toward him, and it is upon this one that he works; the other is the table upon which he moistens the paper sheet by sheet ready to be operated on; small jars containing the necessary colors are ranged around him. He commences operations by mixing his colors, which are first ground in small mortars and moistened with cold water, except violet which requires boiling water; a little alum is added as a mordant, and a small quantity of gum (arabic, probably). To increase the brilliancy of the colors it is usual to rub the engraving first of all with a little rice paste before the ink is spread upon it. The color is laid on with a rather stiff brush, which is dexterously used so as to touch only the parts left in the relief by the engraver, and the proper use of this brush is the main feature in the Japanese printer's art. To obtain tones less deep than the full color, he takes the full tint on the one side of the brush and tempers the other side of it with a little water, and thus obtains the deeper or lighter tint according to the portion of the brush he uses to color his engraving. Where regular colors are needed, he sometimes uses a muslin pad which spreads the ink more evenly than it can be done with the brush, but where gradations of tone are needed the brush is entirely used.

The next operation is to lay the moistened sheet of paper upon the inked wood engraving, and the simple pressure of the fingers artistically applied suffices to make it absorb the requisite amount of ink. Very rarely pads are used, and getting a good impression with the bare fingers requires considerable manual dexterity, for the good workman must also be an artist.

The charm of these impressions is due in great measure to the religious care which is displayed in their execution, and in the best copies the register is so exact that it is impossible to see a spot where one color has trespassed upon another. The prodigious brilliancy of the coloring is one of the rare merits of Japanese prints. The colors are of the most vivid hues and are usually composed of pigments which are known only to the artist using them.



Illinois Engraving Co., Chicago.

THE PILOT.

THE experiment of making paper stockings and gloves has been going on for some time, and stockings to sell at 3 cents a pair are proposed. Solidity and durability are given the texture by a sizing bath of potato starch and tallow, and when finished its appearance is similar to fabric goods.—*Kate Field's Washington.*



ORDINARY HALF-TONE.



HALF-TONE RE-ENGRAVED.

Specimens by
BINNER ENGRAVING COMPANY,
Chicago.

COSTUME OF THE JAPANESE.

From a painting by Theodore Worse.

Translated for THE INLAND PRINTER.

PHOTOLITHOGRAPHY.*

NO. III.—BY H. CHIRPE.

B.—DRAWINGS ON BLUE PRINTS.

As a substitute for silver prints, cyanide or blue prints will serve very well for the production of drawings for photolithography or also for other graphic processes. If an autotype transfer is to be made from a colored picture, from a drawing made in sepia or india ink, from a plastic object or a photograph from nature, or from an object which would not serve for a photographic reproduction, a silver print would first have to be made from such picture or drawing, and from the drawing or plastic objects a photograph, which would be very troublesome. From the first, one could of course only make the silver print in the original size, which would not be quite satisfactory for the reproduction in many cases, provided that the original could be used at all.

In all cases this would be very cumbersome, and require much time, and possibly much would have been lost from the character of the drawing. Quicker and more correctly, one will arrive at the end sought by making a photograph, either in the size in which it is to be reproduced, or an adequate enlargement, from the original. The negative resulting therefrom is now used to produce a cyanide copy. For this purpose a good, solid drawing paper is used, which is sensitized in the following fluid. In one flask:

8 grains red prussiate of potash
150 grains water,

in a second,

10 grains sesquioxide of iron
150 grains water

are dissolved.

Each of these fluids is filtered by itself, and then mixed in equal parts in the dark chamber immediately before use. A sensitive substance having been formed therefrom, this is now applied on the well gummed paper as evenly as possible, equalized with a distributing brush and then dried in the dark chamber.

The brushed side of the paper will now appear yellowish. Hereon is copied in the ordinary manner, and strong enough until the deepest parts appear gray, as the copies will become weaker in the developing which follows.

The copy is developed by placing it face downward in a dish of clean, not too cold water, and washed out until the drawing appears clean white on a blue ground. In the washing out one must proceed carefully, as the drawing will otherwise turn blue when exposed to light. This copy contains all the details of the drawing, even in the depths, in good plain white, and can serve the designer as the most complete, reliable copy. The drawing is now made with a good black, dull india ink, as already indicated. When the drawing is finished, it is well dried, which will occur in from two to three hours after completion of the same. Meanwhile a solution of

1 part oxalic acid and
10 parts water

has been prepared, which is poured in a shallow dish, in which the drawing is placed for about thirty minutes, after which it is well washed; upon this it receives a bath of

1 part hydrochloric acid and
20 parts water

for about fifteen minutes. The blue tone will now have disappeared, and the india ink drawing will stand clean black on the white paper. It will then be hung up like a photographic copy and dried.

This clean drawing now forms the original for further photographing, which is made in the proper size of the reproduction, according to the execution of the drawing, with or without insertion of the glass screen. From the negative obtained therefrom a photolithograph on stone or zinc, as well as a book or copper plate, or a wood photograph for the zincograph, can then be produced.

The application of this process appears especially important in such cases for which the ordinary photograph will not suffice, and where it would not be possible to produce a printing plate from the obtained negative. It would probably also be in place where the light relations cannot be controlled in photographing, in consequence of which wrong effects appear in the reproduction, as this often occurs in photographs from nature and plastic metal objects, if other means cannot be applied. Enlargement in the first photograph is therefore made, because the details are better distinguished therein and the character of the drawing will adhere better. The delicacy of the execution of the drawing must of course be in exact relation to the reproduction, while on the contrary tone relations and drawing relations have been lost wholly or in part.

REPRODUCTIONS FROM PRINTS.—Not seldom it is desirable to make photolithographic reproductions from old prints. As already mentioned, there are three printing technics, of which the first two, book and stone print, are confined to certain lines and stipples, while the copper print is able to reproduce lines and tones to a certain degree. So far as this concerns the reproductions of the first two, they will not, as regards their ground character, offer any obstacles that cannot be overcome, if they will correspond with the main requirements, which must be shown in the drawing. As the reproduction can, with few exceptions—of course without the use of complicated retouching—never be better, but possibly a degree inferior to that of the original, the appearance of the print for the reproduction will also be satisfactory in this case.

If impressions are specially taken for this purpose, however, the following is to be observed:

1. As paper for impression, take a slightly dampened, so-called clean white chrome paper.

2. The color must be black, and must cover well, the impression clean, clear, every line precise, and nothing erased in the least.

The able lithographer, provided he has a good original stone, will make his impressions easier than the printer, and also more correctly, whether the subject be a gravure, a crayon, or a pen drawing, or of any other character. The printer must first give the impression its correct effect by the necessary preparation, without the proper carrying out and application of which no good print of the subject, be it a writing or a drawing, can be attained on the printing press. Dissimilar difficulties in the impression of the third method—copper print—beset the reproduction photographer. Every impression of the engraved plate—excepting an etching or heliogravure—contains a tone on its surface which is also very irregular, and while it improves its artistic effect, offers many obstacles in the reproduction. This can only be removed with difficulty in most cases, by which the beauty of the picture is not seldom injured.

If impressions are, therefore, specially made for the reproduction, the copper printer must rub the plate clean and print without any tone; it should not be understood, however, that he should rub the plate so vigorously as to erase all full parts; this would then produce a weak and, in the tone relations, quite incorrect picture.

As a rule, etchings can only be reproduced by insertion of the glass screen, likewise heliogravures, although in the latter case it is seldom necessary.

All toned or painted originals, such as washed india ink or sepia drawings, photographs from nature, zinc prints, heliogravures and oil paintings, can only be reproduced by

*From a manual on Photolithography by George Fritz, Vienna.

photography, by either inserting the glass screen or by a process by which the tones are disjoined independent of photographing, and on which subject we shall speak later.

In older photographs which have already lost their strong expression, one will do well to retouch the light and dark parts.

SIZE OF THE REPRODUCTION.

The question which is often asked is: "In what size is it necessary to draw in order to obtain a good photographic



INITIALS AND TAILPIECE,
Drawn for the Inland Printer by Berne Nadall, Chicago.

reproduction?" This question cannot be answered precisely, as it always depends on the object itself and on the nature of the drawing.

In general it can be said, so far as this relates to pen drawings on smooth paper, that a drawing should never be made smaller, very seldom in the same size, and in most cases one-third to one-half larger than the size in which the reproduction is to be made. The artist will be able to make his details easier and more precise in a larger drawing than in a smaller one.

The enlarged reproduction shows the eventual errors and uncleanness contained in the drawing in exact proportion, regardless of the fact that the enlarged reproduction appears rough and ordinary; the reproduction in the same size shows the errors as they exist in the original, while the reduction reduces the defects of the drawing, even if it is impossible to remove them entirely. A reduction always appears cleaner and more correct. Of course, allowances must be made in a certain measure in this case, and calculations made for an eventual reduction of the drawing.

If a drawing is executed very finely and detailed, besides containing very small figures, it will not be improved by reduction, on the contrary it will detract from the original, as much that appears clear and discernible in the drawing will be indistinct and blurred in a strong reduction, and appear as a tone.

Single cases, where it is intended to show to what extent it is possible to reduce — sometimes five, six, up to ten times — cannot be taken into consideration, although the purpose is hereby fully attained.

It is further to be remembered that allowances must not only be made for the size, but also for the strength of the drawing and the tone action in general; especially does this apply to the tones. In the reduction the tones close up, the picture appears deficient in tone, and while, taken theoretically, light and shade, i. e., black and white, are divided in the same proportion in space as in the original, the reduced picture will nevertheless appear darker, and loses its artistic effect.

Large reductions will be in place for special purposes, however, when it is necessary to reproduce geometrically drawn figures or flat ornaments, as, for instance, steel plate prints for valuable papers, etc. Here one will draw as large as the most exact and the easiest to be constructed figures will allow, to make them mathematically correct, as the precision of the drawing will hereby be better maintained in the reduction. In such cases one can reduce to one-tenth linear, provided the ornaments are clear, open and without shading. This mode of reduction places no obstacles in the way of the reproduction itself or the printing of the same.

The case is entirely different, however, in drawings on china board or grain papers. If we bear in mind that the tone relations are disarranged to the detriment of the objects to be printed, as well as increasing the difficulties in printing in the same degree, one will understand that the reduction cannot be driven too far. If one will further remember that a reproduction of 2,500 to 3,000 stipples to the quadrat centimeter will make the single stipple disappear to the untrained eye, and that the various close positions of stipples will appear as a closed tone, one will soon find the limit of reduction.

If we figure according to this key we can assume that papers of a coarse grain can be reduced not more than one-third, those of a finer grain one-sixth, and the very most one-fourth, in order to make a proper plate for large editions. Here it will also depend on the character and the more or less detailed execution of the drawing. Of course, we have photolithographic methods, such as the asphalt process of Orell, Füssli & Co., which contain about fifteen thousand, and the process of Bartos, containing about eleven thousand stipples on the quadrat centimeter, yet these processes contain many obstacles for a large edition, and cannot therefore serve satisfactorily in this direction.

SOME RAILWAY MAP-MAKING.

"This won't do," said the General Passenger Agent, in annoyed tones, to the mapmaker. "I want Chicago moved down here half an inch, so as to come on our direct route to New York. Then take Buffalo and put it a little farther from the lake.

"You've got Detroit and New York on different latitudes, and the impression that that is correct won't help our road.

"And, man, take those two lines that compete with us and make 'em twice as crooked as that. Why, you've got one of 'em almost straight.

"Yank Boston over a little to the west and put New York a little to the west, so as to show passengers that our Buffalo division is the shortest route to Boston.

"When you've done all these things I've said, you may print 10,000 copies — but say, how long have you been in the railroad business, anyway?"—*New York Herald.*



TOBIAS AND THE ANGEL.

From the People's Bible History, published by The Henry O. Shepard Company, Chicago.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters of inquiry for replies in this department should be mailed direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

AN OVERLAY SENT US.—J. O. C., Jersey City, New Jersey, has sent us an overlay of a small half-tone portrait, and asks our opinion regarding its preparation. The make-ready of this overlay is good, and the method employed fairly correct. If the heavy paper had been placed on top of the thin overlay sheet it would have been preferable. Still the result obtained is satisfactory.

REMOVING PRINTING FROM PARCHMENT.—Mr. Joseph Maurer, of Marinette, Wisconsin, writes: "Can you inform us how to remove a printed line from parchment (sheepskin) without injury to the stock?" *Answer.*—We cannot do so at present writing. It can be done, however—we have forgotten the formula. Can any reader give the desired information, and will he kindly send it to the address given, where it will be appreciated.

ABOUT EMBOSSING.—A. I. R. Co., Medina, Ohio, writes: "Will you please tell, through your columns, how the inclosed sample of embossing is done? It strikes us as being very neat and attractive." *Answer.*—Any first-class printing and embossing firm can do such work. As to how it can be done, the limited space at command negatives our desire to accommodate the inquirer; however we cannot do better than recommend the perusal of two concise little books on this process of printing, entitled "Embossing Made Easy," C. J. Peters & Son, 145 High street, Boston, Massachusetts, and "Embossing on Zinc Plates," The Inland Printer Company, Chicago, Illinois. The price of each is $1, postpaid.

A QUESTION OF EIGHT OR SIXTEEN PAGE FORMS.—L. B. W., Victoria, British Columbia, asks this question: "Will you kindly explain the following? A certain requisition for printing calls for presswork 'in forms of sixteen pages.' Does this imply two forms of eight pages (back and front) making twice the amount of presswork, or would it mean that each form on press was to be of sixteen pages?" *Answer.*—Obviously there cannot be any mistake as to what is implied, for "forms of sixteen pages" do not mean forms of half that number, no matter how worked. Forms of sixteen pages may be worked and turned over to be backed up with the same sixteen pages, making *two* sixteen-page forms when completed; whereas, a form of eight pages backed up with another form of eight pages would produce only *one* complete sheet. We think the distinction is beyond dispute.

INKS FOR PHOTOGRAPHER'S CARD MOUNTS.—W. & Co., Louisville, Kentucky, say: "We experience great difficulty in getting inks that will not rub off on enameled surfaces, such as photographers' card mounts. We buy the best, but frequently have complaint from photographers of the ink coming off in the burnishing process. Could you inform us of something that might be mixed with the inks to overcome this trouble, or how to get an ink with a positive guarantee that it will *stick*. Of course, the dealers all tell us that their ink will not come off; but nevertheless they do." *Answer.*—The difficulty experienced by the writer is not new. In the absence of positive knowledge of the inks in use it would be out of our power to prescribe a remedy. A few drops of equally proportioned damar varnish and old boiled linseed oil well mixed into ink will often have the desired result of giving firmness to the color. There is a firm in New York who make a specialty of inks for the purpose of resisting the burnishing off on card mounts; these inks are only made up when ordered, as the driers used in them are quick-acting and strong. When the mount is burnished, after the printing, the card stock and inks blend desirably. The address of the firm making these inks may be obtained from us by letter.

WHAT CAUSES BLURRING?—J. A. S., Peoria, Illinois, says: "I inclose you a few sheets of head and tail statements. When I began on them they were all right. Pretty soon the letters on the end would not print; then the bottom lines would not print and began to blur. We washed the rollers very well, and are using good ink. The same thing has happened several times before." *Answer.*—From an examination of the printed sheets sent, we are convinced of two causes that produce such defects as shown on these. The first, and most probably the real one, is unsuitable rollers. The rollers were "mushy" by reason of either humid or wet atmosphere prevailing at the time of printing; primary cause, too much glycerine. The second cause could emanate from unset or improperly bent grippers. Consult July INLAND PRINTER, pages 372 and 373. As between kerosene, benzine and gasoline, the former is preferable. Regarding washes for platen press rollers, see June number of this journal; indeed, it will do you service to read the series of articles published under the heading of "The Management of Platen Presses."

DURABILITY OF HALF-TONE ENGRAVED PLATES.—J. H. L., Meadville, Pennsylvania, writes: "I herewith send you two proofs from a half-tone cut—one from the original engraving on copper, and the other from an electro of same after a run of 212,000 impressions. The cut was mounted on a wooden base, as were also the type pages, and imposed in a 16-page form. Is the electrotyped cut in a good state of preservation after a run such as I have stated? How long should an electro from a half-tone cut last, on ordinary paper, at a single run? Should an original cut made on copper last longer than the electroed one, if both are made ready by careful overlaying?" *Answer.*—The proof from original cut is not a good one; but it is sufficiently clear to be a guide to the condition of the electrotyped plate made from it, after having yielded up so large a number of impressions as stated, for the printed proof from the latter plate is clear, well-preserved and creditable to the pressman who made ready the form. The lasting qualities of an original engraving on steel, brass or copper, should be one-half greater than the electro taken from it; provided the make-ready is of equal merit, and specially made up for a very large edition. In the present case a nonpareil border around the electroed half-tone cut has materially added to its present state of preservation.

INTAGLIO IMPRINTS, DESIGNS, ETC.—L. S. A., of Stockton, California, wrote us some time ago, using the following language: "Please enlighten one who will never be too old to learn, as to whether the printing (or, as I would call it, 'smashing-in') of a die or photo-mount, can be successfully done on a half or quarter medium bed and platen press. You will understand me that the plate is sunk into the mount, so that the lettering is no higher than the surface of the cardboard, and is done in either color, gold or plain. It is not embossed, the back of the card remaining smooth. Please state kind of dies used, etc." *Answer.*—This kind of printing and "embossing-in" can be done on any strong platen press of the sizes mentioned, and without material risk to the machine if the *intaglio* printing plate is made ready properly—that is, evenly all over. Plates for this work may be made just as if for use by bookbinders in stamping-in book titles; the type form is first set up and one regular thick electrotype plate is made and mounted in the usual way for printing the color or gold form; a second plate is made at the same time, but the electro shell must be much thicker as well as the metal backing-up, for the squeezing in process. Where editions are large it is advisable to

have the design made on brass or steel, and an electro made from this for the color form. A rigid tympan for the printing is necessary, and may be made by taking a four or six-ply blank cardboard, dampening the same in a solution of shellac, glue, gum arabic or fresh thin paste, and laying it close to the face of the platen and bringing the impression points together *slowly*, and allowing the die to gradually force its requisite depth into the soft tympan. Previous to taking the impression, the plate, or die, should be evenly oiled with a little petroleum jelly — vaseline — or lard, and a sheet of manila tissue placed between it and the tympan; this will keep the die from sticking to and tearing off any part of the impression surfaces. Of course, the tissue will adhere to the moistened cardboard, and will produce a smooth and hard surface when dry. If the impression is too deep, add one or two *thin* sheets of paper over the original tympan. Draw a sheet of medium thin manila over these, and the gauges may be set for register and working to the color form, which must be worked off first; the colors, whether of ink or bronze, are brightened up by this process.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions and queries of those specially interested are cordially invited hereto and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

SPELLING.—The Funk & Wagnalls Company, New York, have prepared a list of changed spellings which they propose to adopt in their publications, "provided," as they say in a circular, "a reasonable number of other periodicals, and writers, and business men will adopt the same so as to help break the force of the criticism that may oppose." The spellings are said to be selected from the list recommended by the American Philological Association and the Spelling Reform Association, and are as follows:

abrest
accomplisht
adulterin
advertizment
adz
alimentivness
altho
aluminum
amaranthin
amethystin
amfibious
analog
Antichrist
aquilin
arbor
archeology
asbestin
autograf
avalanch
aw
ax
ay
bagatel
bailif
barreling
beuteous
beutiful
bedsted
befrend
behavior
beldam
bequeath
Bering Sea
bewich
bibliografy
bisk
bister
bluf
blunderhed
bodygard
brekfast
burg
burk (for burke)
buxum
bygon
by and by
caliber
calif
camfor
cancelation
catalog
cataloger
catechize
cayen (pepper)
cedrin
center
chaf
chastizment
chil
Chile
chlorid
cimitar
circumcize
citrin
clenliness
clozure
composit
coquet, *v.*
curtesy
cozy
cue (for queue)
cyclopedia
czar
dandruf, dandrif
debonair
decalog
defness
demagog
derth
develop
diagram
dialog
discurteous
discurtesy
distaf
distil
docil
doctrin
domicil
dredful
driest
dubloon
ductil
duelist
duet
endevor
enrol
ensanguin
envelop, *v.*
eon
epaulet
epigram
epilog
ermin
esthetic
eufony
facet
favorit
febril
feminin
fetish
fiber
Fiji
flexil
forgivness
foss (ditch)
fragil
furz (a shrub)
gaf
gauz
gazel
gelatin
glimps
glycerin
goiter (for goitre)
good-by
graf
gram
gray
garantee
garanty
gard
gardian
Haiti
handcuf
havoc
hectogram
Hongkong
hypocrit
ilness
imbecil
intestin
jessamin
jelousy
Kaffraria
kilogram
Kongo
Korea
Kurdistan
libertin
lithografy
maiz
maneuver
marvelous
masculin
meter
miter
mold
monogram
monolog
mustache
myth
naptha
neutralize
niter
nowadays
oger
omelet
opposit
orthografy
overspred
oxid
pack-thred
palatin
paragraf
parafernalia
parlament
parquet
pasha
pedagog
pedler
pel-mel
perifery
perifrastic
perquisit
fantom
farmacy
phenix
frenzy
plum (for plumb)
plum-line
polygraf
pontif
pratler
predestin
premis
productivness
program
prophecy, *n.*
prophesy, *v.*
pudling
pulsatil
punjab
purlin
quaf
quartet
cue
quintet
rancor
raveling
relm
receit
requisit
reveling
rime
rimer
Rumelia
saber
saffire
sanguin
Savior
scepter
secrecy
sepulcher
servil
sextet
sextil
sheath
shril
skepticism
skul
smooth
sofistry
somber
specter
sprite
staf
stedfast
stenografy
stockinet
subtil
Sudan
sulfate
sulfur
sulfurate
sulfuret
sulfuric
sulfurous
synagog
synonym
technic
telegrafy
theater
tho
thred
thret
thril
thru
thruout
Tibet
traveled
traveler
trechery
treatis
tressel
triumfant
typografy
unchristian
uterin
vaccin
whisky
wreath
yern

The following general directions indicate other changes: "Omit the dieresis in all words, as zoology, cooperation, etc. Omit diphthong in all recognized English words, as egis, fetus, for ægis, fœtus. Change d and ed final to t when so pronounced, as in looked (lookt), slipped (slipt), etc., unless the e affects the preceding sound, as in chafed, etc."

I hope the force of the criticism that should oppose will never be broken. I believe the Standard Dictionary, recently published by the Funk & Wagnalls Company, to be the best work of its kind, but I am very sorry that its publishers are trying to introduce spelling that to me is most unreasonable. Many words appear in this list that are not given in the one from which they are said to be selected, and some are not spelled as the so-called spelling-reformers give them; for instance, phenix (in other list fenix), prophecy, prophesy (profecy, profesy), traveled (traveld), tressel (trestl preferred in other list). Some of the words are very commonly spelled as given in the list. It seems to me that it should not be hard for any one to perceive that an attempt to adopt these spellings, and no other changes, will produce awkward confusion, and not improvement.

ABSURD EFFECT OF OMITTING TWO SMALL WORDS.—H. Richardson, Chicago, writes: "To settle a controversy, will you please state if the clipping from the Chicago *Tribune* herewith, in the construction of its clauses, does or does not assert that the victim of the accident was but six inches in diameter? 'At Benton's electrical factory this afternoon a steam wheel was being tested for speed. While

running 25,000 revolutions a minute it burst, and though but six inches in diameter George D. Barrett was struck in the breast by a piece of the iron casing and instantly killed.'" *Answer.*—It does. A right way to say clearly that the wheel's diameter is meant would be, "and though it was but six inches," etc. Of course the fact is evident, but that does not justify the wrong expression.

BOOKS FOR THE PROOFROOM.—B. A., Denver, Colorado: "The Verbalist: a Manual Devoted to Brief Discussions of the Right and Wrong Uses of Words," by Alfred Ayres, is considered an excellent authority on all the subjects of which it treats; but it is not large enough to include treatment of all subjects of its kind.

EARLY PRINTING AND PAPER TRADE USAGES IN NEW YORK.

AMONG the great printing enterprises begun in New York shortly after the second war with Great Britain ended was the Bible Society, says the New York *Price Current*. It only publishes one book, and consequently its energies have always been directed to printing the sheets and binding them. It started its work in Sloat lane, its printer being Daniel Fanshaw. He made a contract for ten years, and repeated his agreement twice, the last one being for a shorter time. Long before the last term ended he had quarreled with the managers of the society, but did not throw up the work. He mortgaged his place about the year 1828 to get nine power presses, then little known. The size of sheet which they would print was 24 by 27 inches. On this he obtained a very sufficient price. When his third contract was to be signed, about 1838, it was supposed that he would put in larger presses, which had then come somewhat into use. Nothing was said about it, however, in the writings, and he refused to enlarge his facilities. Thus the Bible Society had to pay one-half more for its presswork on an edition of the Bible than other publishers did. A very well-defined custom also existed then that to the printers belonged the two outside quires of every ream. They always had been of inferior paper, and were torn and wrinkled. But when paper was made by machinery there was very little difference in quality between inside quires and outside quires. Mr. Fanshaw still took his perquisites. After expostulating with him many times, a "bulldozing" committee was one day sent to see him. They told him plainly that his action was dishonest, and that he would be made to pay over the full value. Mr. Fanshaw was not astonished. "I have expected this call, gentlemen, and I am prepared for you. I can prove by the custom of the trade in New York, Philadelphia and Boston that when I made this agreement with you cassie paper belonged to the printer. It was the condition that then prevailed, and was considered in the agreement, and every court construes a contract as it is made. The paper is mine and I mean to keep it. If you see fit to carry this matter into courts of law, I am willing, but I have engaged Daniel Webster as my counsel, and when he gets at the case he will not limit his professional abilities entirely to your charges. He will inquire into the infractions of your charter, and how you have misapplied the trust confided in you by the religious people of America." Just a little before this Webster had been the leading counsel in a case which involved a great public corporation, in which he had fearlessly exposed mismanagement and compelled the trustees to disgorge. In the twenty years of the existence of the Bible Society many things had been done which would have invalidated its charter, if known, and Fanshaw was aware of all the particulars. The committee made no more threats, but withdrew crestfallen. The printer continued doing the work till the end of his time, when this great and beneficent society began building for itself, and did its own printing. Its faults had been those of judgment and haste, but not of intentional wrongdoing. Fanshaw was the first printer who left a fortune. Before that time the typographer had always been "the poor printer." He died just before the civil war, his real estate being estimated to be worth more than a million.

MR. H. D. ROOSEN.

IT is not often that we see young men at the head of successful business enterprises for the reason that to successfully manage requires a quality young men are not, as a rule, expected to possess—that of experience. There are exceptions to every rule, however, and a conspicuous example in this instance is to be found in the person of the young man whose portrait is the principal adornment of this page, Mr. H. D. Roosen, of the firm of Hencken & Roosen, Brooklyn, New York. Mr. Roosen is the youngest man engaged in the manufacture of printing inks in America. His firm is not an old one, but it is fast making a place for itself in the front rank. He possesses the experience we have alluded to as being necessary to a man in his position; but he naturally had to begin pretty young to get it. The age of sixteen found him in the employ of one of the largest printing ink establishments in the East, and he filled nearly every position from office boy up until he left ten years later, even making several trips to Europe and South America in his firm's interest. His success led him to believe he could do better as his own master, and the present firm of Hencken & Roosen was the result. Theirs is a progressive policy—the policy that wins—and they already number the best firms in nearly all the large cities as their customers.



"THE KNIGHT OF SAYN AND THE GNOMES."

AN interesting picture is reckoned hardly complete without a little descriptive text beyond the mere title, particularly when founded upon some historical event or bit of legendary lore. The picture of "The Knight of Sayn and the Gnomes," by F. Lentze, used to exemplify Mr. Kelly's article in this issue, is a case in point. This is its legend: The stern old Baron, Pfeffer Von Hollenstein, lived in a particularly inaccessible castle on the banks of the Rhine. He had a daughter, the fair Bertrada, who had many suitors, of which the favored one was Hugo, the knight of Sayn, whose family were her father's hereditary enemies. The father, with cruel humor, declared that when the knight should build an easy road for horses up the impracticable cliff to the castle, his proposal should be received. By good fortune the knight found the King of the Gnomes asleep on the edge of a precipice and saved him from rolling over. In gratitude for this the gnomes in the night built a smooth road to the castle door, up which the knight rode triumphantly in the morning and carried off the beautiful Bertrada.

AN IRISH COMPLAINT.

The following is given to me (*Truth*) as an authentic extract from the complaint-book of a club which numbers several Irishmen among its members: "The hot water in the lavatory today was quite cold, and there was none of it."

IROQUOIS SERIES

MANUFACTURED BY

The Crescent Type Foundry, 358 Dearborn Street, Chicago.

36 point. 3A, 6a. $6.50 L. C. $3.25 Caps. $3.25

TRILBY

Free Silver 16-1.

30 point, 4A, 8a. $5.50 L. C. $2.90 Caps. $2.60

CAFETERIA

Good Exercise 872

24 point, 5A, 10a. $4.50 L. C. $2.40 Caps. $2.10

MY FACE IS

My fortune, sir, she said

18 point, 6A, 12a. $3.30 L. C. $1.75 Caps. $1.55

BLOOMERS TO ORDER

While you are learning to ride.

12 point, 10A, 18a. $2.40

ALL THINGS COME TO THOSE

Who wait, but printers go for them. 240

10 point, 14A, 20a. $2.35

GRAND CLEARANCE SALE

Room for Fall Stock, anticipating Good Trade.

8 point, 15A, 30a, $2.10

ELECTRICAL ENGINEERING INSTITUTE.

217 Dynamos, 38 Motocycles, 49 Aireomotors, 5 Arc Lights to let.

6 point, 18A, 36a, $2.00

MISSISSIPPI MUD TURTLES MEET

All these Faces are cast on Standard Line and guaranteed to be accurate

HHHHHHHHHHHHHHH

Printed with G. B. Kane & Co.'s $4.00 Bronze Brown and $3.00 Peacock Green.

The Crescent Type Foundry

358 Dearborn Street, Chicago.

BORDER NO. 1.



BORDER NO. 2.



BORDER NO. 3.

12 point. OPEN. COLOR COMBINATION. TINT.



18 point.



24 point.



12 point. BORDER NO. 4.



18 point.



12 point. BORDER NO. 5.



18 point.



12 point. BORDER NO. 6.



18 point.



24 point.



12 point. BORDER NO. 7.



18 point.



24 point.



6 point. BORDER NO. 8.

12 point.



12 point. BORDER NO. 10. BORDER NO. 9.



18 point.

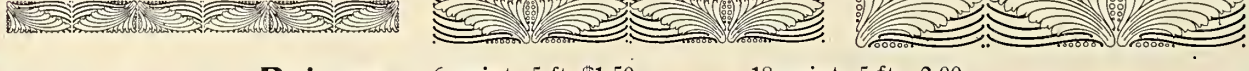


24 point.



BORDER NO. 11.

12 point. 18 point. 24 point.



Prices, 6 point, 5 ft. $1.50. 18 point, 5 ft. 2.00.
12 point, 5 ft. 1.60. 24 point, 3 ft. 1.65.

Printed with G. B. Kane & Co.'s $2.00 Photo Black and $2.00 Cardinal Red.

Specimen of St. John Series



WE TAKE pleasure, since New Art is all the rage, in calling your especial attention to this specimen of the ST. JOHN Series, which will be ready, in five sizes, about the 1st of September. Prices of fonts will be as follows: Forty-Eight-Point $7.25, Thirty-Six-Point $5, Twenty-Four-Point $3.50, Eighteen-Point $3.20, Twelve-Point $2.80. We will at the same time have ready, to be used in connection with this face, the ST. JOHN INITIALS, made in two sizes, at the prices given per single letter: Seventy-Two-Point 50c., Forty-Eight-Point 40c. Also the NEW ART Ornaments, Series No. 24; price per font, $2.50. Prices subject to usual discounts. All our type is cast on STANDARD LINE

Inland Type Foundry

217-219 Olive St., Saint Louis

5-5

HARRY O. LANDERS, DECORATIVE ARTIST.

AMONG the more notable specimens of decorative drawing that have appeared in these pages during recent years, the creations of Mr. Harry O. Landers have held a high place, and we are pleased at this time to be able to present to our readers in the cover design and general head to the present issue an example of his skill on a little larger scale than we have heretofore had an opportunity of doing. While Mr. Landers has given much of his time to the study and execution of decorative art, he has by no means permitted his talent in that direction to force him into narrowing his field of work. Of a sensitive and appreciative temperament it is doubtful if his versatility in illustrative and decorative art could be appreciably impaired by a too close following of any one of its various phases. Mr. Landers is a native of Black Rock, Ireland. His father, a clergyman of the Church of England, brought his family to the United States when the subject of our sketch was of very tender years, and settled in Fredonia, New York. An architect's office in Buffalo, New York, was the scene of young Lander's first introduction to art, and for four years he steadily endeavored to develop his



talent with the opportunities at his command. Deciding to make a change, however, he procured occupation in Jackson, Michigan, and spent three years in that city when, becoming tired of the mechanical nature of the work which engaged him, he decided to go farther west, and in Denver, Colorado, he found more congenial employment with the Mills Engraving Company, doing general designing and landscape work. Chalk plate engraving was used to a large extent by the company, and the work done by Mr. Landers in this line is said to have been really marvelous in its delicacy of detail, equaling fine pen-and-ink etchings. This proved valuable training for him and served to develop that firm and graceful delicacy which is characteristic of his decorative work today. Three years ago he came to Chicago, since which time he has attracted much attention by his decorative drawings. His experience in mechanical lines in former years, as has been intimated, has given him accuracy without in any way affecting his artistic feeling and freedom of handling. At the present time he is engaged with the Chicago *Times-Herald* and in that handsome sheet his headings, borders, and illustrations to poems make him an acquisition even to that model of newspaperdom. Mr. Landers would not be true to the place of his nativity if he was not fond of the sea — or its substitute, the lake. He is an enthusiastic yachtsman and much of his spare time is spent on Old Michigan. This promises to have its effect — what an artist loves he sooner or later puts on paper or canvas — and we anticipate that his pencil or brush will favor our readers with a representation of some of the marine views he enjoys so much.

EARLY CHANGES IN THE ART OF PRINTING.

FROM 1693 until about 1813 no improvements were seen in the art of printing, says the New York *Shipping and Commercial List*, of May 4. The workman toiled in the same old way; his tools were nearly as awkward and clumsy as those of Caxton and Day, and his speed was no greater. The largest printing office in 1809 was that of the Bruces. Its production, working at the maximum, would be surpassed by four hundred printers here today. The pay roll did not exceed $100 a week. The year after that typefounding was introduced here by an ingenious Yankee from Connecticut. In 1813 Bruce and Watts simultaneously began making stereotype plates. In 1818 the wooden hand press began to give way for one constructed entirely of iron, thus enabling a sheet to be printed twice as large as before. Previously nothing could be employed which would print much larger than a page of the Herald. Ink had then been made here for a few years, and at about the end of the second decade of this century paper became cheaper and more abundant, for there were many more paper mills in America, and some importations were of paper which had been made by a much cheaper process than the old one of dipping a sieve into a vat of pulp, shaking the sieve so that the stuff would lie evenly at the bottom, the water escaping meanwhile, and turning out the thick substance upon a piece of felt, there to dry and assume the appearance of a sheet of paper. The causes, however, which led to the great increase of printing were a little later. The improvement in paper machinery began to have a very decided effect upon the market in 1825; in 1835 all paper manufactured here was substantially machine paper. Cloth bookbinding made its appearance about 1832, enabling books to be produced much cheaper; power presses were in use about 1826, the first one in New York being employed on Dwight's newspaper; penny journals of large circulation began to appear in 1833, and in 1817 we had for the first time book publishers of energy and skill, taste and commercial judgment. In that year James and John Harper began a little



printing establishment which rapidly increased in magnitude. During the yellow fever year of 1822 they sought refuge in Captain Tylee's barn, in Newtown, but business did not stop. Ten years after they began they were the great printers of New York, as well as the great publishers, as their house still is. Only three other printers in the Union have so great an establishment, and one of these is the United States, at Washington.

NOTES AND QUERIES ON PRINTERS' PROFITS AND ESTIMATES.

CONDUCTED BY LEON HORNSTEIN.

To this department the contributions of everyone interested in sound business methods in the printing trade are respectfully solicited. Individual experiences in estimating on work are especially invited, and all inquiries in regard to estimating will be answered, or published with a request for the opinion of those who may be informed. As this department necessarily embraces a very wide field, contributors are specially requested to be brief and pointed in their communications.

C. E. C., of Chicago, says: "I will be glad if you can give me in your 'Answers to Correspondents' specific detailed rules for computing costs in all branches of our trade." THE INLAND PRINTER has for years published articles which bear on this subject. To give the detailed rules asked for would be impossible in one issue; but by reading these columns from month to month the information desired will ultimately be obtained.







S. J. W., of Kansas City, writes: "There never was a period in the history of the city when prices for printing were demoralized to such an extent as at present. Artistic work is not considered; superior products are on the same plane. It seems the only thing looked at is price." He also states that after years of patient labor in which he perfected himself in all the details of the trade, with the object of becoming proficient in estimating, he finds that in seven cases out of ten a conservative estimate is mutilated to the tune of about 33⅓ per cent.

"THE expense of doing business, such as the wear and tear of material, interest on money invested, bad debts, rents, taxes, insurance, bookkeeping, and all other items of expense, should be ever before our eyes, and we should never forget that these must be as surely levied on each particular job as its labor cost. Never, under any circumstances, should the minimum cost plus a fair profit be departed from. We should feel here a double restraint: in the first place, to cut cost is *foolish;* in the second place, it is *wrong.*"—*From Rules and Usages adopted by the Chicago Typothetæ, and Master Printers' Association.*



DRAWN BY H. O. LANDERS.

J. W. B. writes: "Gentlemen,—Kindly inform me through the next number of your valued journal what you consider a good average business for small job office—one job printer and a 'green' boy. The facilities are these: one-half medium C. & P. old style Gordon, and one-eighth same, with power." He states other conditions which are not of interest to the general reader. The amount of work that can be done with these facilities depends on how hard they are crowded. Almost the identical conditions cited in the letter prevail in an office of this size in Chicago, and the average amount of work turned out is about $350 per month at ruling rates. Some years ago a printer with an established reputation for fine work and a high class of trade was running an office with the above press facilities, but with a fine outfit of type, an expert job printer, a first-class Gordon pressman, a good feeder and an errand boy besides the proprietor. This office turned out over $600 worth of work a month and netted the owner over $200 after all expenses were paid. The office has since been sold and the present proprietor has enlarged it somewhat.

A JOINT committee of the Chicago Typothetæ and Master Printers' Association has prepared a report on Rules and Usages which has been adopted by both organizations. The report was printed in pamphlet form and distributed among the trade in Chicago. It takes up every feature of the business with the view "that the trade may have a better knowledge of what has been found necessary in conducting the printing business with a profit; also to familiarize the trade with the usages in practice in the more successful offices." The work of the joint committee summarizes the work of the various committees on cost of work which reported from time to time to the Master Printers' Association, and includes whatever has been found applicable to the requirements of the local trade from the Rules and Usages of the Typothetæ of New York. The report is the result of about two years' labor of the Chicago Typothetæ and one year's work of the Master Printers' Association, and includes a great deal of useful information which will be referred to in this department frequently. The following two paragraphs will show how thoroughly the work was done:

A small Gordon press of "Eighth" size made and used principally for cards and labels of small size, costing about $250 or less, and usually operated by minors, should earn $5 a day. Common cards, labels and envelopes that need little make-ready, that can be printed rapidly, may be done at the rate

of $1 a 1,000 for a short order, and at a lower rate for a much larger number; but any work that calls for greater care and compels a reduced performance should be at a higher rate which will make the earnings of the press $5 a day.

The "Quarter" and "Half" Gordon or other small platen presses of other make that cost between $350 and $800, should earn $6 a day. This is on the supposition that the press is fed and worked by minors. If operated by skilled pressmen at full wages, on work of high class, then the rates should be so made that these sizes of press will earn $7.50 to $9 a day.

From S. & W., New York: "We would like to have your opinion, through the columns of your valuable paper, as to the value, price to charge, etc., of the following jobs: No. 1. —1,000 No. 7 size, good quality, white envelopes, printed on flap in black ink, and on the face, in the corner, two oval cuts, each 1 by 1⅜, the two cuts containing five separate and distinct colors, close register work. The job was done by our competitor for $8.50. Our price was considerably higher, and of course our customer thought we were robbing him. The quality of envelopes we quoted on cost $2, which would leave, for printing in five colors (5,000 impressions) making-up forms, composition, profit, etc., $6.50. We cannot see how any first-class house could do the job. The job was done twice by the parties doing it, as he spoiled it the first time, and probably obtained some experience, which we think he needed the second time. I should like to inclose a sample copy, but have none handy. It is a work of art (?). The color work was in imitation of two labels, and was out of register. No. 2.—2,000 cards, about 3 by 5, heavy enameled, printed on the back with tabulated price list, and the same cuts in five colors, with reading matter printed on the face, which would require 12,000 impressions, done singly, as it would not pay to 'double up' for so short a run. The composition and making up and adjusting of six forms we placed at $5, and the cards we proposed to use cost about $5 more, making $10, and the same parties quoted $15 for the job, which would leave $5 for 12,000 impressions, making ready, washing up press five times, profit, etc. (We might here mention that another party that has a good reputation that *we know of*, quoted a considerably lower price.) We would like to know how it can be done, and also how such estimates can be made, as in this instance, as in the other, we were much higher." The first of the above jobs ought to bring at least $12, and the second $22.50. It would seem as though no one could do the work for less at a profit. However, it will not do to judge the firm that did the work for the above prices too harshly. It is frequently the case that small jobs of such an intricate character as these are taken by someone who is not familiar with the cost of such work, and who figures it on the same basis as ordinary black work. It is safe to say that the average general job office would make no money on such work even at fair prices. The ordinary Gordon pressman will spend twice as much time as he ought to over a job in five colors, and waste an enormous amount of ink, and then do a poor job. The fact that the job was spoiled the first time proves this. It is only an expert color pressman who can handle such work to advantage. If there is no such pressman in the office the job ought to be let severely alone. Any office competent to do first-class colorwork can command a good price for it. The quality of the work will tell in the long run. The head of one of the foremost offices in the country, in speaking of the fact that most offices attempt to do all classes of work, said: "Although our office is one of the most complete in the world, there are certain specialties that others can do at prices that would starve us out. We do not attempt to handle such jobs." The chances are that the competitor referred to above has learned a valuable lesson, and that the jobs will go back to Messrs. S. & W. when duplicated.

E. R. C., Oneonta, New York, sends a number of specimens said to be the product of an office run by the editor of a printers' magazine, and writes some very spicy comments on them. The specimens would disgrace an amateur shop. They are so poor, in fact, that it is hard to believe that they have been printed by any but amateurs. It is not advisable, however, to deal too harshly with specimens of this kind, represented as being produced by certain parties, owing to the fact that the man who sends them is sometimes mistaken. In the last issue of The Inland Printer, a paragraph called attention to a very poor job of printing from Dallas, Texas, on which there appeared a handsome lithographed cover. The inference of the party sending in this specimen was that the lithographing firm had done the printing as well as the cover. The Inland Printer was misled into criticising it as the work of the lithographing company. It appears, however, that the work was done by a printer, and the lithographers are, therefore, not responsible for it.

IMPROVEMENT OF SPEECH.

The organization of the American Society for the Improvement of Speech is prompted by the Bowery habit of taking short cuts across lots in the use of English, which shock a number of people who know a great deal more than the rest of us, says the New York *World*.

And no doubt the hostility of the Bowery to the letter "h" as a medial aspirate is extreme. It is never likely to ruin the country, however, even if it is never improved.

While an appreciation of the merits of the Bowery prompts this concession, it must be conceded on the other hand that the medial aspirate has rights in the English language which not even the Bowery can afford to ignore, and if the Society for Improving Speech succeeds in emphasizing this it will not have been organized in vain.

But that is not its real work. If it really wishes to improve speech in America let it divert its mind from the letter "h" to ways and means of getting more ideas behind speech as it is spoken.

It is altogether probable that we speak more than any other people who ever lived. We talk in and out of print in most, if not quite all, the languages that have originated since the tower of Babel.

A great deal of this means something. But what does the rest of it mean? And what relation does the great deal that means something bear to the rest of it that does not? How much of it is pirated and parroted? How much is original, true and worth being said? How much is really speech? How much merely gabble?

That is the speech problem. If the American Society for the Improvement of Speech wishes to do something besides talk its way into print let it begin by trying to solve it regardless of the attitude of the Bowery toward its aitches.

PRINTERS AND INK-MAKERS.

The Inland Printer looks forward to the time when there will exist a greater sympathy between printers and the makers of the material they use. The want of this sympathy is particularly manifest in the use of printing inks. "Look at this," said a prominent ink manufacturer to a representative recently; "here is a printer who writes 'send me the three kinds of ink used in the three-color process.' If he were here I would show him two samples of three-color printing, the three inks used in printing one of which would no more produce a satisfactory effect in the other than water will mix with oil. That is a good example of what happens in our business nearly every day. I have made effects in printing inks, I might almost say, the study of a lifetime, and yet not an average of one out of twenty-five of my customers ever comes to me and asks me for advice in the use of my inks because they imagine they know as much about them as does the maker. You have just said there are too many printers, but I doubt it. There are but few printers. The rest are merely speculators who buy and sell for what they may make out of it."



LOVERS AT THE WELL.

Specimen half-tone by
ELECTRO-LIGHT ENGRAVING COMPANY,
Rose, Pearl and New Chambers streets,
New York

SOME NOTES ON PUBLICITY.

BY F. PENN.

In advertising, don't be cunning — be clever.

The Cleveland *World*, of Cleveland, Ohio, is now under the control of Robert P. Porter, the founder of the New York *Press*. The *World* advertises:

> Take the backbone out of a fish and it's a fish — but IT CAN'T SWIM.
> Take everlasting push and energy out of a paper, and it's a paper — BUT IT WON'T "PULL."
> Leave your advertisement out of the *World* and you'll make money — but NOT AS MUCH AS YOU MIGHT.
> Once a *World* advertiser, always — but we'll leave all that to you and TO THE RESULTS.

I have been given a letter from Ira H. Jay, of the Daily News Job Printing Office, Bangor, Maine. He requests an expression of opinion on a circular inclosed. Mechanically the circular is of fair merit, but too much space is taken to tell the story. It will not hold the attention of the average business man. It is, however, well written and should be moderately effective.



Mr. John Adams Thayer, advertising manager for the *Ladies' Home Journal*, has issued a pamphlet showing a number of representative advertisements taken from his enterprising paper. They are interesting studies and can be procured free by applying to Mr. Thayer. The cover design is in the modern style of decoration and is reproduced herewith.

The Pearl Printing Company, of 17-19 East Sixth street, New York, keep their name before the public by the gratuitous distribution of a large card of office rules for the use of business men. These are the rules:

OFFICE RULES:

Time Allowed for Interviews in Business Hours:

	Hrs.	Min.	Sec.
Friendly calls	—	2	—
Friendly calls, when busy	—	1	—
Life insurance agents	—	—	½
Peddlers	—	—	¼
Book agents	—	—	—
Friends with a soft snap	—	—	10
Friends with a great scheme	—	—	5
Same willing to let us in on the ground floor	—	—	1
Friends with wheels in their head	—	—	5
Friends who want to talk baseball	2	—	—
Same when the home club is losing	—	—	—
Friends who want us to go fishing	—	10	42
Friends who want us to go to lunch	—	30	—
Friends who want to borrow $5	—	—	3
Same who want to borrow $10	—	—	2
Same who want to borrow over $10	—	—	—
Friends with an axe to grind	—	—	9
Friends who want to give us advice	—	—	30
Pearl Printing Company man	5	—	—
Customers in general	6	—	—
Customers who want to buy	12	—	—
Bores — Male	—	—	1
Bores — Female	—	—	—
Loafers	—	—	—

Commercial travelers, and friends not classified in the above, may govern themselves according to circumstances and the dictates of their own conscience.

The secretary of The Inland Printer Company, Mr. C. F. Whitmarsh, sends me a good specimen of advertising in the shape of a card with the portrait and biographical sketch of a successful news agent printed upon it. It is intended for circulation among those who would be inclined to take up the sale of the paper and push its interests energetically.



Mr. O. Sackett, Grand Rapids, Michigan.

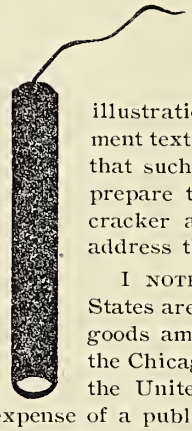
As an example worthy of emulation the portrait and subject-matter of the card is here reproduced.

WHAT "HUSTLING" WILL DO!

Mr. Sackett claims to be the oldest newspaper man in the world, being seventy-five years old July, 1895. Starting in 1889 with but 50 cents, he saved, up to December, 1894, $16,000, and challenges anyone to beat it. He has no news stand, but solicits, sells and delivers papers and magazines from all cities in the United States, Mexico and Europe, covering fifteen to twenty-five miles daily in his travels.

The Inland Printer is prominent among the journals he handles, and he makes it a point to deliver these promptly to his customers. His idea of personal solicitation is one which could be used to good advantage by many other agents now selling the paper. If time will not permit, get some boy or suitable person to deliver each month. A large trade can be worked up by individual effort.

D. J. Pierson, printer, of Flint, Michigan, prints a flaring red firecracker on his advertising blotters for July, with the request that his patrons "FIRE in their July orders for neat job printing." Mr. Pierson's illustration furnishes so many ideas for advertisement texts that I reproduce it here with the request that such of my readers as may care to do so will prepare the wordings for blotters with the firecracker as the "attention-attracter" only, and address them to me.



I note that the manufacturers of the United States are not very enterprising in advertising their goods among the Japanese. Mr. W. E. Curtis, in the Chicago *Record*, says: "The manufacturers of the United States could well afford to pay the expense of a publication for the purpose of bringing their merchandise to the attention of the Japanese, and keeping the people of this country informed as to the progress of

events in the United States. I was assured the other day by a prominent official of the Japanese government that a liberal subsidy would be paid to assist in sustaining a reputable and well-edited American newspaper for the benefit of its usefulness in keeping Japanese affairs properly before the American people."

A WESTERN druggist uses the following emergency advertisement, which he doubtless finds very effective in the watermelon season:

SICK IN THE NIGHT?
RUN DOWN TO
ARNOLD'S PHARMACY
And push the button.
THEY DO THE REST.

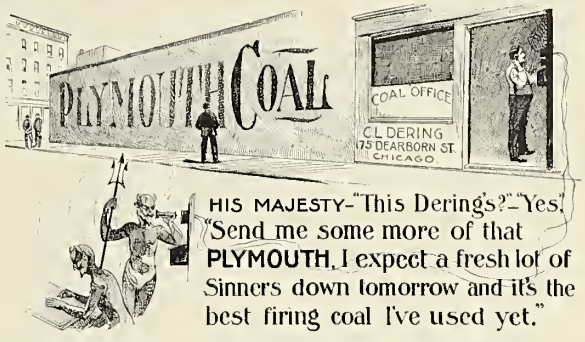
AMONG a number of ideas for advertising summer drinks I have been furnished indirectly with the accompanying photograph by J. E. Maddox, of Athens, Georgia, with the suggestion that it would be valuable in advertising cooling beverages after the negative style. It is certainly original and should be effective if well printed on a neat enameled card:



This man did *not* drink
PRIOR'S ROOT BEER.
Drink Prior's Delicious Root Beer and Keep Cool.

I AM advised that the Great Northern Steamship Company announce as an inducement for travelers to patronize their steamers the Northwest and Northland that they will give $250 in gold to babies born on board these vessels. This will involve some close calculating on the part of speculative ladies, and it may be taken for granted that the promenade decks of the palatial steamers of the company will hereafter be more than usually interesting — considering the conditions. The company desire the right to name the prize-winning arrivals, and it may be expected that appropriate advertising cognomens will be attached. Anticipating that the rush of business will make another addition (to the fleet of ships) necessary, I hope the company will see the appropriateness of selecting one of its fairest and most prolific patronesses to christen the boat. As to the name, "The Maternity" should meet the desires of everyone.

THE advertising of Mr. C. L. Dering, the Chicago coal man, of which I have been favored with a few specimens, is,

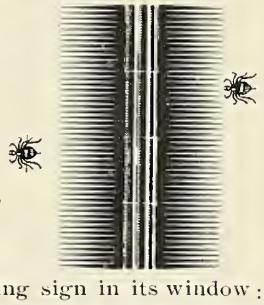


in newspaper parlance, "hot stuff." The accompanying cut is a reproduction of one of his latest cards.

THE advertising blotter is one of the most favored forms used by printers for their own advertising. This is how one of the San Francisco printers asks for patronage:

TYPOGRAPHICAL ELOCUTION!
MAKING THE TYPES SPEAK!
PRACTICED BY
THE ROBERTS PRINTING COMPANY,
220 SUTTER STREET, above Kearny,
SAN FRANCISCO.
Advertising STAMMERERS Helped and Sometimes Cured.
Consultations 7 A.M. to 6 P.M.
Reputable CRANKS Assisted Typographically in TURNING Things Right-Side Up!
"The Art Preservative of All Arts."

THE conveniences which the typefounders at the present day are placing in the hands of printers very frequently permit the intelligent comp. to all too literally follow the hasty orders of the foreman. Mr. Hapgood, foreman of the Warren *Daily Chronicle*, Warren, Ohio, sends the accompanying, made out of combination border. It is possibly some workman's best effort toward setting up something "catchy."



AN enterprising Waukesha dry goods concern displays the following sign in its window: "We don't know what scripture name Grover will choose for his third babe, but we can name the lowest price on these duck suitings at 8 cents per yard." The connection is not very clear, but perhaps that is its chiefest merit.

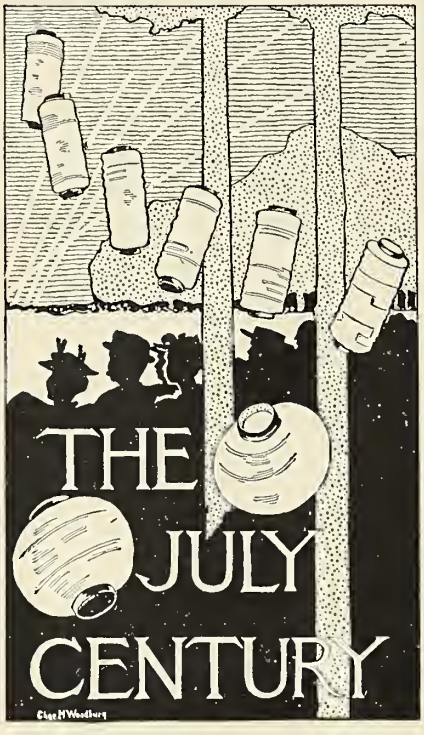
PORTRAITS of well-known and celebrated men are favored adjuncts of well-written advertisements of various articles of commmerce. The accompanying cut of the "Iron Chancellor," by the Gill Engraving Company, of New York, appears to me one of the most artistic and effective productions of the kind that I have seen.



THERE is such a thing as too much enterprise and too little forethought in advertising. A Chicago bicycle repairing firm recently had a number of small posters printed setting forth the advantages of their repair shop, laying particular stress on the repair of punctured tires. In the vicinity of each of these posters there were scattered a number of tacks. The idea

was clever, but unfortunately for its instigator the clever arrangement was seen by a policeman, who lost no time in exposing the plan. The prospects are for a vacant repair shop soon.

THE *Century* has issued a striking poster for July, designed by Mr. Charles H. Woodbury, a rising young artist of Boston. Mr. Woodbury has studied in Holland, and this year has been very successful with a picture entitled "Out at Sea," which was exhibited in Boston and at the Society of American Artists. While in the line of the "new art," Mr. Woodbury's poster is original in conception and shows no individual influence. It is printed in flat tints in four colors, black and yellow and dull shades of green and blue. It represents a night scene, illuminated with Chinese lanterns, as befits the festival season. A group of men and women, in silhouette, are watching a flight of rockets athwart the sky. The massing of the colors is very effective without being at all heavy.



HOW SECOND-CLASS MAIL MATTER MUST BE WRAPPED.

THE recent enforcement of the postal regulation requiring that all second-class postal matter must be wrapped in such manner as to permit of ready examination by post office authorities has been made the subject of an investigation by the Chicago Trade Press Association. The report of the committee appointed to confer with Superintendent Montgomery is appended:

Members Chicago Trade Press Association:

GENTLEMEN,—Your committee appointed June 10, 1895, to confer with Superintendent Montgomery on the subject of wrappers, having taken up the matter with that gentleman, beg to report:

1st. That the order to wrap second-class matter so as to permit of easy examination at any time by the department is not a new law, but simply the enforcement of an old one now made necessary by reason of the growing abuse of the second-class privilege.

2d. That as post office employes are not allowed to break wrappers to ascertain contents, any package which cannot be so examined becomes first-class, and subject to the highest rate of postage.

3d. That your committee find by actual demonstration that all second-class matter now mailed in wrappers can be so mailed either by rolling or folding and still permit of the ready removal without breaking wrapper. To so roll or fold as to allow the removal of contents by a twisting motion with thumb and finger, the whole secret lies in not folding or rolling the wrapper into the contents. Completely roll or fold contents and then wrap the wrapper around and outside of contents.

Your committee were convinced by demonstration, this can be done.

Respectfully submitted,

H. H. WINDSOR,
P. D. FRANCIS,
E. G. OSMAN,
} *Committee.*

June 18, 1895.

CHOOSE a few methods of promoting trade and become skillful in them before spreading.—*S. O. E. R.*

NOTES AND QUERIES ON PROCESS ENGRAVING.

BY M. WILLIS.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

CALOTYPE, COLLOTYPE, ETC.—An "Enquirer," Chicago: Calotype is an obsolete process, the invention of Fox Talbot. Collotype is a sort of lithographic process, often known in America as artotype, but which many persons confuse with the photogravure process.

POLISHING SCREENS.—According to "Process Work," Mr. Max Levy says screens cannot be satisfactorily polished with paper. Chamois is not good on account of the peculiar manner in which dust particles adhere to it. The best thing to use is a piece of white china silk, which has been washed in warm water and all the sizing removed. It is, of course, understood that the screen be kept in a clean cardboard or wooden box, which is used for nothing else. Sometimes the surface of the glass shows a certain haziness, apparently oxidation, and in such case the surface should be carefully and thoroughly polished with the same silk and with a thin mixture of fine rouge and water—only the grade of rouge known as optical being used for the purpose, and it may be necessary to maintain a brisk rubbing for half-an-hour or more to obtain a brilliant polish on a small space.

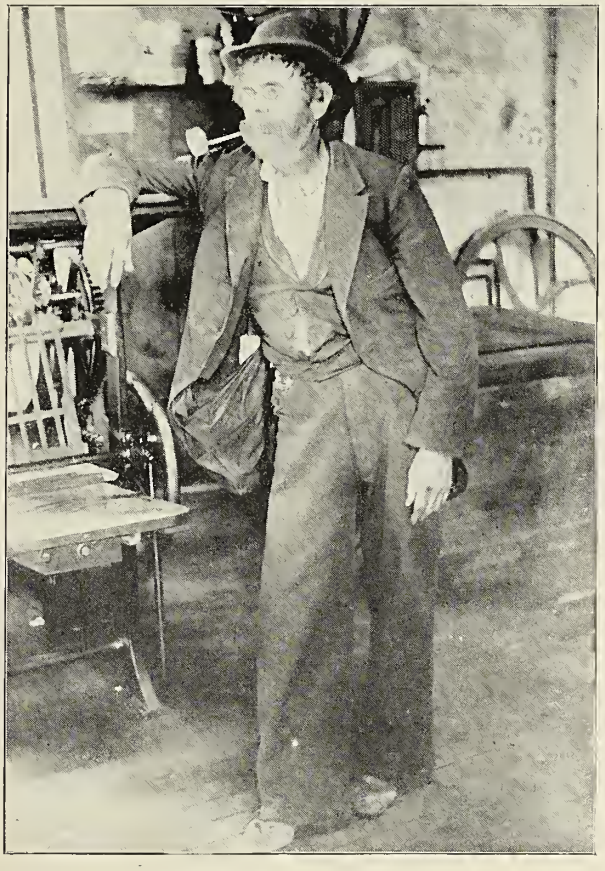
ADVISING STUDENTS IN ILLUSTRATIVE AND DECORATIVE ART.—We have received a communication asking advice regarding the merit of a young art student's work, it being implied that our opinion would have weight in determining the young man's career. We do not desire to assume the responsibility of deciding such matters on the evidence of a single specimen of work, no matter how clever or mediocre it may be. The specimen submitted is a good piece of work for a beginner. We reproduce it herewith:



ASPHALTUM AND RESIN PROCESS AND BOLTING CLOTH.—Edw. H. F., Danville, Kentucky, writes: "I have been experimenting with the asphaltum and resin process described by Mr. Hyslop in a recent issue of your paper, and have met with some difficulties which I would be glad to have your advice about. I can readily see the immense advantage of the process, especially of the asphaltum, but in practice I cannot get it fine enough. I sent for the finest bolting cloth, and they sent me No. 15. I examined a 133 screen, and the bolting cloth is not as fine as the lines on the screen. I also find that the color collects in little clusters, and will not spread evenly, and is also inclined to froth—hundreds of little bubbles forming to the square inch. I also find that the bitumen refuses to mix with the glue or gum solution at first, and requires considerable coaxing. *Answer.*—We have sent you by mail a sample of bolting cloth which we use successfully. It is not the mesh that is important. It is the quantity of bitumen contained in the solution. The more bitumen to a certain point the finer the grain. Experience teaches us there is nothing to be gained in the use of asphaltum or resin in the half-tone process. Stick to the popular method. In regard to mixing the solution of bitumen and gum, you cannot expect to obtain results without exertion. Dissolve the ingredients separately in as small a quantity of liquid as possible, grind well in a mortar, and make up to proper strength. If instructions are properly carried out, success is sure to follow.

THE EXTINCTION OF THE TRAMP PRINTER.

BEFORE the typesetting machines began to change the appearance of the composing room, the tramp printer was becoming more and more rare as the years went on, changed methods from those which used to encourage his class being the influence which made his mode of life more settled. With the advent of the machines he became



A Vanishing Type—Dixie Dunbar.

still more rare, and the younger printers of the present day, though they have heard their older companions talk of tramp printers, rarely if ever have the pleasure of meeting or conversing with one of the species. The tramp printer exists, however, in the more out-of-the-way parts of the country and occasionally invades the offices of the larger cities.

It was during a visit of one of these interesting reminders of the roving days of independent printerdom that the photograph was taken which is used to illustrate this article. Mr. Edgar White, city editor of the Macon *Times*, of Macon, Missouri, to whose courtesy we are indebted for the photograph, says that Dixie Dunbar is one of the best-known tramp printers of the country, and that he is proud of the fact.

"In a rather rambling conversation which I had with him," writes Mr. White, "he told me that he was born in Ireland and his parents removed to Macon, Georgia, shortly before the rebellion. He was an officer in Colonel Claiborne's confederate regiment and did some good service for the South. He was taken prisoner and transported to Johnson's Island, in Lake Erie, where he suffered extremely from the cold. For the last thirty years he has been a tramp printer, and has set up the copy of Horace Greeley and many noted editors. He refers to himself with pride as 'The King of Tramps,' a name bestowed upon him one day in an eastern printing office by the printers. In his pilgrimage he has traveled from ocean to ocean several times and worked in almost every town of consequence, he says, in the United States. He is now sixty-seven years old, well and hearty, and in his thirty years of tramping has never been seriously ill or required the attention of a physician. He admits the occasional use of a little whisky 'as a restorative,' but says he never takes too much to know what he is about. Until recently his inseparable companion has been a ferocious looking bulldog, but the coming on of old age to the latter deprived him of the ability of sharing with his master the pleasure and vicissitudes of his ceaseless wanderings."

EARLY PRINTING IN NEW YORK.

The *Shipping and Commercial List and New York Price Current*, in its interesting column devoted to the history of the commerce of the city and port of New York, says: "The existence of the *Shipping and Commercial List* divides into two parts the time during which printing has been practiced in New York. This journal has lived one hundred years, and when it began publication the typographic art had been carried on here for one hundred and two years. William Bradford was invited to come to New York from Philadelphia by the governors of both colonies, and began his humble work in a little building at the water side, facing the east, on April 10, 1693. The location is that now known as 81 Pearl street, but at that time it had only fifty or seventy-five feet of land between it and the East River. Three streets have since been reclaimed from the water. For thirty-two years he was without a rival, and it was eighty years after he began before there were as many as four printing offices continually at work. In 1795 there were nine or ten employers, and perhaps fifty journeymen. It was a small business then, for six or seven hundred dollars a year was as much as one man's production would bring to his employer, including the paper and the incidental expenses. Out of this $600 the journeyman had from $350 to $400, and the employer might make seventy-five or a hundred dollars profit. He himself was obliged to labor as assiduously as any of his workmen. There was a steady increase in the number of printers each decade after that, for New York was growing very rapidly. A printed list of 1800 shows a hundred boys and men, including employers. But the work was too costly, in proportion to incomes, for much to be done. At a time when labor was worth about three-tenths of what it is now, paper was three and a half times as high. Few printers had the capital to venture far. When the city directory fell into the hands of David Longworth, as it did in the year 1795, he placed it in the hands of two printers, that it might be turned out in six weeks. A number of printers here now could each do it in a day.

ENGRAVING BY DYNAMITE.

Some officers at the naval station at Newport were testing a new fuse. In some way a small dried leaf had slipped in between the dynamite cartridge and the iron block on which the cartridge was fired, and a perfect imprint of the leaf was left in the metal. The discovery was afterward used in decorative work, and the process is found so accurate in operation that even the veins in the petals of flowers can be reproduced in metal.—*Boston Journal of Commerce.*

In the suit for violation of copyright brought against the publishers of *Outing* by a Brooklyn photographer, verdict was rendered for the defendant. The photographer wanted $1 for each copy containing the photograph sold, as allowed him by law, but as he could not prove his statement of the number issued, and it was proven that his announcement of copyright was invisible except through a microscope, the jury decided against his claim.



Half-tone engraving from photograph by
A. ZEESE & SONS,
300-306 Dearborn street, Chicago.
Duplicate plates for sale.

LAKE SAN CRISTOVAL, COLORADO.

On the Denver & Rio Grande Railroad.

IDEAS IN JOB COMPOSITION.

FROM the office of the *Palladium*, Benton Harbor, Michigan, we have received the two very neat specimens of typography photo-reproductions of which, much reduced, are here shown. We have very frequently been asked to show specimens of work in these pages, but the difficulty has been usually that the specimens sent were printed in colors which would not photograph. There are many progressive printers who would derive much benefit from conscientious criticism of their work, and from having opportunities of examining the work of other printers in all parts of the country. To meet this need we shall be pleased to have from anyone who may desire to contribute, specimens of their work, with a few proofs of the more striking and original pieces of composition printed in black ink on white paper or cardboard. The impressions must be clean and sharp, and the specimens mailed flat and marked with the words, "Specimens for Reproduction," together with the name and address of the sender. The office which sends the most meritorious specimens will be donated a year's subscription to THE INLAND PRINTER — this to be an *office copy* for the use of no individual, but for the use of all, or for the foreman's or proprietor's desk. No office will be entitled to more than one prize in a year, nor will any office be credited ahead. This will not debar any specimens being shown and commented upon should prize winners see advantages in the criticisms which it is our purpose to make. The specimens for any one month must be in the hands of the editor not later than the fifteenth of the month preceding publication. Specimens coming after that date will be held over for consideration the following month. Let us see what your office force is capable of producing, gentlemen.





PRINTING ON ENVELOPES.

Postmaster Sahm, of Indianapolis, has received a construction from the department at Washington that he regards as novel. The American Collecting and Reporting Association asked to have stamped envelopes mailed on which the words "collecting and reporting" appeared. On the small envelope the type was proportionately smaller than on a large one. The department holds that the large envelope is objectionable and unmailable, because the words are too conspicuous. The smaller one is mailable, the department says.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices, should be inclosed in all publications sent for review.

"CHIFFON'S MARRIAGE," by Gyp (Comtesse De Martel). Lovell, Coryell & Co., New York, publishers.

"AFTER MANY YEARS," by Richard Henry Savage. F. Tennyson Neely, Chicago and New York, publisher.

"THAT EURASIAN," by Aleph Bey, is an interesting story of British rule in India. F. Tennyson Neely, Chicago and New York, publisher. Cloth, $1.25.

"THE OLD MAID'S CLUB," by I. Zangwill, with numerous illustrations by F. H. Townsend. Lovell, Coryell & Co., New York, publishers. Cloth, $1.25; paper, 50 cents.

"THE COMMODORE'S DAUGHTERS," by Jonas Lie; translated from the Norwegian by H. L. Braekstad and Gertrude Hughes. Lovell, Coryell & Co., New York, publishers. Cloth, $1; paper, 50 cents.

FRANK BARRETT as a story writer is always interesting, and his most recent volume just issued by Lovell, Coryell & Co., New York, will be appreciated by all lovers of good fiction. "John Ford" and "His Helpmeet" are contributions that are of permanent value.

"ETHAN ALLEN'S DRAMA OF THE REVOLUTION" has been very tastefully produced by F. Tennyson Neely. The book will have its influence in developing a knowledge of American history among those who are disinclined to seek information on the subject more directly.

PART Fifteen of "The Book of The Fair" received, contains beautiful illustrations of the exhibits in the Transportation building, with valuable descriptive and statistical texts. Words cannot express the pleasure and interest evoked by this beautiful production. Each part is an increasing delight.

"THE HERITAGE OF THE KURTS," by Bjornstjerne Bjornson, translated from the Norwegian by Cecil Fairfax (United States Book Company, New York; cloth, $1; paper, 50 cents) is an interesting story of Norwegian life, in which is mixed up much of heredity, pre-natal influences and hypnotism. It is attractively bound and clearly printed.

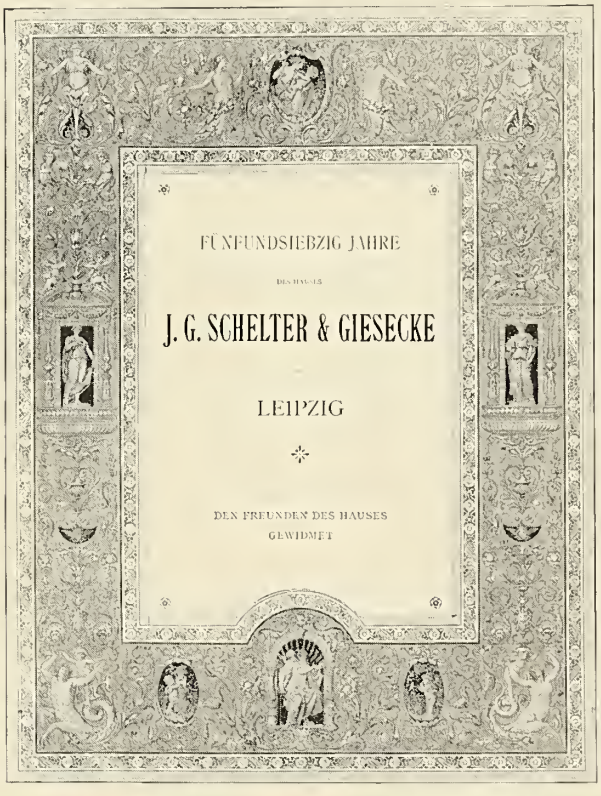
VOLUME V of the *Yellow Book* is impressive of the fact that it must rank among the foremost of the high-class periodicals which have won a permanent place in the esteem of discriminating readers of fiction. The illustrations, though not so striking as those shown in former issues, are interesting. Copeland & Day, Boston, Massachusetts; London, John Lane.

FROM the evidence of advance sheets of the great "People's Bible History," now being produced from the press of The Henry O. Shepard Company, there is every reason to believe that the work will prove to be one of the most notable contributions to religious literature since the Scriptures were translated into English. The attention of the reader is instantly seized by the intense interest of the work, which is sustained and developed as the marvelous story is unfolded. We hope to have an opportunity to review the work in detail in the near future. We are given to under-

stand that the work will be sold by subscription, of which the publishers will give due notice.

"Meadow-Grass": Tales of New England Life, by Alice Brown (Boston: Copeland & Day), apart from its undeniably interesting contents, is attractive and desirable as a very pretty piece of bookmaking. The cover design, by Louis Rhead, which was recently shown in these pages, is embossed slightly in green and gold, making a very chaste and effective result. A good story, like a fine jewel, is more effective from an artistic setting, and "Meadow-Grass" is charmingly written, and Copeland & Day are the publishers.

From the typefoundry of Schelter & Giesecke, Leipsic, Germany, we have received a specimen of typography which it would be difficult to excel. It is in the form of an illus-



trated history of the foundry, with a full description of the plant. Many excellent half-tone illustrations adorn the text and the title-page is beautifully done in harmonious tintings. The cover of the book is strongly designed and deeply and sharply embossed. Altogether the book is one of the most interesting examples of modern bookmaking which we have seen.

"Art Idols," of July contains six plates (14 by 17), the paintings reproduced being "Venus" (Saintpierre) "La Toliette" (Rousin), "At the River Edge" (Benner), "La Grande Iza" (Bukovac), "After the Bath" (Rousin), and "Temptation" (Quingac). This is the third number which has appeared, and the publishers have fulfilled their promise to maintain the excellence of the publication, which, from an artistic as well as mechanical point of view, is excellent. The White City Art Company, 319 Dearborn street, Chicago, are the publishers. The very moderate price of $1 per number or $4 per year, should guarantee the work a large sale.

Mr. J. W. Bengough, whose name is familiar to our readers as the publisher of Canada's bright humorous weekly, *Grip*, has recently issued a volume of verse which will appeal strongly to every Canadian, whether at home or abroad, and to appreciative readers everywhere. Some of the poems are serious and some humorous, and as the title of the book, "Motley," denotes, are much varied in form. Throughout, the volume is illustrated with little thumb-nail sketches by the author, many of which are irresistible. One is charmed with the story of the proofreader:

If he picked up a book to pass an hour
'Mid fiction's joys and terrors,
He forgot the tale in his eager search
For typographical errors.

Mr. Bengough has dedicated his work "To the Critics, with the Profoundest Respect and Admiration," and closes it with a clever epilogue. Published by William Briggs, Toronto.

PRESS CENSORSHIP IN JAPAN.

The Japanese newspaper editor-in-chief, or the director, as he is called, is generally a politician, a man who has been or hopes to be a member of parliament or a cabinet minister, and the ardor with which his paper attacks or sustains the party in power usually indicates his opinion of his own prospects. The existence of a bureau of censorship, however, has a tendency to moderate the expression of views on the part of the opposition papers. When I arrived here in May, shortly after the ratification of the treaty of peace and the surrender of the Liao Tung peninsula, eleven of the seventeen dailies in Tokyo had suspended publication at the request of the police because of indiscreet remarks concerning the policy of the government. The censor system is different here from that in other countries. In Europe a publisher is required to submit proofsheets of the matter he intends to publish to an agent of the bureau of censorship, who occupies a desk in his office, and when the latter places the word "forbidden" with a rubber stamp upon the face of a proof the type is sent to the dead galley. Here a newspaper is allowed to print whatever it pleases and is punished by the police if its articles or news are offensive. Under the law it may be temporarily or permanently suppressed. The publisher may be fined or imprisoned, or both, but his property cannot be confiscated without a hearing in court. But the imprisonment is little better than a farce. As some papers in the United States are supposed to maintain a fighting editor, so in Japan there is a jail editor connected with every establishment which tends toward an unlawful freedom of speech. When the police call around at the office and ask for the responsible editor they are referred to this gentleman, who is calmly marched off to jail and serves a term of imprisonment to atone for the offense he is supposed to have committed. His employer, who actually wrote or directed the writing of the offensive publication, in the meantime continues to occupy his seat in parliament or tiffin at his club. Everybody knows that the man in jail is a scapegoat and that he is employed solely for that purpose.— *William E. Curtis.*



On the Hilltop—By Arthur Feudel.

SUGGESTIONS IN TYPE ARRANGEMENT.

IN a package of specimens of general printing received recently from Richard M. Bouton, foreman of the *Evening Sentinel*, of South Norwalk, Connecticut, there was inclosed a business card set entirely in one series of type. A printer who examined the card expressed the belief that

LUTHER M. WRIGHT'S
FACTORY = AND = CARRIAGE = REPOSITORY,
Corner Franklin and Madison Streets,
SOUTH NORWALK, = CONN.
Carriages of all Descriptions
HARNESSES, WHIPS,
Horse = Goods = of = all = Kinds.
Work Called For and Delivered.

No. 1.

the same type could be used and a better result attained and volunteered to show what he could do in this direction. The specimen sent by Mr. Bouton and the effort to improve it are here shown and marked respectively No. 1 and No. 2. These form an interesting and useful study, for there are quite a number of possibilities in the style of type used to produce

LUTHER M. WRIGHT'S
Factory and
Carriage Repository,
COR. FRANKLIN AND MADISON STREETS,
SOUTH NORWALK, CONN.
CARRIAGES of all descriptions.
HORSE GOODS of all kinds.
Work Called For and Delivered.
HARNESSES, WHIPS.

No. 2.

various effects. As a basis for a little experimenting on the part of our readers, we, therefore, suggest that if anyone interested is of the opinion that he can improve on the specimens shown, using the same series of type, in whole or in part, we shall be glad to give consideration to his effort if he will furnish proofs of his work suitable for reproduction, printed on white paper or cardboard in black ink.

SUBSCRIBERS of the Chicago *Tribune* are accumulating art portfolios from the large half-tone illustrations which that paper is sending out in its regular editions.

REVIEW OF SPECIMENS RECEIVED.

FROM Tom S. Knox, Waynesburg, Pennsylvania: Programmes; composition neat, presswork fairly good.

FROM Cadogan-Hatcher Manufacturing Company, Quincy, Illinois: Programme of "Friends in Council," neatly set and printed in brown ink. A creditable job.

A FEW exceedingly neat samples of programmes and booklets from E. S. Danforth, Republican Job Printing Rooms, Vermillion, South Dakota. Composition is excellent and presswork good.

H. & W. SLEP, publishers of the Altoona (Pa.) *Mirror*, submit a few specimens of their high-class job printing, which is truly artistic in execution, the blotters being especially attractive.

J. H. RUDDELL, proprietor of the Charlestown (Ind.) *Hustler*, is a hustler himself for jobwork, and the programmes submitted are fair specimens of work, considering the limited facilities at his disposal.

SOME specimens of job printing from the Elgin (Ill.) *Dairy Report* show that good work in that line can be turned out from this office. The cards and bill-heads are first-rate examples of composition and presswork.

FROM Richard M. Bouton, South Norwalk, Connecticut: A large package of general commercial work of average good quality. Most of the samples are good specimens of display, and the presswork averages high.

S. S. LOGAN, Howard, Kansas: Business card, neatly set, which would look far better if the *yellow* form had been dispensed with. Red and black only is very effective. See our offer on another page for samples of general commercial work.

FROM Jamison Brothers, Kansas City, Missouri: Samples of letterheads and business cards, the chief feature of which is rule-twisting. The work is admirably done, but the results scarcely justify the expenditure of so much time as this class of work needs.

FROM Charles Hartman, with the Democrat Printing and Publishing Company, Monroe, Michigan, two samples of bonds, with coupons attached, in various colors. Both are neat specimens of typography, the presswork being better than the composition, though the latter is pretty good.

VOLGER & WILD, Washington street, Buffalo, New York, have favored us with three booklets, each a good sample of fine letterpress printing. The half-tones are beautifully worked, and the neat way in which the booklets are finished show that artistic work is the rule and not the exception with this firm.

A VERY artistic cover page reaches us from Thomas P. Halpin & Co., 178 Monroe street, Chicago. It is printed in black only. On the front page the artist's treatment is very delicate, yet sufficiently strong to be attractive, while the fourth page is treated in a humorous vein. The presswork is very good.

COHEN & CO., Cincinnati, Ohio, are deserving of a few words of praise for the admirable manner in which they printed the souvenir programme of the annual outing of Printing Pressmen's Union No. 11. The work is excellent, whether regarded from the compositor's or pressmen's point of view, and the cover is a good example of artistic lithography.

"A LITTLE Printshop, the Man Who Runs It, and Some of His Work," is the title on the cover of a few samples of general jobwork issued by "Carr, the Prompt Printer," 214 Seneca street, Cleveland, Ohio. The composition is of a high order, the presswork admirable. The half-tone portrait of a lady on the second leaf of the book is the cleanest piece of work that has reached us for a long time. The selection of colors is good, and Carr may well feel proud of his work.

LOS ANGELES, California, is not going to take a back seat where artistic letterpress printing is concerned, if the productions of the University Press,

209 South Broadway, that city, are a criterion. The samples of cards, billheads, blotters, booklets, etc., received by us are fine samples of composition and presswork, and color arrangements are harmonious and telling in effect. The cover of the Y. M. C. A. booklet is a beautiful specimen of delicate embossing.

The Gallison & Hobron Company, designers and makers of illustrated catalogues, New York, have favored us with a package of specimens of their work. These catalogues and booklets are beautifully and originally prepared, one especially, the catalogue of the posters shown at the Union League Club, is interesting, showing six color effects on the cover design, produced by two printings. The design is here reproduced, though the color values give but a faint idea of the original work.



We are indebted to the courtesy of Mr. W. Davies, instructor in letterpress printing at the Borough Road Polytechnic Institute, London, for an exceedingly interesting series of specimens of work done by the students under his care. In a future issue we hope to give the matter the attention which it deserves, the space at our disposal not permitting of it at this time.

A few samples of general jobwork from John Flagg & Co., San Bernardino, California, give evidence that their office is furnished with up-to-date material, and artists who know how to use it to advantage. The typographical display and manipulation of rule and border work are admirable, and the presswork and arrangement of coloring truly artistic. The blotters and the "Historical Sketch of W. R. Cornman Post, No. 57, G. A. R.," are exceptionally fine pieces of work."

"Beautiful Type Faces" is what the Des Moines (Iowa) *Daily Capital* calls a handsome little booklet gotten out to demonstrate its ability to set up modern ads. in modern style. The selection of type merits approval, but we find ourselves inwardly hoping that the ad. man on the *Capital* uses sparingly the borders and ornaments which make up three out of the eight pages.

Winn & Hammond, Detroit, Michigan, are almost past-masters in the art of fine letterpress printing. The lot of samples submitted by them at this time are fairly representative of the high class of work for which they are noted. We think, however, that the green ink used on the programme for the Detroit Club opera programme would have looked better if less pronounced—a paler color, in fact. As it is, it overshadows the brown, which ought to be the most prominent. Otherwise the work is excellently well done.

The catalogue of the Webb C. Ball Company, jewelry and diamond merchants, Cleveland, Ohio, is a fine sample of artistic printing. It consists of sixty pages and cover, each alternate page being a half-tone plate, engraved by the National Union Photo-Engraving Company, and printed in a delicate colored ink. The composition is good, and the presswork above the average. The cover is an excellent specimen of embossing, the design being an intricate floral piece. The catalogue is issued from the press of A. J. Watt, Cleveland, Ohio.

Bernard Maloy, Rensselaer, Indiana, sends a four-page programme, printed in blue and red, for criticism. The first page is fairly well displayed, but the cut of the church would look better if printed in blue, without the building-block background. Composition on the other three pages runs too much to ornamentation. It would have been better to have divided the columns and each advertisement with a plain rule instead of using the numerous borders. The presswork is poor, the color being too weak. There is plenty of room for improvement in both composition and presswork.

From Gilbert A. Selby, with the Bryan Printing Company, Columbia, South Carolina: Copy of resolution tendered to retiring superintendent of schools. We are constrained to say that too much reaching after effect is evident in the work submitted. The blue border on second and third leaves might have been omitted with advantage. The page commencing with the words, "This Tribute," is, in our estimation, the neatest of all. In work of this character, quietness of coloring and neatness in composition will combine to produce a happier effect than elaborate display, however well-intentioned it might be.

R. S. Peck & Co., Hartford, Connecticut, catalogue and general printers, designers, and engravers, have issued a sample book of their work, printed on highly enameled paper. The larger portion is devoted to engravings—wood and half-tone—which are very fine. The book is an excellent example of high-grade presswork, and the cover is beautiful in gold, red, brown, and delicate tints, rendered more effective by the aid of embossing. The design is very artistic. Some other samples of work show that Peck & Co. have facilities for producing almost everything in the line of letterpress printing of a high order.

Every job printer should take an active interest in the offer made under the head of "Ideas in Type Composition," printed elsewhere in this issue.

We are compelled, from lack of space, to hold over for future review several packages of samples received during the past month, together with a large number of calendar blotters.

CHICAGO NOTES.

The Camelot Press made an assignment July 6.

James Rowe, machinist, has removed from Monroe street to new quarters at 303-305 Dearborn street.

H. F. Riebman has succeeded Rogers & Martin, and will continue business at the old stand in the Times building.

The Weber-Gray Printing Company are among the late candidates for public patronage. They are located at 303 Dearborn street.

Leaming & Co., of the New York Life building, have recently added a complete printing office for the benefit of their customers.

Forest Hopkins, formerly with the Butler Paper Company, has become connected with the Paper Mills' Company, in the Marquette building.

The Hyde Park Printing Company has collapsed, and the plant will hereafter be known as the University Printing Company, located at 3961 Cottage Grove avenue.

The Pioneer Paper Stock Company have removed to their new and commodious warehouse at 318 to 324 South Desplaines street, and have equipped with the latest improved machinery.

The *Echo*, the bright fortnightly, has been incorporated to do a general printing business by Clinton M. Shultz, Ralph T. Shultz and J. Percival Pollard. The capital stock is $20,000.

The bookroom chapel of the Henry O. Shepard Company will hold its annual excursion on August 3. The programme includes a lake trip to Milwaukee and incidentals too numerous to mention.

Announcement of the appointment of Philo F. Pettibone to the Board of Education has been received with general satisfaction. Mr. Pettibone will fill the position left vacant by the death of Dr. Jirka.

The Metcalf Stationery Company, 136 Wabash avenue, have added a new printing plant to their old established business. The American Type Founders' Company furnished the job type and the presses were put in by Frank Barhydt.

The Press Club, of Chicago, owes no one. Every cent of the indebtedness, both of the Press Club and that of the Newspaper Club, assumed by the Press Club, has been paid. There is also a snug sum in the treasury, much of which will be expended in redecorating the rooms.

Arrangements of an amicable nature have been made between Chicago Typographical Union, No. 16, and the Rand-McNally Company. The office is now conducted according to the rules of the union. This condition of affairs was brought about principally by the mediation of Mr. M. J. Carroll.

The examples of photo and line engraving contained in the catalogue just issued by A. Zeese & Sons, 300–306 Dearborn street, are among the most interesting in beauty of subject and in technical detail of any which have come to our hands. Messrs. Zeese & Sons are to be congratulated on the general excellence of the large variety of work displayed.

The annual convention of the United Typothetæ of America will be held on August 5 to 9 in the cities of St. Paul and Minneapolis. Consideration will be given to a number



From painting by Jules Girardet.

SUSPECTED.

Specimen of hand tooling on half-tone plate by Electro-Tint Engraving Company, 1306 Filbert street, Philadelphia.

of important trade topics, and an impetus is expected to be given to an effort toward closer organization for the protection of the trade against price cutting and discrimination in discounts and credits.

THE Chicago *Record* offers premiums for stories of mystery and when it gets them it offers prizes to induce the public to read them. This is doubtless simply to elevate the standard of fiction.

THE Binner Engraving Company, of Chicago and Milwaukee, have issued a very attractive advertising catalogue, entitled, "The Froth of Froths." The firm's specialty of attractive illustrations for advertising purposes is well set forth in the brochure, which we note is intended for brewers only. Mr. Binner announces that the stock catalogue will be ready about August 15.

THE new illustrated price list of printers' materials manufactured by Julius Heinemann & Co., 199 Van Buren street, Chicago, has made its appearance. It contains specimens of the different styles of brass rules, brass dashes, metal borders and other material manufactured by the firm, and gives full information and prices in regard to a number of other printers' specialties which they handle.

THE Franklin Engraving & Electrotyping Company have just issued the initial number to Volume XXII of the *Electrotype Journal*. This publication has long been noted for the excellence of the work shown in its pages, and the issue now before us fully sustains its reputation. The frontispiece is one of the most excellent results which we have seen produced by the three-color process. The contents of the number includes a large number of borders and ornaments — Raphael Combination Borders — which will be found very effective when worked in tints and colors.

THE Chicago *Record*, of June 27, says: "John Baptiste visited Chicago yesterday. John is the only Indian printer known. He has just completed a course of nine months at General Armstrong's school, at Hampton, Virginia, and is returning to his home on the Winnebago reservation. He is twenty-one years old. He has attended the schools at Cenoa, Nebraska, and was graduated from the Carlisle Indian School in 1893. He decided to learn the printers' trade, and went to Hampton for instruction last fall. He arrived in Chicago at 8 o'clock yesterday morning and left at 6 o'clock in the evening. He is a member of the Winnebago tribe, of which his father, George Baptiste, is counselor. He intends to work at his trade in either Sioux City or Omaha." It takes from three to five years for a white man to obtain a satisfactory knowledge of the printers' art. Possibly this young man, being the "only full-blooded Indian who has ever learned the printers' trade," has felt the responsibility of his tribe resting upon him and has appreciated the importance of a "rush job."

TRADE NOTES.

MR. CHARLES H. AULT, of the well-known ink house of Ault & Wiborg, has returned to Cleveland, Ohio, from his European trip.

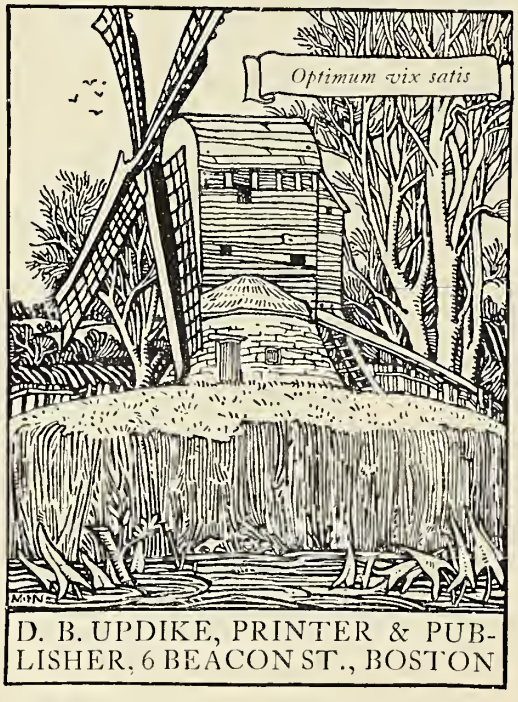
CRANE BROTHERS, Westfield, Massachusetts, have received an order from the government for seven hundred reams of ledger paper.

DURING the first week in July the mills in Holyoke shut down, as the water power company drew the water from the canals for the purpose of making repairs. At present the mills are running on full time.

THE Hurlbut Stationery Company, Pittsfield, Massachusetts, has one of the most complete lines of holiday novelties shown this season. They are all original and show a marked improvement over any goods previously displayed. Their staple lines of linens, Old English and Royal Finish are among the finest papers in the market, and their "Hawthorn," which made such a hit at Easter-time, remains in popular favor.

WILLIAM MARTIN JOHNSON, who illustrated the "Garfield" edition of "Ben Hur" for the Harpers, and also their editions of "The Cloister and the Hearth" and "Hypatia," and who was recently connected with the Gallison & Hobron Company, of New York, became the art editor of the *Ladies' Home Journal* on June 1.

MR. D. B. UPDIKE informs the public of his office hours during the summer months and of his telephone number by issuing a leaflet of heavy hand-made paper on which his "printer's mark" or bookplate occupies the first page. By



courtesy of Mr. Upkike we reproduce the plate, in which there is a pun slightly concealed. The windmill is Mr. Updike's printer's symbol, which it will be noted stands on a little knoll above a pool or dyke — up-dike.

THE property and assets, including contracts on hand, book accounts and good will of The Winters Art Lithographing Company, lately in the hands of B. H. Winters and J. F. McGrew, receivers, have been sold to The Winters Company, who will continue the general lithographing and printing business at Springfield, Ohio.

THE Pacific States Typefoundry, 409 Washington street, San Francisco, California, has secured the services of Mr. Gustav Schroeder, the artistic type designer, who has originated a number of the most popular type faces at present in use. Printers may now expect to see some original faces and ornaments emanate from San Francisco.

MANY friends of Mr. C. M. Barden, of Crane Brothers, were pleased to receive a short time ago the card of Mr. and Mrs. C. M. Barden, attached to which by a delicate pink ribbon was a small card with the inscription: "Clarence Crane Barden, born June 19, 1895, weight 9½ pounds." Congratulations are in order. Charlie says "this is the last."

MR. PETER J. DAWKINS, formerly with the Indestructible Type Company, Chicago, has been appointed superintendent of the manufacturing department of the A. D. Farmer & Son Typefounding Company, New York. In securing the services of Mr. Dawkins the Farmer foundry is to be congratulated, as he is thoroughly posted and has an extensive experience.

MR. A. S. ORCHARD, for the past eleven years connected with the manufacturing department of the A. D. Farmer &

Son Typefounding Company, has resigned to accept the position of secretary and treasurer of the Chrystie Manufacturing Company, of New York. Mr. Orchard's many friends in the type business will regret to learn of his determination to give his attention to other interests.

THE marriage of Mr. W. A. Barnett, superintendent of the manufacturing department of Palmer & Rey, San Francisco, and Miss Nellie Cornell, was solemnized in that city on July 4. Mr. Barnett has been with the firm for eighteen years, and is held in high esteem by those connected with the Palmer & Rey foundry, as the many tokens received at the wedding would indicate.

MR. ALFRED LEEDS assumed the management of the Springdale Paper Company, of Westfield, Massachusetts, on July 1, taking the place of Mr. James Wallace, resigned. The mill will run on high grade papers, linens, bonds, etc., and will especially push the sale of their well-known "Century" linen, which will be carried in stock in both white wove and cream laid. Previous to his connection with the Springdale Company, Mr. Leeds was with the Fairfield Paper Company, having been with that mill over seven years.

MR. W. W. FARMER, of the A. D. Farmer & Son Typefounding Company, New York, writes us that his concern is casting an order for one hundred thousand pounds of type for the government printing office, at Washington, which, with other orders for type furnished the government since last October, makes a total of 180,000 pounds. This would certainly indicate that the Farmer foundry is getting its share of government orders for body type. The new eight-page circular just issued, showing their Cadmus Old Style, printed in red and black, is a very attractive specimen.

NEWSPAPER GOSSIP.

THE coupon scheme seems to have reached the highest stage of its usefulness when we read the announcement that the Washington *Times* will furnish a marriage license and ceremony on presentation of coupons cut from its columns. The only suggestion we are moved to make is that the newly-mated couple should also be provided with an outfit for keeping house.

JULIAN RALPH, when he went to China, prepared himself very carefully in pigeon English, which he had been told he would find useful, and on discovering a Chinaman in his bedroom at a hotel in Shanghai, remarked: "Hello! What ting? What fashion man you belong? What side you come?" To which the Chinaman replied: "This is Mr. Ralph, I presume. We have mutual friends who suggested my calling on you. Oh! that's all right. I spent eight years at school in Norwich, Connecticut." "Ah!" said Mr. Ralph, partially recovering his presence of mind, "vely well, vely well."

WILLIAM K. DEVEREUX, of the *Evening Spray*, of Asbury Park, New Jersey, seems to think that the intelligent compositors of his office can sustain the reputation of their class anywhere. Noting the large number of arrivals at that popular resort in the column devoted to "Spraylets," a writer predicted, "Cots will be in demand at the hotels tomorrow evening." The compositor who set up the type, however, may have anticipated that the commissariat department would be overtaxed, for he interpreted the writing, "Cats will be devoured at the hotels tomorrow evening."

THE *Church Union*, a religious paper published in New York by Mrs. Elizabeth Grannis and others, was recently excluded from the mails because it contained a lottery advertisement. The scheme was intended to boom the circulation and was rather ingenious. Nearly $3,000 were to be divided among the persons sending in subscriptions whose letters happened to strike certain numbers in the order of their arrival, No. 100, for instance, receiving a $50 gold watch, No. 300 a $100 bicycle, etc. The plan was abandoned when the disapproval of the postal authorities was evidenced, and the money previously collected was returned.

A SPECIAL correspondent found himself shut out of a London newspaper office in Fleet street, and unable to make himself heard by anyone within. His errand would not wait till morning. What should he do? He went to the central telegraph station and telegraphed to a newspaper office in Ireland, asking the clerk there to telegraph to the clerk in Fleet street to come downstairs and let him — the correspondent — in. Mr. Baines, in his "Forty Years at the Post Office," tells a similar story. He was alone in a branch telegraph office in Seymour square, London, one evening, when the gas went out and left him in total darkness. He fumbled about for a match. There was not one in the office. Probably there were some in the telegraph office in Euston square. But how should he get them? He had no telegraphic communication with that office. He telegraphed to Birmingham: "Please wire Euston square to send me some matches." In a few minutes a boy came with a box.

RECENT heavy losses in damage suits by two eastern newspapers will perhaps tend to have a wholesome effect upon certain others much given to the same sort of expensive folly which caused the actions for damages to be brought. The suit of William L. Paine against the New York *World* resulted in a verdict for $25,000, and that brought against the Philadelphia *Times* by ex-Mayor Smith, of that city, cost Colonel McClure's paper the sum of $45,000. The Syracuse *Courier* seems also to be in a fair way to suffer the same fate in the action for $25,000 damages which has been brought against it by S. E. Lee, a business man of that city, whom it accused in prominent headlines of being an embezzler. A peculiar feature of the latter case lies in the fact that brass advertising signs recently gotten out by the *Courier* contain a reproduction of the page which is the cause of Mr. Lee's suit, thereby making still more precarious its chance of escaping penalty. We have no wish to see the "liberty of the press" curtailed, but we do hope the day will come when the press will learn to use its liberty more wisely.

THE Japanese are well supplied with newspapers in their own language, writes W. E. Curtis in the Chicago *Record*. When modern institutions were introduced into Japan and popular suffrage elected a parliament journalism came with a rush, and it seemed as if almost everybody that was possessed of a political ambition and a sufficient sum of money to buy type and presses started an organ to proclaim his views to the people. Many of these endeavors were short-lived, and monthly, weekly and daily periodicals rose and fell for five or six years like toadstools in the forest. The survival of the fittest has left Japan with a superabundance of political publications and a sufficient number of other periodicals devoted to literature, science and art. I am informed that there are nearly 600 newspapers in the empire, and seventeen or eighteen political dailies in the city of Tokyo alone, which represents the several factions into which suffrage has divided the people. The circulation of some is decidedly small, and is limited to the personal and political adherents of the editor or the leader in whose interest it is published. Such publications have their largest circulation through copies distributed free for the purpose of affecting public opinion. The papers with the largest subscription lists are those which support the government, and are edited under the direction of the ministry. One of them is said to have a circulation of 300,000 daily, and is edited with great ability and truly American enterprise. There are several with a circulation of 50,000 or more each, representing different political parties, but 10,000 or 15,000 copies is considered a profitable patronage.

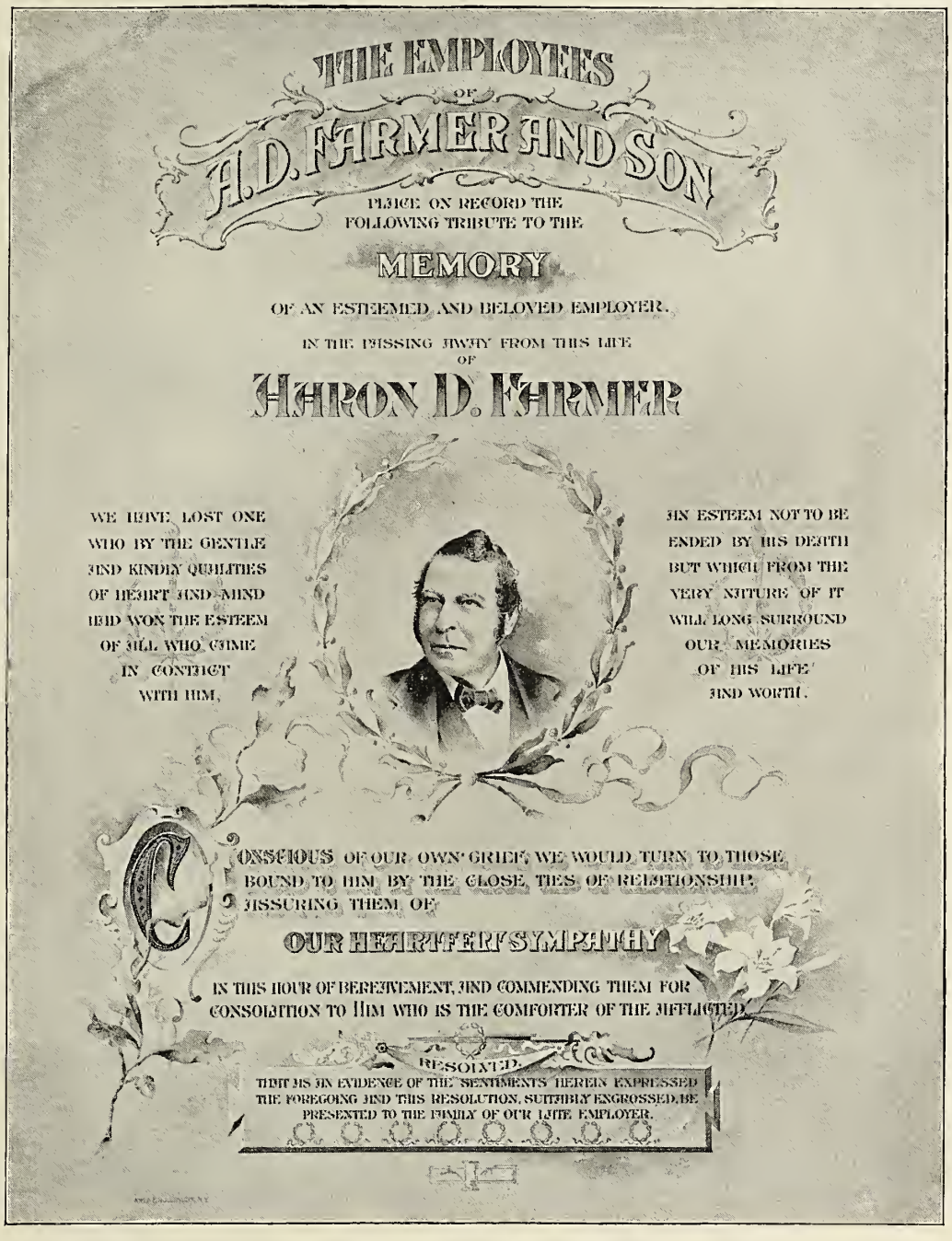


DELEGATES TO SEVENTH ANNUAL CONVENTION OF THE INTERNATIONAL PRINTING PRESSMEN'S UNION PHILADELPHIA, JUNE 22, 1895.

OF INTEREST TO THE CRAFT.

On March 2, 1895 last, shortly after the death of Mr. A. D. Farmer, the employes of the A. D. Farmer & Son Typefounding Company, held a meeting for the purpose of framing resolutions of respect for their deceased friend and benefactor. These resolutions, appropriately engrossed and signed, have lately been presented in accordance with the expenditure of nearly $150,000 in improvements to the buildings and office equipment.

The grand body of Associated Typesetting Machine Engineers of the State of New York was incorporated with the secretary of state at Albany, New York, last month. Its objects are to assist members in time of need, to bring typesetting engineers into closer harmony and to



wishes of the meeting. By the courtesy of Mr. William W. Farmer, we reproduce the memorial herewith.

After several years of agitation for a new government printing office building, a comparatively new edifice is taking the place of the old rookery at Washington, D. C. A new wing of six large and conveniently arranged rooms is nearly completed and the foundation for a new six-story and basement building on the west is under way. Aside from the expenditure at this time of $200,000 in new buildings under the direction of the chief engineer of the army, before the close of the calendar year there will be additional

promote their business and social interests. The principal office of the association will be in Brooklyn. The directors are: H. C. Zinke, F. P. Hayles, Hayward Depew, E. W. Reynolds, John Turner, George H. Rothmann, and Joseph Davidoff, of Brooklyn.

The cost of running a paper in Japan is very low, as the best printers and pressmen do not receive half as much wages as the 'prentice boys in the United States. The foreman of the composing room of the wealthiest newspaper in Japan is paid about as much as the boy who brings dispatches from the telegraph office to the editorial room in our

country. But the subscription and advertising rates are nearly as high as those ordinarily charged with us. The average daily sells on the street for 5 sen, which is equal to 2½ cents in gold, and the best ones bring 10 sen, which is equal to 5 cents of our money. Regular subscribers are served for from 25 to 50 cents (gold) a month, and the price per year varies from $6 to $10 (gold). The number of attaches connected with the Japanese newspapers is very large, but their compensation is correspondingly small. A good reporter would be glad to get a salary of $5 a week, while a managing editor would be perfectly satisfied with $12 or $13. Some of the reporters are paid as low as $2 a week, and political writers and other members of the editorial staff generally receive from $4 to $10 a week, according to their ability and reputation.— *William E. Curtis.*

THE *Scottish Typographical Circular* deprecates the indiscriminate praise of the late Miss Emily Faithful for her efforts in teaching women and girls the printing trade. We append the more important arguments of our bright contemporary, regretting that space does not permit the publication of the article in its entirety:

To endeavor to make women more independent, by providing new occupations for them, was indeed a very worthy object; and there can be no doubt that in the present glutted state of the labor market, to open out a new industry, whether for men or women, that should increase the sum total of remunerative employment, would very materially benefit the working classes. But to do this the new employment must be an *added* industry. If we simply take the work from one class of laborers to give it to another, the case is altogether different. And if the deprived class be skilled workmen, the natural breadwinners of the human family, the already doubtful benefit becomes at once a positive wrong. If, in addition, you consider that the transferred industry is performed by females at from one-half to one-third less pay than was formerly obtained by men, then you will see that by exactly that amount labor is poorer. Add to this that the quality of the work is inferior, and you have a pretty clear view of the "benefits" which have occrued from the introduction of the female compositor, and of the claims of this lately sublimated female [Miss Faithful], to be considered a benefactor of her kind. Let us put it in tabular form:

GAIN.	LOSS.
(To females.) A new employment.	(To journeymen.) A proportionate addition to unemployed.
(To employers.) Cheaper production.	(To labor generally.) Less gained for the same amount of work.
	(To the public.) Inferior work for the same pay.

So that the price we pay for "enabling girls to become independent by opening up to them a new industry" is — the closing of that industry to a proportionate number of skilled workmen, less gained for the same amount of work, and inferior work at the same cost to the public, besides ministering to the cupidity of employers, who are the only real gainers. By her action both the workers as a class and the public are poorer, and the standard of work is lower. Such are the services that have gained her the approbation of the "highest lady in the land"; it was for this that the "fruits of industry" were paid to her in the shape of a pension, and it is for this that, at the sound of the sackbuts and psaltery of the newspaper press, we are called upon to fall down and worship the benefactor of her race, the lover of mankind.

DON'T TRIM POSTAL CARDS.

It is ruled by the postal authorities that any reduction of the size of a postal card by clipping, rounding off the corners, or otherwise, will subject the receiver of the card to a charge of 1 cent on delivery. This makes the cost of a postal card equivalent to letter postage. Many persons inclose postal cards to correspondents in envelopes too small, and imagine that a little clipping will not make any difference. Others round off the corners for ornamental purposes or convenience in handling.

"MAMMA, do liars ever go to heaven?" "Why, no, probably not." "Has papa ever told a lie?" "I suppose not; he may have." "And, mamma, have you ever told one? Uncle Joseph has, and I have, and almost everybody." "I do not know but I have sometimes." "Well it must be lonesome up there with only God and George Washington."— *Life.*

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

FROM Charles Eneu Johnson & Co. we have received two beautiful specimens of three-color half-tone engraving, printed in the inks manufactured by them for this class of work. The half-tones were made from photographs from nature. One of the subjects, done by the Franklin Engraving Company, of Chicago, shows a box of strawberries overturned upon a white napkin; and the other, by the Photo-Chromotype Engraving Company, of Philadelphia, shows a richly decorated jar containing a bunch of roses. The specimens are, without exception, the finest creations by the three-color process which we have been privileged to examine.

WHAT CHICAGO ENERGY WILL DO.

In another column will be found the advertisement of Whiteson's embossing compound, a material which is having a large sale, being free from some of the objectionable features of other compounds now on the market. Short mention of the maker of this product, whose portrait is here shown, will not be uninteresting in this connection. Mr. I. Whiteson is of English descent, and came to Chicago with his parents in 1879, when a mere child. At the age of fourteen he started in to learn the printing business, securing the position of errand boy for R. R. Donnelley & Son. After a few years with this firm, he secured work in the job department of the *Saturday Blade*, published by W. D. Boyce, was afterward with the Mutual Newspaper Union, and later with Kehm, Fietsch & Wilson, at the latter place gaining many valuable ideas in his chosen field. During all this time he conducted a small "print shop" at his home, working "overtime" and nights to perfect his knowledge of the business and to add to his capital. When eighteen years old, he opened an office at 343 South Halsted street, some time after moved from there to 142 Monroe street, and then to his present location at 298 Dearborn street. Mr. Whiteson is a genial, energetic and wide-awake gentleman, and while quite boyish in appearance, has a knowledge of the business that many older printers would be glad to possess, and a manner of addressing customers which never fails to make friends. He has made arrangements with typefounders and printers' supply houses for the sale of his composition. The increasing demand for embossed work renders the furnishing of a suitable "force" a necessity, and this demand promises to be now fully met. He also has a flexible tableting glue, which is said to be satisfactory.



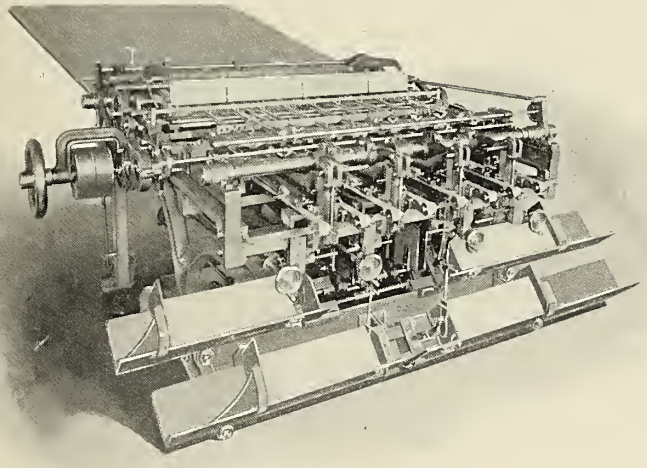
A NEW JOB STICK.

AN up-to-date tool for job compositors is the Pica Job Stick made by Messrs. Golding & Co., Boston, Philadelphia and Chicago. This stick can be set to picas of the point system only. The edge, which is turned for convenience in handling, and to give the stick a backward slant when laid on a flat surface, is perforated with holes exactly twelve points apart, into which fits a spur set in the knee. It is the matter of a second to change the knee from one measure to

another, and when once set it is immovable. Golding's Standard News Sticks are now made from aluminium, which weighs less than half as much as steel, and will not rust or corrode. These sticks can be obtained from any typefoundry or dealer in printers' supplies, or from the manufacturers.

THE DEXTER QUADRUPLE FOLDER.

The Dexter Folder Company have recently perfected their new Quadruple, or 4-16 book folder, which not only turns out four sixteen-page signatures from a sheet containing



sixty-four pages, but will when required also insert one sixteen-page signature within the other and so produce two thirty-two-page signatures. The speed at which this folding is done is almost incredible, over 100,000 signatures of sixteen pages being done in one day's run. This feature of inserting on a quadruple machine is novel, and is another of the progressive steps of the Dexter Folder people. Many other machines made by this company contain valuable improvements which are attracting the attention of bookbinders and printers, and the number of orders received have put the factory to a severe test. Mr. F. L. Montague has the selling of these machines, and he regards the Dexter folder to be one of the best of the many machines he has ever been connected with. Orders for Dexter folders have recently been taken from the *Youth's Companion* and Houghton, Mifflin & Co., Boston; Harper Bros., J. J. Little Company, Trow Printing & Bookbinding Company, T. L. De Vinne & Co., F. A. Munsey & Co., J. F. Tapley & Co., Braunworth, Munn & Barber, Edwin Ives and The Winthrop Press, New York; Donohue & Henneberry, R. R. Donnelly & Sons Company, and Brock & Rankin, Chicago, and many others. F. L. Montague & Co. are the sole agents, at 17 Astor place, New York, or 315 Dearborn street, Chicago. The Chicago branch is in charge of Mr. B. H. McCain.

BEN-FRANKLIN-GORDON PRESS.

The builders of the above-mentioned machine declare that their twenty-five years experience in press building enables them to offer the Ben-Franklin-Gordon as the best machine for the money obtainable, and assert that it is *superior* in material and workmanship to any Old-Style Gordon in the market. It is heavier and stronger than any machine of its class now built, and has all the latest modern appliances. The shafts and drawbars are forged from solid steel bars without seam or weld, they are heavier, the gear wheels are wider and cams deeper than in any other machine made of that class. Frank Barhydt, New York Life Building, Chicago, is the western representative of this popular Old-Style Gordon press and is offering special prices this month on them.

CHANGE OF OFFICE.

The Cranston Printing Press Company have removed their Boston office from 109 Purchase street, where they have been for several years, to the more central and convenient location at Nos. 10 and 12 Federal street (Room 2). This branch is in charge of Mr. Gilbert M. Wheeler, well known to the trade of New England and the Provinces; the office being conducted for their better accommodation. At the above address he will be "at home" to all interested in consideration and selection of high-grade printing machinery. A copy of the Yorkville *Enquirer*, published at Yorkville, South Carolina, by L. M. Grist & Sons, recently received, shows the way the Cranston press turns out newspaper work. The sheet submitted is a very creditable one.

THE BEST LINE EAST.

When going East, travel via Niagara Falls and the picturesque Lehigh Valley Route. Write to Charles S. Lee, General Passenger Agent, Philadelphia, for descriptive matter.

INEXPENSIVE MAKING OF CUTS.

The accompanying picture is printed from a plate made by a simple method of zinc etching, invented by Thomas M. Day, of Milton, Indiana, advertisement of which appears in the want column. The cuts made by Mr. Day's process can be produced with the litho-tint background, like this one, or with a white background, the same as an ordinary zinc etching. The demand for a cheap method of making illustrations, and one that can be used by small offices, seems to be increasing, and Mr. Day's process will undoubtedly meet the needs of many. The price at which he has placed his outfit is so low that some are inclined to think that he will not furnish what he agrees to supply, but we are informed that out of about 2,000 persons who have sent for the process not a single one has had a word of complaint to make.



Space will not permit of an extended notice of the process, but full information in regard to it can be had by addressing Mr. Day.

IT WILL PAY

Photo-engravers to send to Scovill & Adams Company, 423 Broome street, New York, for their photo-engravers' catalogue with latest information concerning the art.

THREE LETTERS.

INTRODUCTORY.—The following letters, written by R. W. Hartnett, Esq., of Philadelphia, will speak for themselves. But it seems proper for us to say that they were received in the ordinary course of business, although here used with the consent of the writer. The press referred to is one of our eccentric action embossing presses built for a special purpose. The parties using it, however, do not desire to be named. We are now building a new lot of six, *two* of which have been sold.

The writer regards Mr. Hartnett's cordial indorsement as the most complimentary he ever received. The press was built largely upon Mr. Hartnett's faith in the "lines" we had rather reluctantly prepared. Moreover, Mr. Hartnett's most varied and valuable experience, his well-known skill as a printers' machinist, his expert knowledge of presses generally and his independence of character, entitles his opinion to the highest consideration, and makes his indorsement something to be proud of. And we distinctly are proud of it, for the indorsement of practical men like Mr. Hartnett is something worth striving after.

NUMBER ONE.

R. W. HARTNETT & BROS., PRINTERS' MACHINISTS,
PRINTERS' FURNISHING WAREHOUSE.
52 & 54 NORTH SIXTH STREET,
PHILADELPHIA, May 21, 1895.

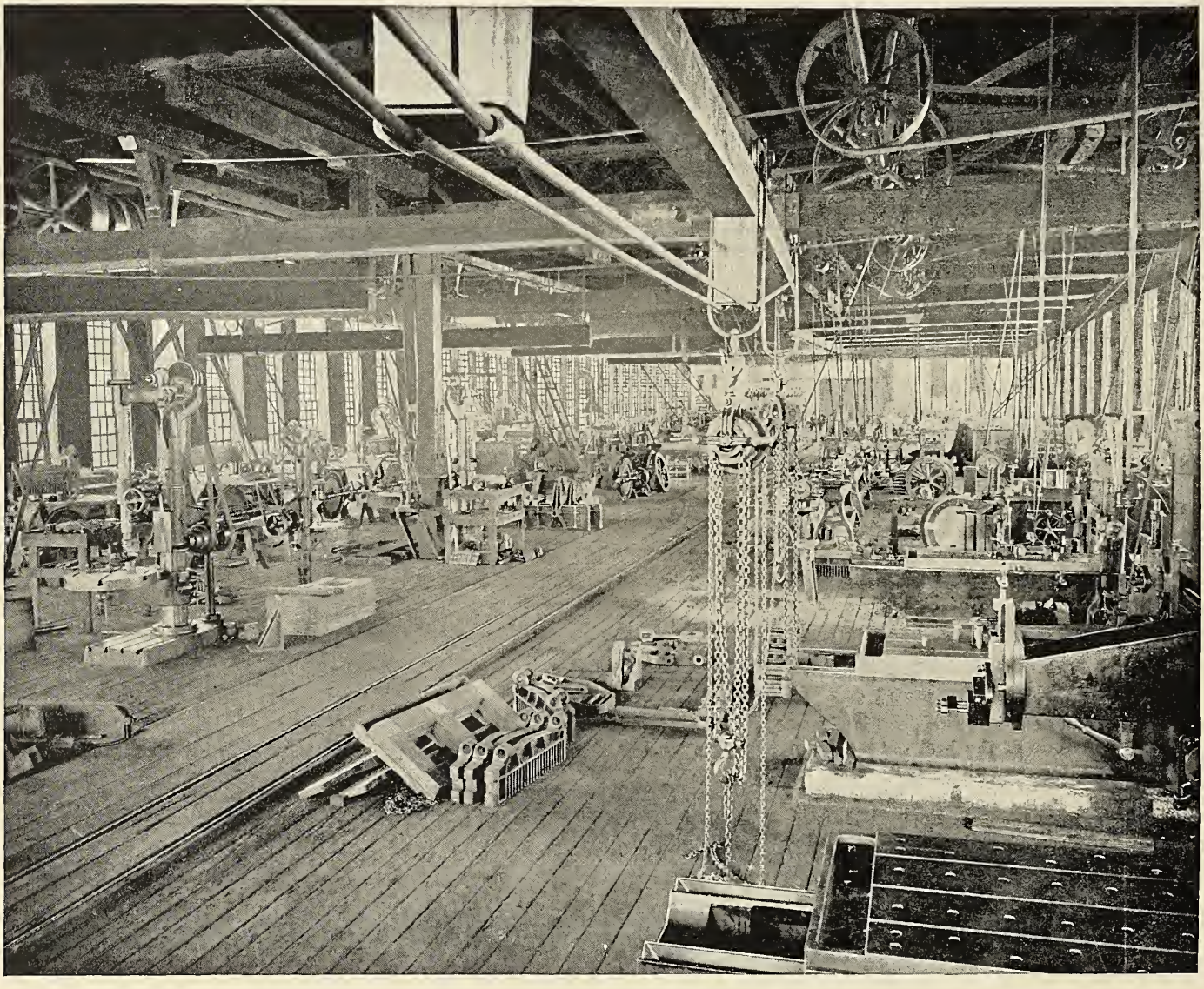
John Thomson Press Co., 253 Broadway, New York city:

GENTLEMEN,—We have received your favor of the 20th instant. The new press was started on the regular work this A.M. The writer spent some time in watching it run, and I am glad to say that the press is all that we thought it would be. The arrangement of the friction lever and brake is a great feature; it worked perfectly. The platen can be stopped in one-half the stroke when the press is running thirty (30) sheets a minute; in other words, if the fly-wheel shaft makes eight revolutions to one the press will stop in four revolutions of the wheel.

It works easy; no effort is needed to get this result. The left-hand gear springs slightly and shows a tendency to lift in a vertical line. The right-hand gear springs a little more, but does not lift quite so much as the left gear, but neither gears spring any more than the amount allowed for play between the inside of the blank part of the gears and the outside of the connecting rods.

The blanks show a bright spot about 4 inches long and ⅜ wide just where they bear when going over the impression. There is no doubt about the arrangement of those bearings on the frame, the rods and gears being a great success. It will take three years of hard work to cause the gears to spring more than they do now.

The press fulfills every promise you and I made. It now runs about 1,800 per hour; it works easy and very quiet. There does not seem to be any strain anywhere. The gearings run very good; you can hardly hear



VIEW IN SEYBOLD MACHINE COMPANY'S WORKS, DAYTON, OHIO.

them. The platen works noiselessly. They were obliged to run the press fast on account of the arrangement of their shafting. As soon as the change is made they will speed the press down to 1,500. I do not think the press will run slower than this because it will stick on the center. That is all the trouble they have had, and that is why they had to speed it up. They are delighted, and do not hesitate to say so.

If there is anything else you want to know, say so and I will attend to it.

Yours truly,
R. W. HARTNETT.

NUMBER TWO.

PHILADELPHIA, May 25, 1895.

John Thomson, Esq., 253 Broadway, New York city:

DEAR SIR,—I am in receipt of your favor of the 24th instant. You may take it for granted that I am interested with you in the success of the press, which I believe is the greatest triumph so far in this line of machinery.

The only way that I can compare the press in question, the new Colt's Armory Eccentric Action Embosser, to the presses of other makers who attempt to do the same class of work is, to stand a Style Two Colt's Armory Printing Press alongside of a Ruggles Rotary Press, which was, before Gordon's time, *the press.*

Never before was there anything to compare to this press put on the market, and it never will be surpassed unless you do it. The action of that press is the only correct thing for heavy embossing at high speed; the higher the speed the longer the life of the press, and the greater the profit to the user.

The angle that you speak of and the short throw of the eccentrics with the heavy platen acting as a counter-weight to keep the lost motion all on one side, is what allows the press to run at the unprecedented speed of from 1,500 to 2,000 impressions per hour. Make your claims on speed and your competitors, to use slang, will be "in the soup."

I will stake my reputation that no crank-action press that ever was built, or ever will be built, can run as fast as your press and live ten hours, if the forms are the same.

I do not think there is any chance just now for orders on this style of press, because business is very flat, but it seems to me you do not run much risk in building two extra presses. There are a great many people doing embossing and others trying to do it, and if you make a break and claim everything for this press and talk loud enough for all the people to hear you, you will sell the presses, *and the press will back you up.*

I do not know as I told you before, but a press builder that has the prettiest painted machine in the market, blue and gilt, told a customer of ours that his press would do the same work as your eccentric action embosser, and the press was put in.

The work required was nothing like as heavy as your press will do with ease. The press was started and made ready, so the work, while not satisfactory, would pass. Six cards were embossed, and the press was carried downstairs. While it had to be put in with rigging, it was easy to get out because the pieces were of convenient size for two men to handle. A truck delivered the press, a furniture wagon carried it back to be shipped to the factory, where what parts that were left whole will be used in the construction of another machine that will meet the same fate if they try embossing.

Time and space forbids me to say more, although I am not through.

Yours truly,
R. W. HARTNETT.

NUMBER THREE.

PHILADELPHIA, May 28, 1895.

John Thomson, Esq., 253 Broadway, New York city:

DEAR SIR,—I am in receipt of your favor of the 27th instant. You can rest assured that I believe every word I wrote, and at the time I had only the press and its performance in my mind, or I should have given you credit direct; now, I think it is better as it is, you will believe me more sincere.

I was at the factory yesterday and obtained some information as to why they want the extra fly-wheel; it will interest you.

It appears that, according to your request, they tried to start the new press at a speed of 1,200 per hour, but before the work was satisfactory the belts, 5 inches wide, would not drive the press over the center. They increased the speed, and what is remarkable, increased the impression until the work was satisfactory, and the press went over without trouble.

What I want to call your attention to is the fact that the impression was the same at 1,200 and at 1,800 per hour, but they put on more impression at 1,800 and the press would go. This is easily accounted for, but the point I want to make is that this press is absolutely rigid; that the impression is practically the same at reasonably different speeds, and here is the proof: After I discovered that the press was running 38 sheets per minute (= 2,280 an hour), they stopped the machine and put the form on one of the old secondhand presses they bought in New York, and that press run the job off satisfactorily at 1,600 per hour, but the old press has a larger and heavier fly-wheel.

I think from this explanation that you will agree with me that I did not say too much in praise of the short performance of the press.

The improvements that were made in this machine were exactly in the right direction, and the result is a little better than I expected. Now the reason that the old press did the work at 1,600 speed is the fly-wheel, and the fact that the presses were worn and elastic and would spring over the impression and get the benefit of the sledge-hammer blow that an old press will give. You could hear that press pound all over the room, even in the next floor below, while you could not hear the new press fifteen feet away if your back was turned to it.

The study of this may lead to something else.

Yours truly,
R. W. HARTNETT.

POSTSCRIPT.—The same principles of construction referred to in the foregoing letters have been incorporated in our eccentric action cutting and creasing presses, of which we are now making a new lot of twelve, *seven* of which are sold. In these presses the speed is fully equal to that of the smaller sizes, but the capacity, the output, because of the multiplying of the blanks, is frequently from *two to six times greater*, WITH NO INCREASE OF OPERATING EXPENSES.

And our printing press? See sample of its color-printing, frontispiece, this issue of THE INLAND PRINTER, of which Mr. Sam Carter, of The Inland Printer Company, Chicago, U. S. A., says "he knows" it cannot be beaten. And we know that Sam knows what he's talking about—at least when he refers to platen presses.

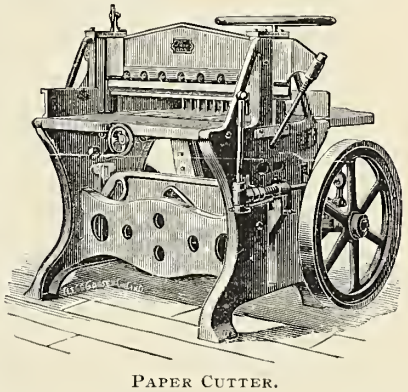
We have a catalogue for gratuitous distribution.

Very respectfully submitted,
JOHN THOMSON, President,
JOHN THOMSON PRESS COMPANY.
New York. Chicago. London.

253 Broadway, New York, June 11, 1895.

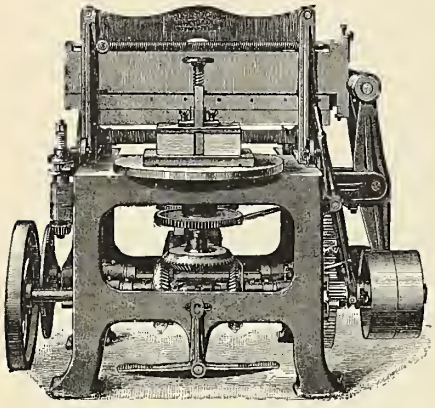
THE SEYBOLD MACHINE COMPANY.

The cut opposite shows an interior view of the main shop of the Seybold Machine Company, Dayton, Ohio, one of the largest plants in this country devoted to the manufacture of the class of machinery enumerated below. It is thoroughly equipped with every modern facility for turning out a high grade of work. Besides this shop they occupy four other buildings, and have recently added large warerooms filled with a complete stock that enables them to equip an extensive plant at a moment's notice. During the past year the personnel of the company has undergone some changes, and the full amount of their capital stock is taken. Their machines have met with signal success across the water, and their extensive foreign shipments mark another triumph for Uncle Sam's machinery. We also learn of several shipments to sister republics in South America. Although their line includes several machines of a wholly unique character, they are perhaps best known to the trade through their massive paper cutters. In these they are offering many new features, noticeable among them a considerable increase in speed. The motions of the working mechanism, which is of massive steel *under* the table, are rotary, so that with no danger of racking the machines they make from twenty-four to twenty-eight cuts a minute. While this increased speed is not essential to many lines of work, yet the quicker the cut the cleaner the cut, and any liability of drawing is minimized. The power cutters embrace the "Holyoke," with automatic clamp only, the "Monarch," with both automatic and hand clamp, the "Criterion," with compound treadle and hand clamp, and the "Capital," with hand clamp only. For many years the line has been augmented by new machines, and the past year has been no exception. From the fertile brain of the inventive president have been evolved five new machines, besides others in various stages

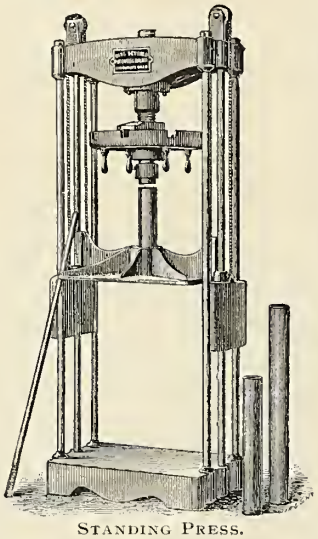


PAPER CUTTER.

of development. The "Pony Automatic" is a notable addition. A 32-inch hand or power automatic clamp cutter whereon the paper to be cut is made the fulcrum of the cutting strain, the clamp and knife working against each other so that the duller the knife the more the clamping power obtained. This unique movement is carried into an automatic clamp lever cutter as well. "The pile slips," has been the cry of those doing round-cornering. This difficulty has been mastered by the production of a more massive machine than has previously been devoted to this line of work. By a toggle movement the knife comes up from below and the clamp down from above, working against each other with the paper between, be it one sheet or a five-inch pile. Neat and satisfactory work is always obtained. The balanced platen standing press is a well-known favorite, as it does away with the trouble and delay of blocking. The platen, suspended by a heavy chain on which counterweights are hung, is instantly brought to any sized pile and pressure applied, the intervening space being filled with various lengths of steel tubing. With the increased demand for embossed work have come orders from large firms, especially in the East, for large-sized embossers. Their compact machines combine maximum strength, solidity and speed with mimimum space and driving power. The Seybold automatic trimmer is too well known all over the world to speak of at length. It automatically clamps, cuts, turns and unclamps two piles at once, and requires only the replacing of the work. The signature press is an invaluable adjunct to a bindery in preparing folded matter for a trimmer or stitcher. The superiority of their machine consists in high pressure, great speed, ready adjustment and minimum space and driving power. It can be used for smashing or tying bundles under pressure, holes being provided in the heads for this purpose. Many concerns who have much knife grinding to be done find it economy to have a machine on their floor. To supply this demand they show a machine so heavy that it does away with all jar. Instead of the knife moving, it is clamped to a firm rest and the wheel automatically moves back and forth. A copious supply of water is kept playing on the knife-edge so that the temper is undisturbed, and an absolutely uniform bevel is assured. It takes no more space to operate than is occupied by the frame. While this line would seem to be complete, they offer besides a full assortment of folding machines of late design and best finish. Their job folder, by its exceptional range, has already recommended itself to many offices, enabling them to handle any ordinary line of work on the single machine. A step in advance is marked by the "Columbian," which delivers four 8-page signatures, four 16-page signatures, single sixteens, double sixteens, double twenty-fours inset, and double thirty-twos inset. To any of the trade who may be passing through in their vicinity, they extend a hearty invitation to visit their works.



BOOK TRIMMER.



STANDING PRESS.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 20th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

BOOKS.

ALL live printers should have Bishop's "Practical Printer," 200 pages, price $1. Also his "Diagrams of Imposition" and "Printers' Ready Reckoner," 50 cents each; the "Printers' Order Book," price $3, and "Specimens of Job Work," price $2. Sold by H. G. Bishop, 126 Duane street, N. Y., and all typefounders. Handiest and most useful works published for printers. Also "The Job Printer's List of Prices and Estimate Guide," price $1. All who are starting in business need these books.



A MARVEL OF AD. COMPOSITION—The new typographical luminary, the *North Star*, Westfield, Massachusetts. 6 cents in stamps. Going like hot cakes.

AN AD. in THE INLAND PRINTER sold copies of "Some Advertising that Advertises" in Japan, China, India, New Zealand, South Africa, France, Mexico, South Wales, England, Scotland, Ireland and many other foreign countries. It's a book for printers who set the pace in advertising. You need it. One dollar brings it from the publisher, W. H. WRIGHT, JR., Box 65, Buffalo, N. Y.

A PORTUGAL firm sends for Vol. III. of American Specimen Exchange. Sent, unbound, $1. E. H. McCLURE, Buffalo, N. Y.

ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, or Ann street and Park Row, New York.

NOT ALL GONE and until they are we will mail "The Pressman's Manual," and "Manual on Imposition and Printers' Ready Reckoner" for 25 cents each; both for 40 cents. Regular price is 50 cents each. PRINTERS' PUBLISHING CO., Ashbourne, Pa.

PRACTICAL SPECIMENS No. 6 are still in print; order at once; price 25 cents. McCulloch's Practical Job Records, $1.25 and $2, with Nos. 5 and 6 free. F. H. McCULLOCH, Austin, Minn.

PRINTERS—Mail $5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO., Kinney avenue and Wold street, Cincinnati, Ohio.

SPECIMENS OF JOB PRINTING—A volume of practical designs that should be in the hands of every progressive job printer. Plenty of colorwork; enameled stock; pages 6½ by 10 inches. Sent postpaid for 25 cents (no stamps). Order at once. E. W. ELFES, Castalia, S. D.

UP-TO-DATE IDEAS NO. 2 soon to be issued. To dispose of remainder of No. 1 yet in print it is offered at 20 cents per copy. Nothing but words of praise have been received. Send at once. CURTIS & HARRISON, Norwalk, Ohio.

25cts. won't buy a press, but what's more important to the man with a press and without the "knowing how" to emboss on his press, it buys a copy of "**Embossing on Ordinary Job Presses,**" the most valuable handbook on embossing in existence today. Superior Embossing Composition $1.25 per lb. (including handbook); sample package 35 cents (without handbook). No stamps. Address

Superior Embossing Composition Co., 545 Baily St., Camden, N. J.

FOR SALE.

FOR SALE—Bargains—The following secondhand machines in good order: 13 by 19 Peerless press with steam fixtures and ink fountain; 10 by 15 O.-S. Gordon press with steam fixtures, $85; 30-inch End Lever Peerless paper cutter, $85. FRANK BARHYDT, New York Life Building, Chicago.

FOR SALE—Complete set of plates of a World's Fair illustrated magazine, including all the original half-tone plates used in that publication, together with electrotypes of all the text pages—over 1,000 half-tone plates in all. Shows the Fair from the time ground was first broken until the close of the Exposition. Just the thing for a souvenir book. Will sell cheap. Address "WORLD'S FAIR," care INLAND PRINTER.

FOR SALE—Double cylinder Taylor press; bed 42 by 60. $1,000. J. H. STONEMETZ & CO., 23 Park Row, New York.

FOR SALE—Hoe web perfecting press, with stereotyping outfit. $4,000. J. H. STONEMETZ & CO., 23 Park Row, New York.

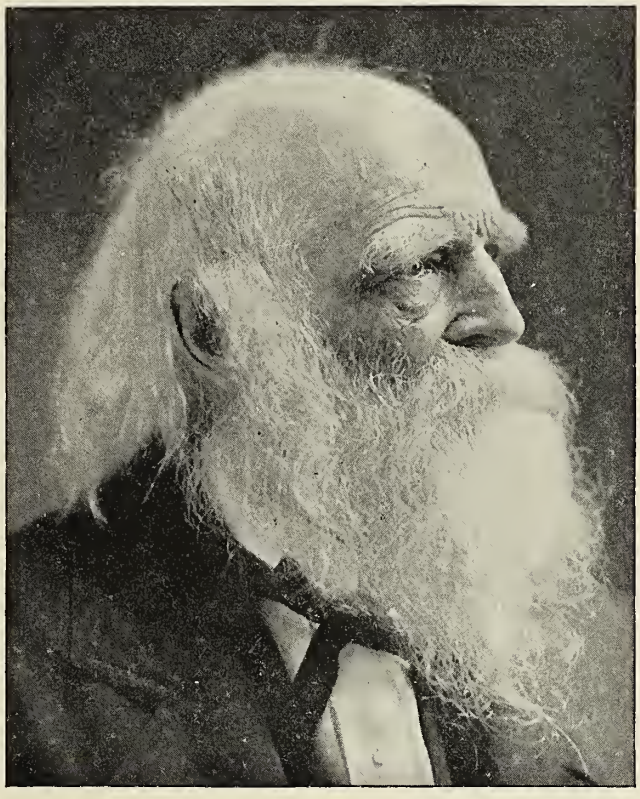
FOR SALE—Matrix Rolling Machine; form 25 by 30. $250. J. H. STONEMETZ & CO., 23 Park Row, New York.

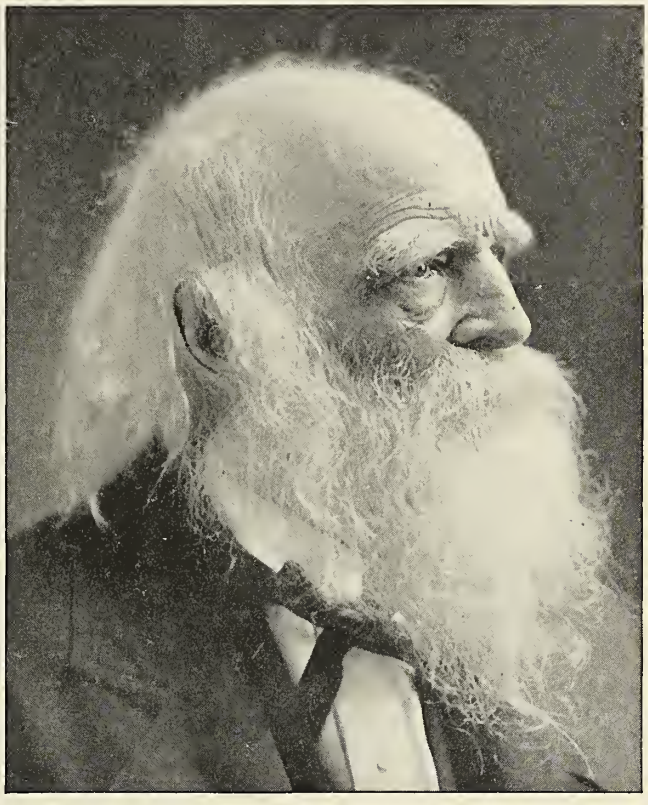
Dalzieltypes.

FINE ART HARD METAL PRINTING PLATES

BY HARVEY DALZIEL'S PROCESS.

By this process any wood cut or other letterpress printing surface can be duplicated, in the cold press, without injury to the original and in less time than required to make an electrotype. Matrices are as sharp and deep as the cut or type from which they are made. The process is simple and easily learned. The casts may be flat or curved. Hard metal being used the plates will stand a long run. Cost of outfit much less than that of an electrotype plant of equal capacity.





ORIGINAL HALF-TONE AND DALZIELTYPE.

Harvey Dalziel's Process is used by

B. DELAGANA & CO.
5 Branches in London, Manchester and Liverpool, England.

DALZIEL BROS.
London, England.

LEVER BROS.
Port Sunlight, England.

CARTWRIGHT & RATTRAY,
Hyde, England.

BEMROSE & SONS,
Derby, England.

DESCLÉE, LEFEBVRE & CO.
Tournais, Belgium.

JULES DERRIEY,
Paris, France.

THE LOVEJOY CO.
New York, U. S. A.

J. H. FERGUSON, SOLE AGENT FOR NORTH AMERICA,

446 PEARL STREET, NEW YORK

BINNER ENGRAVING COMPANY.

195-207 S. CANAL ST.

CHICAGO

PHONE HARRISON 676.





MILWAUKEE BRANCH, MITCHELL BLDG. PHONE · 1690.



DESIGNERS, ILLUSTRATORS & ENGRAVERS.

THE BINNER PLANT ILLUSTRATED.

Illustration No. 9: Zinc and Half-Tone Engravers' Departments.

MODERNIZED ADVERTISING BY BINNER

Sent on receipt of ten cents postage. Second edition now ready. + + + + + + + Stock Catalogue mailed August 15, on receipt of ten cents postage. + +

BLOMGREN BROS & CO.

Half-Tone
WOOD ZINC and
Artistic

ENGRAVERS



If I could clothe each jeweled thought,
That comes to me from Nature's bowers,
In classic language such as taught
Away from western woods and flowers:

If I could sing the sweet refrains,
That in my soul in silence cluster,
From many a heart I'd strike the chains,
And give the Star of hope new lustre.

Capt Jack Crawford.

175 MONROE STREET, CHICAGO.

To Indian, Canadian and Colonial Printers.

A Subscription of 1/6, received by **October 1, 1895,** will secure you (post free) a copy of . . .

JOHN HADDON & CO'S

Printers', Bookbinders', Stationers', and Newspaper Proprietors'

Diary and Almanac for 1896.

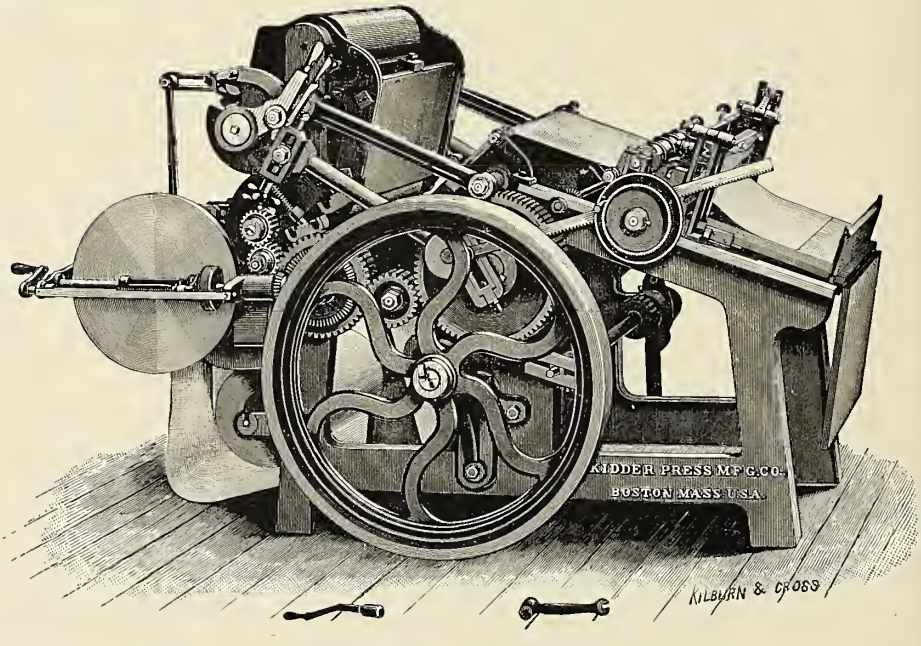
This publication is Demy 4to, interleaved, three days on the page, with 100 pages of useful Trade Information, compiled and edited by CHARLES THOMAS JACOBI, author of "Printer's Handbook" and other Trade Publications.

Subscriptions to be sent to **JOHN HADDON & CO.**

Bouverie House, Salisbury Square, LONDON, E. C.

A Point to Consider === Equipment.

Adequate equipment — equipment that is up to the times, and takes nobody's dust. THAT is what makes possible *life*, *liberty* and the pursuit of *happiness* for *printers* and their enterprises.



Another Point === Specialties.

Look over your field, pick out your specialty, get machinery that is adapted to its production, and you have put up the bars and fenced in a field that *you* can enjoy.

A Third Point ===

Consult our catalogue and descriptive circulars and learn about our bed and platen self-feeding presses, with their attachments that fit them for producing specialties in a way that defies competition.

THE KIDDER PRESS MANUFACTURING CO.,

26 to 34 Norfolk Ave., BOSTON, MASS.

Fallible because Finite

—and being fallible, of necessity, liable to err alike in our opinions and in our expression of them. Notwithstanding this recognition of our limitations, we occasionally make statements and predictions that we regard as absolutely incontrovertible—for instance, such statements as this one:

If you are a Printer, Publisher or Stationer, and it matters not a whit whether your business be an exceedingly modest, or a very "immodest"—i.e., extensive—one there are some things

You Cannot Afford

—cannot afford, be your invested capital what it may.

You Cannot Afford

to remain longer in ignorance of the Paper possibilities our enormous stock and manufacturing facilities place at your disposal.

We are Paper "Specialists," manufacturing and handling everything good in Papers, from the humblest grades of "Wrapping" to the most luxurious "Webs" demanded by the exactions of "fin de siecle" typography.

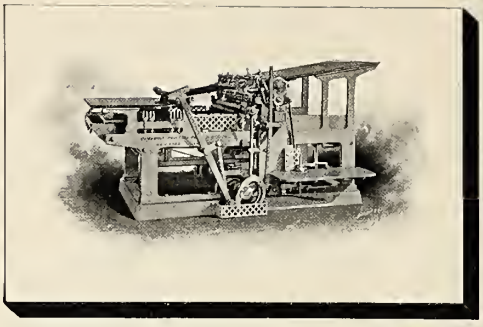
We especially solicit even very trifling orders, from those who have not hitherto dealt with us, and for this eminently cogent reason —small buyers supremely satisfied, soon expand into larger buyers, and the occasional customer, encountering uniform fair treatment, rapidly becomes much less "occasional."

When you next want anything in the realms of Paperdom, write us for what you are seeking—the very next time—'twill pay you to do so.

J. W. Butler Paper Company,

216 and 218 Monroe Street,

Chicago, U. S. A.



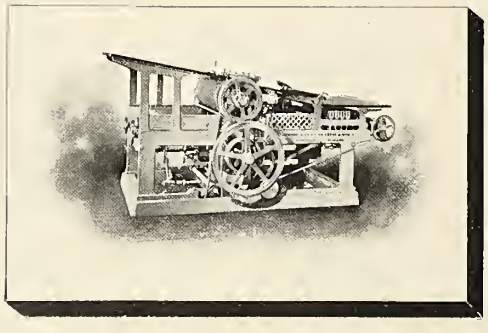
THE SIMPLE TRUTH

about the

"Century" Pony

is that it returns larger profits, in a lesser time, upon a smaller expenditure for labor and waste than any other piece of mechanism which the printer may use. It is far more than a Printing Press; it is an Extractor of Profits from small margin jobs.

Write us for particulars.

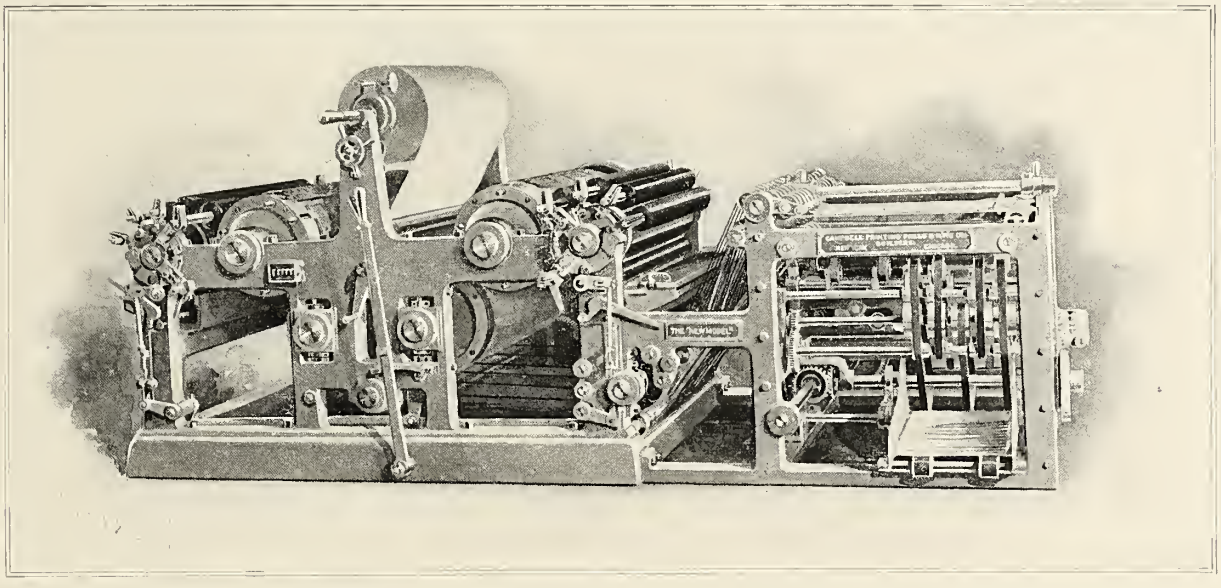


Campbell Printing Press & Mfg. Co.

5 Madison Avenue, New York.
334 Dearborn St., Chicago.

The "New Model" Web

Is not like others, a mass of mysterious moving parts that one dreads to stand by,



But a simple, straightforward, easily understood, cheaply operated printing and folding machine that has no equal for speed, efficiency and economy.

It is so radically different from the complicated machinery usually seen in the newspaper office that you cannot grasp the wonder of it till you see it for yourself.

To know more, send for booklet.

Campbell Printing Press & Mfg. Co.

5 Madison Avenue, New York.
334 Dearborn Street, Chicago, Ill.

$180 in Prizes

For Well-Displayed Advertisements!

FIRST PRIZE, . .	$50.00
SECOND " . . .	30.00
THIRD " . .	25.00
FOURTH " . . .	20.00
FIFTH " . .	15.00
SIXTH " . . .	10.00
Ten Consolation Prizes of .	2.00 each.

The Riverside Paper Company, of Holyoke, Mass., offer the above mentioned sums, aggregating One Hundred and Eighty Dollars, for the best displayed and best constructed advertisements of the famous Magna Charta Bond Paper, made up from the wording printed in typewriter type hereunder:

Magna Charta Bond. The leader of all bond papers. Made from new rag stock. Free from adulteration. Perfectly sized. Long fibre. A paper that will withstand the ravages of time. White: 17x22—12, 14, 16, 18, 20, 24 lb.; 17x28—16, 20, 24, 28 lb.; 19x24—16, 18, 20, 24, 28 lb.; 22x32—32, 40 lb. Blue: 17x22—16, 20 lb.; 17x28—20, 24 lb.; 19x24—20, 24 lb. Crushed, in white only: 17x22—16, 20 lb.; 17x28—20, 24 lb.; 19x24—20, 24 lb. The Magna Charta Bond Papers are all finished by plating. Manufactured by Riverside Paper Company, Holyoke, Mass.

CONTRIBUTORS WILL PLEASE READ THE FOLLOWING RULES AND OBSERVE THEM STRICTLY, AS ANY DEPARTURE THEREFROM WILL DISQUALIFY THEIR SPECIMENS:

1.—The advertisement is designed for publication as a page of THE INLAND PRINTER. Contributors may use any space not larger than THE INLAND PRINTER page (preferably 33 by 52 ems pica), and matter can be set the narrow way of page, or lengthwise, as desired.

2.—The use of cuts and ornaments is not prohibited, but type composition must form the principal part of the work.

3.—The wording of the advertisement may be changed to suit the ideas of contributors. Any alterations from the text will be considered in making the awards, and will count for or against the specimens, according to their merits.

4.—Twenty-five impressions of each specimen are required, printed in black ink on white paper, 9½ by 12½ inches in size.

5.—All specimens must be mailed flat, addressed to the editor of THE INLAND PRINTER, and distinctly labeled "Riverside Paper Company Advertising Competition."

6.—An electrotype or stereotype of each specimen must accompany the proofs, and if sent by express, charges must be prepaid.

7.—In the left hand corner of both proofs and plates contributors are requested to place their identification mark or motto, a duplicate of which containing the full name and address must be inclosed in a sealed envelope, marked on the outside "Riverside Paper Company Advertisement Competition," with the contributor's mark or motto printed or written in the upper right-hand corner.

8.—As it is necessary that these rules should not debar anyone from competing who desires to do so, arrangements may be made with THE INLAND PRINTER for the photo-engraving of specimens by contributors who find it impossible to send electrotypes or stereotypes.

9.—All contributions must be in the hands of the editor of THE INLAND PRINTER not later than November 1, 1895.

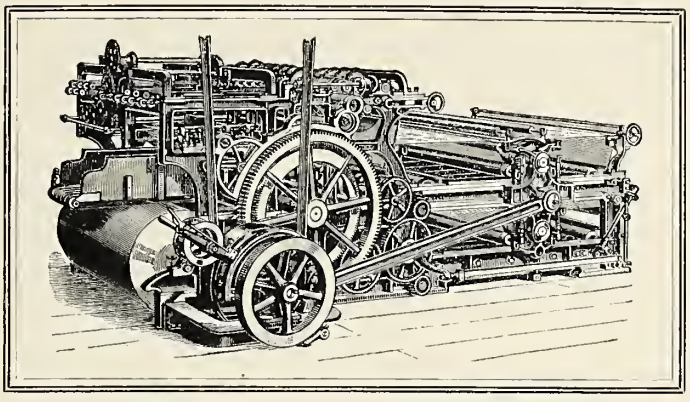
10.—Announcement of awards will be made in the December issue of THE INLAND PRINTER.

11.—Each contributor will receive a complete bound set of the specimens at the conclusion of the contest.

12.—Contributors may send as many specimens as they may desire, but no contributor will be entitled to more than one prize.

13.—The prizes will be awarded by judges who will be selected by THE INLAND PRINTER.

(SEE EDITORIAL REFERENCE TO THIS COMPETITION IN THIS ISSUE.)



THE COX DUPLEX FLAT-BED WEB-PERFECTING PRESS

4,500 to 5,000 per hour, four, six or eight-page papers, pasted and folded, ready for carriers.

Prints from ordinary type forms. No expenses for stereotyping, and no delays to make plates. Papers first on the street, and this is what catches the "Cream of the Trade."

FROM PUBLISHERS OF "THE MIRROR."

MANCHESTER, N. H., July 20, 1895.

We have used a Cox Duplex Press for nearly three years in printing the daily *Mirror and American* and the *Weekly Mirror and Farmer*. The press has been in almost hourly use six days of the week, and we point to its accomplishments with a great deal of pride. We have had occasion to try the various combinations in pages that it is capable of, and have run as many as twenty pages. The work has been of a high character. We use cuts nearly every day, and very often half-tone ones, and this class of work has given great satisfaction. Never since we bought the press have we had occasion to regret it; but on the other hand are daily delighted that we own it. The Cox Duplex Press now occupies a position which no other press does, and the newspaper fraternity situated as the *Mirror* is, should rejoice at the possibilities which its proprietorship presents. We bought a new dress of type soon after our Cox press was put in, and the wear upon the face of the type has been less than resulted from the use for a similar period upon cylinder presses in the old days. We continually maintain a high standard, typographically.

We cheerfully indorse the Cox Duplex Press. It has fully met all claims made for it by its builders.

We advise all newspaper publishers who require a press occupying the ground midway between the cylinder press and the costly stereotype press, to turn their attention to the Cox Duplex.

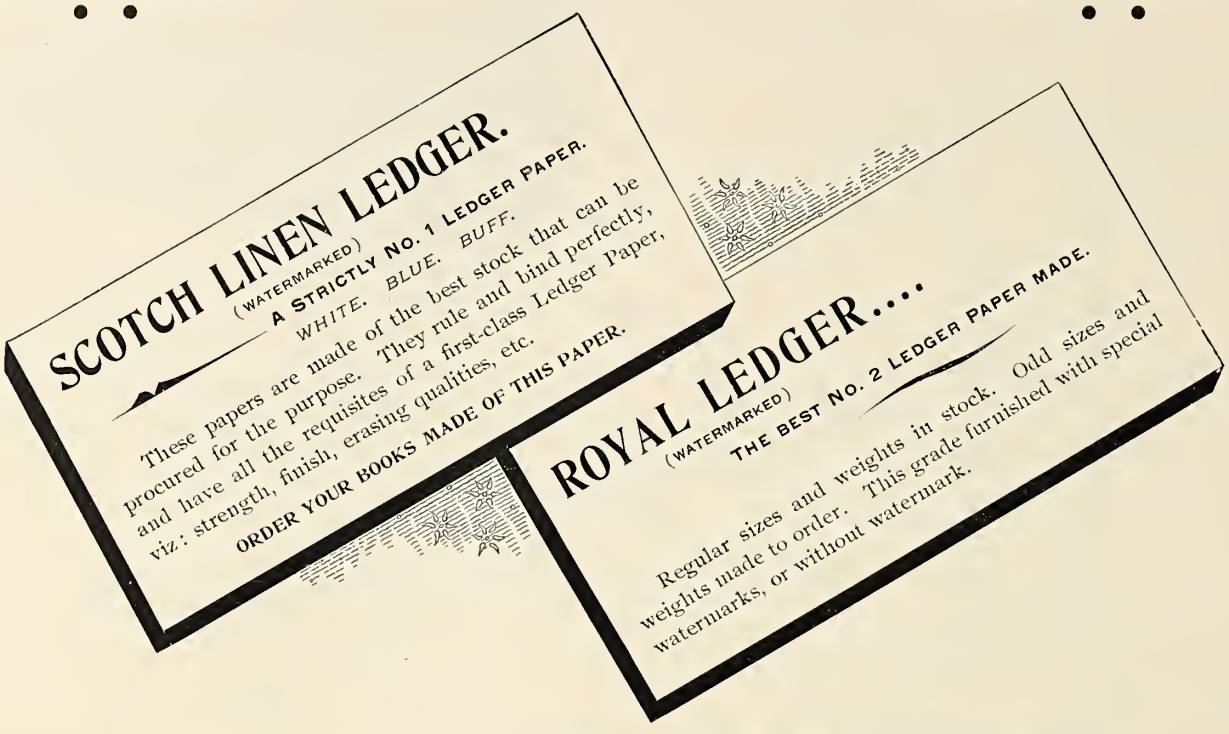
THE JOHN B. CLARKE CO.,
ARTHUR E. CLARKE, *Manager*.

A MULTITUDE OF PURCHASERS ARE WRITING TO US IN THE SAME WAY.

The "Duplex" is in operation throughout the United States.

Duplex Printing Press Co.
BATTLE CREEK, MICH.

LARGEST VARIETY ... BEST QUALITY ...



.... PARSONS PAPER COMPANY,

Send for Samples.

HOLYOKE, MASS.

Fairfield Linen Ledger AND Record Paper

Represents all that is best in qualities for strength, for color, for writing and erasing.

Your testing will prove our skill, and satisfy your judgment.

Our facilities for producing first-class Ledger Papers are not excelled — our spring water is of remarkable purity — only the best rag stock enters into our productions.

We ask a comparison with any brands made.

Fairfield Paper Company,

Mills at FAIRFIELD, MASS.

T. A. MOLE, PRES'T AND MANAGER.
R. M. FAIRFIELD, TREASURER.

The Paper Mills' Company,

P. R. SHUMWAY, President.
E. U. KIMBARK, Secretary.

NEWS PAPERS,
COATED PAPERS,
CARDBOARDS,
BOOK PAPERS,
BLOTTING PAPERS,
WRAPPING PAPERS,
ENVELOPES,
WRITING PAPERS,
TWINES, Etc.

1535-1536 Marquette Building, CHICAGO.

Long Distance Telephone,
Main Express 84.

As representatives of the leading manufacturers both in the East and in the West, we are in a position to make advantageous prices to all users of paper.

WHOLESALE DEALERS IN..... **Paper.**

News Papers: We can fill orders for mill shipment promptly. Quality good, price low.

Specialties: We make a specialty of specialties in the paper line. We give quick and intelligent service. **Prompt reply to inquiries.**

Correspondence solicited.

Linden Loft Dried Papers

Are the Best!

BONDS, LINENS,
LEDGERS,
FLATS, BRISTOLS, MAPS,
RULED GOODS.

Specialties of all kinds made to order.

Linden Paper Company,

Holyoke, Mass.

Keith Paper Company

TURNER'S FALLS, MASS.

FACSIMILE OF WATERMARKS.



SEND FOR SAMPLES.

KEITH LEDGER PAPERS are well made, strong, hard sized, rule nicely, write easily, erase and rewrite without difficulty, and have been given the preference by good judges in competitive tests with all other leading brands of Ledger papers.



RAVELSTONE Flats are made in Laid and Wove, White and Perfection Tints, and are used by Lithographers, Stationers and Printers for first-class Commercial Stationery for Banks, Insurance Offices and Business Houses generally. These papers are also put up ruled and folded, in usual sizes.



WESTLOCK Flats are well known and highly prized for their good color, cleanliness, freedom from imperfections and all adulterants, strength, hard sizing, and are used for all kinds of commercial work, being especially preferred by makers of Blank Books, because they are thicker for the weight than other papers. These papers are put up folded, and in Note, Letter and Bill Heads, etc.

The above Papers are offered to the Trade through Agents located in the principal centers of distribution throughout the Country.

Samuel Bingham's Son Mfg. Co.

Manufacturers . . . of **PRINTERS' ROLLERS**

Nos. 22-24 Custom House Place,
CHICAGO, ILL.

SOLE AND EXCLUSIVE MANUFACTURERS OF

PARAGON SOLIDIFIED TABLET GUM
AND
EXCELSIOR LIQUID TABLET GUM.

The Best and Cheapest Composition ever invented for Tablets, Pads, etc.

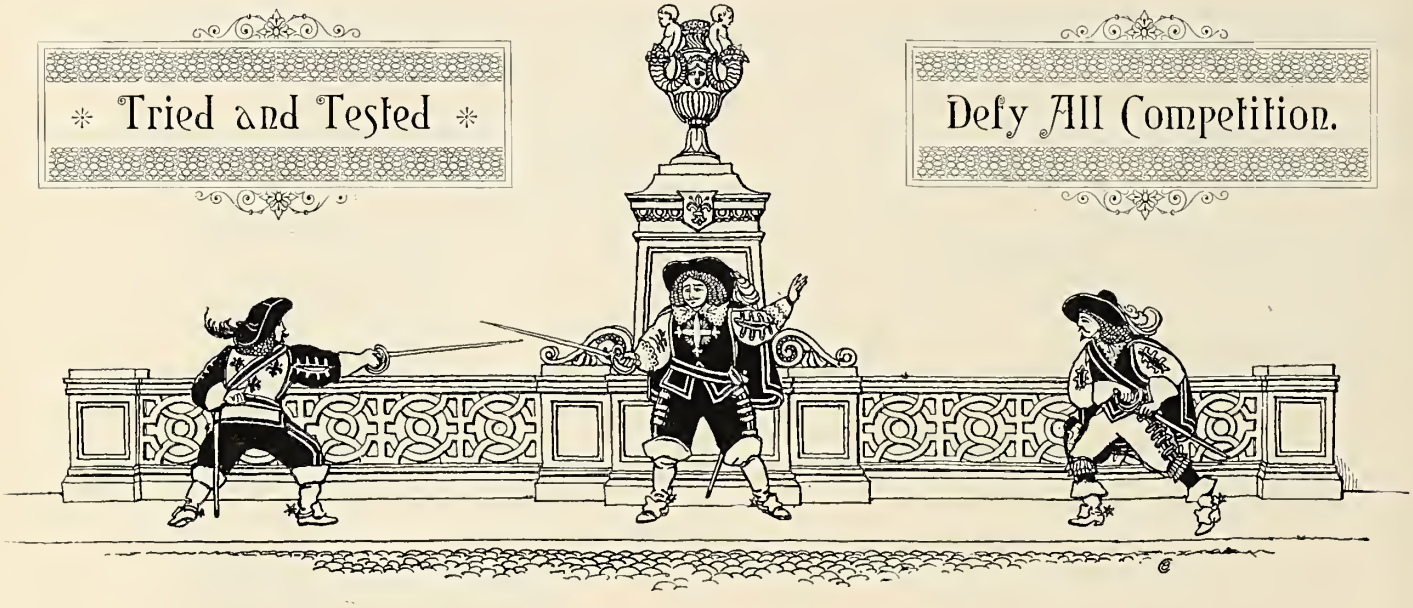
A material of excellence and perfection, surpassing all others. Elastic and tough as rubber.

Warranted not to Break or Scale, not to Pull Off on the Edge of Sheets, and to be Unaffected by Heat.

AFTER USING THIS YOU WILL USE NONE OTHER.

Brown's Papers Lead All Others!

UNRIVALED FOR DURABILITY AND
ERASING AND REWRITING QUALITIES



"Linen Ledger and Record" Papers

For Blank Books, Merchants' and Bankers' Ledgers, County or State Records.

"All Linen" Papers

For Typewriting and Fine Correspondence.

"Bond" Papers

For Policies, Deeds and Commercial Purposes.

J. W. BUTLER PAPER CO.
Western Agents for the above Papers,
216-218 Monroe Street,
CHICAGO.

"Hand-Made" Papers.

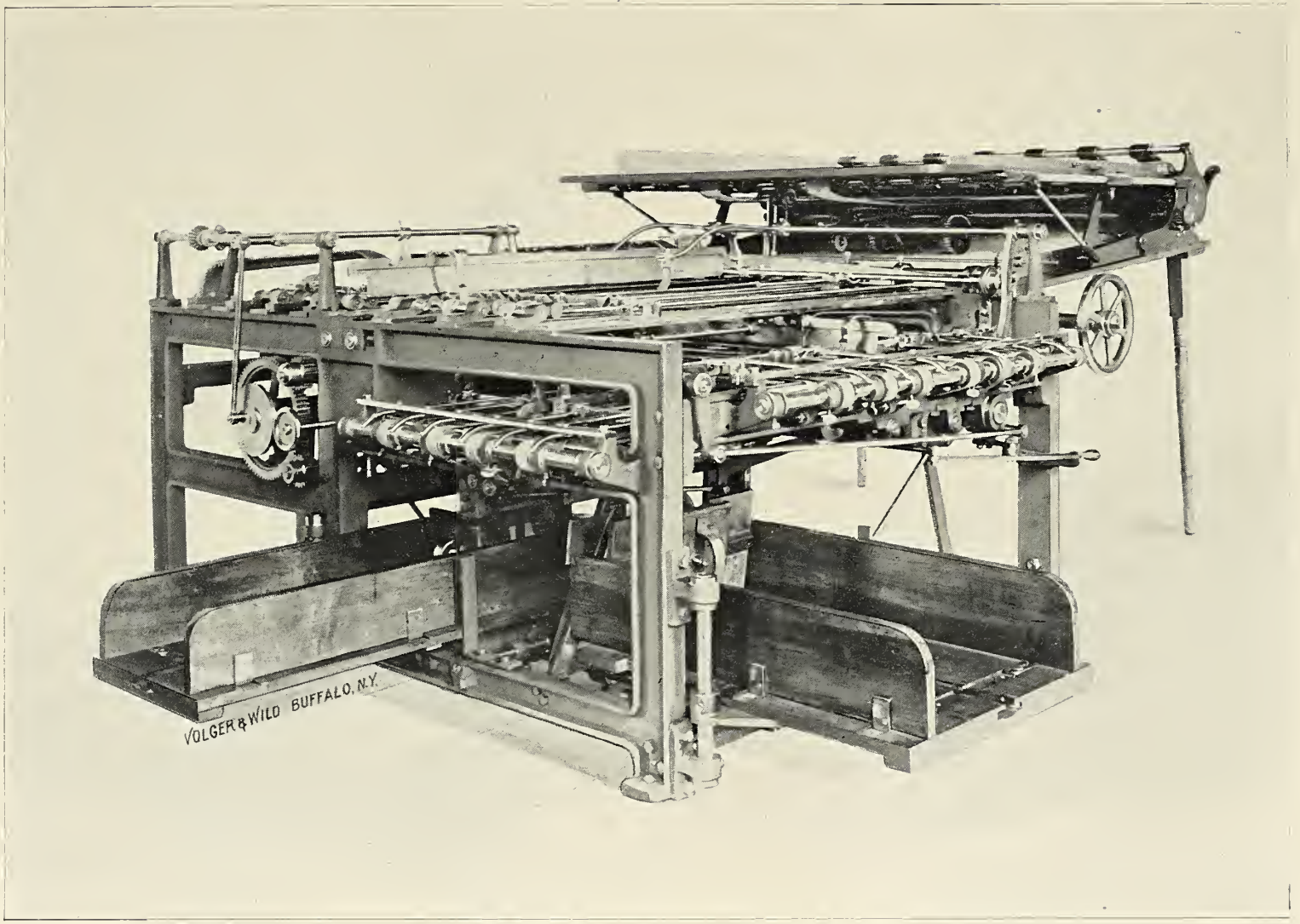
We are the only makers of Hand Made Paper in the United States, and the increasing demand for these papers for drawing, water-color painting, correspondence and special book editions, gives ample evidence of their popularity.

GEO. H. TAYLOR & CO.
Western Agents,
207-209 Monroe Street,
CHICAGO.

L. L. BROWN PAPER COMPANY,

PAPER MANUFACTURERS

MILLS AT ADAMS, MASS., U. S. A.



New Monarch Jobbing Folder

WITH

Niagara Automatic Feed.

MADE BY

Brown Folding Machine Co.,

ERIE, PA.



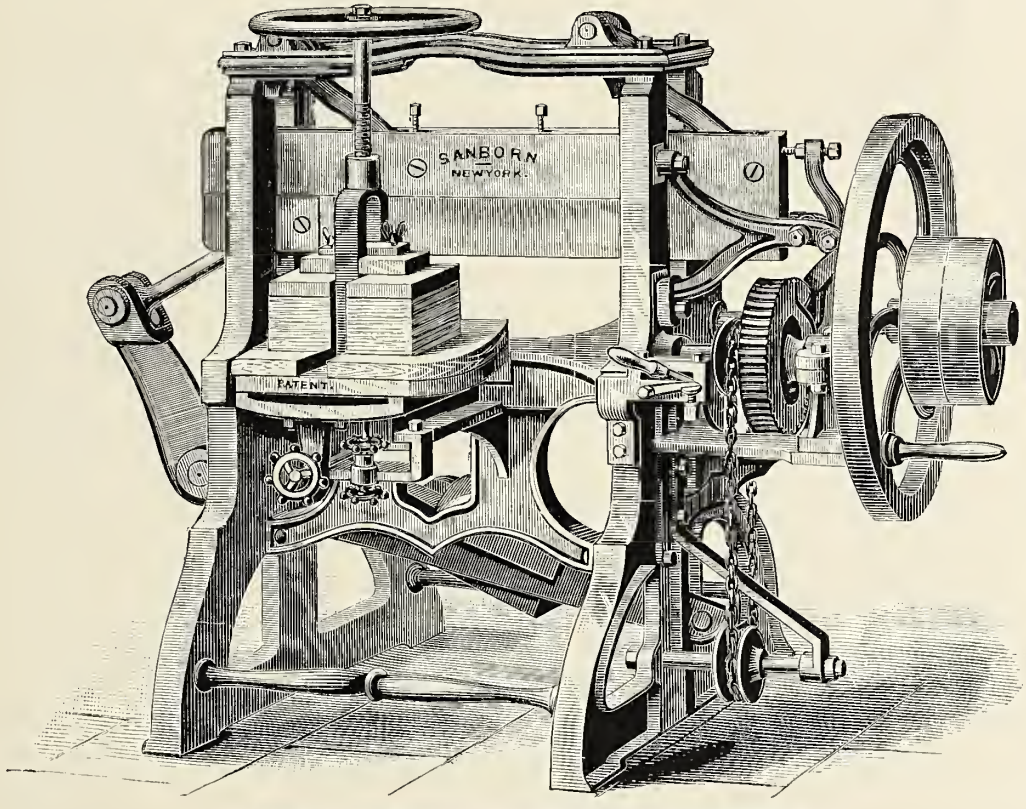
W. DOWNING, Manager.

Over 40 Years the Standard of Quality!

* * * * * * *

Sanborn's...

PAPER CUTTING MACHINES
AND
BOOKBINDERS' MACHINERY



THE "STAR" BOOK TRIMMER.

Geo. H. Sanborn & Sons,

69 Beekman Street,
New York.

42 and 44 West Monroe Street,
Chicago.

A. D. Farmer & Son

TYPE FOUNDING CO.

Presses,
Paper Cutters,
Wire Stitchers,
Perforators

AND OTHER PRINTERS' MACHINERY.

111 & 113 Quincy Street,
CHICAGO.

SORTS FOR BODY TYPE carried in stock and supplied on receipt of order.

Not in the Type Trust.

SEND FOR OUR NEW SPECIMEN BOOK.

Book,
BORDERS, ORNAMENTS, RULES, ETC.
Newspaper
and
Job Type.

Carbon Papers

Not the dirty, sticky, oily, smelly stuff sold at high prices.

PHILIP HANO & CO.

MANIFOLD BOOKS,
MANIFOLD TISSUES,
CARBON PAPERS,

315 Dearborn Street, Chicago.
808-810 Greenwich St. New York.

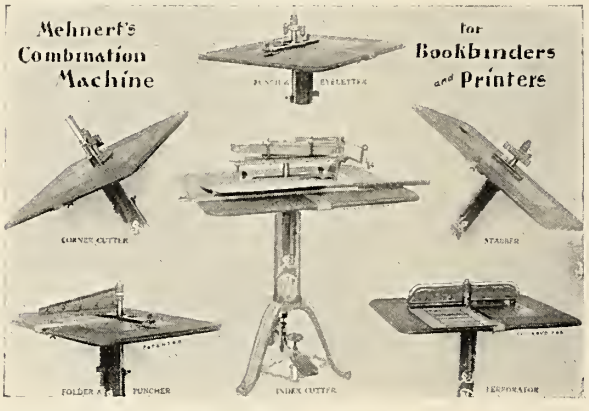
SIX MACHINES IN ONE!

Mehnert's Combination Machine

FOR BOOKBINDERS.

Just the thing for country offices or for small city offices.

Why buy separate machines when this one will do all your work as well, and costs much less?

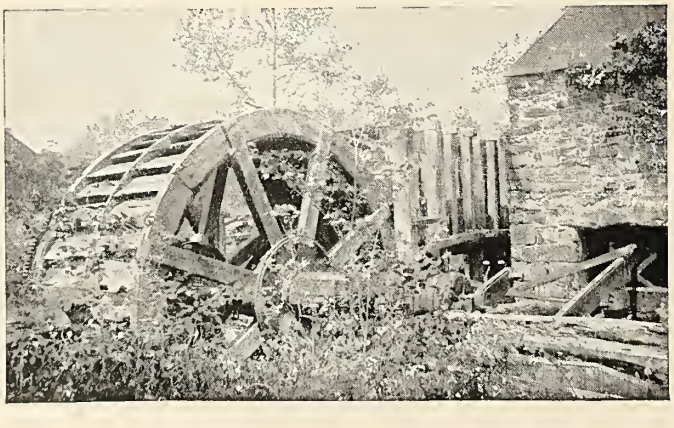


Printers can put in one of these and save many dollars in bindery bills. The Machine includes:

INDEX CUTTER, PUNCH and EYELETER,
CORNER CUTTER, STABBER,
PERFORATOR, SECTION FOLDER and PUNCHER.

Send for descriptive circular to

FRED MEHNERT, PATENTEE AND SOLE MANUFACTURER, GOSHEN, IND.



THE ROYLE ROUTERS

possess features of exceptional value. Their construction is of the best and every detail is subjected to the most rigid scrutiny. They are unequaled in adaptability to the requirements of engravers doing a general line of work, as they combine strength and speed with accuracy and delicacy of execution. The excellence of the materials used, and the high character of the workmanship, render these machines unusually durable. A ROYLE ROUTER WILL LAST A LIFETIME.

JOHN ROYLE & SONS,
PATERSON, N. J.

Calendar Cards AND Calendar Pads For 1896....

WE MAKE A SPECIALTY OF TRADE WORK.

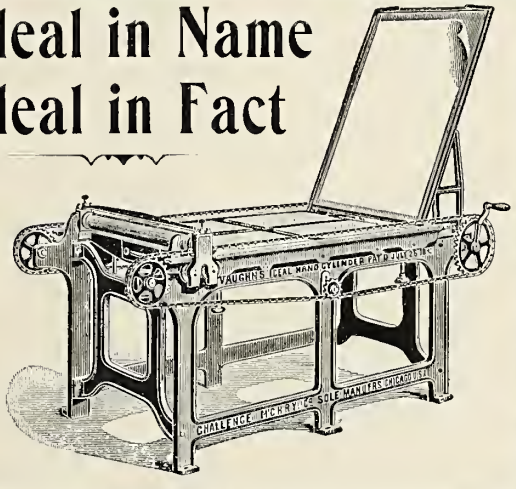
The Goes Lithographing Co.

FINELY LITHOGRAPHED FOR PRINTERS' USE.

SAMPLES AND PRICES ON APPLICATION.

GOES LITHOGRAPHING COMPANY, - 160 to 174 Adams St., CHICAGO.

Ideal in Name
Ideal in Fact



BECAUSE the *Ideal Hand Cylinder Press* perfectly meets the need of the country weekly publisher who would avoid on the one side the slowness and drudgery of the old hand press, and on the other the cost of a drum cylinder, which he is not warranted in incurring. Three to four hundred good, sharp impressions an hour. Now in hundreds of good offices; if it ought to be in yours, send for circular and price list. ***All Typefounders and Dealers*** sell them.

Easy to Run
Easy to Own

THE CHALLENGE MACHINERY CO., Sole Manuf'rs, CHICAGO, U. S. A.

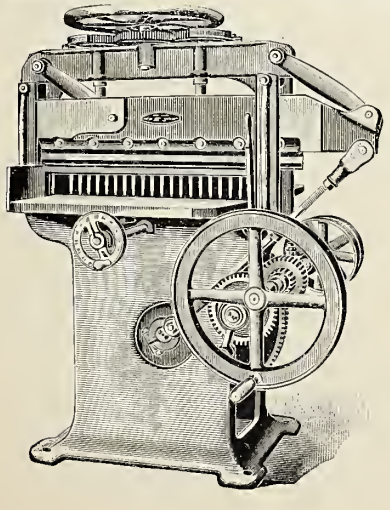
Established 1861

Franklin Engraving and Electrotyping Co.



DESIGNERS and makers of PRINTING PLATES by Every Process.

341-351 DEARBORN ST., CHICAGO



BROWN & CARVER
....Paper Cutting Machines.

ACCURACY GUARANTEED.

1871 -- 1895

New Combination Two-Speed Hand and Power Cutter.

SEND FOR DESCRIPTIVE CIRCULAR.

OSWEGO MACHINE WORKS, Oswego, N. Y.



Routing and Blocking Dep't.



BINNER ENGRAVING COMPANY

CHICAGO

195 - 207 South Canal St.



Polishers Corner.

MILWAUKEE BRANCH
MITCHELL BLDG.

THE BINNER PLANT ILLUSTRATED.
Illustration No. 10: Mechanical Departments.

NEW STOCK CATALOGUE, containing over 150 half-tone illustrations made from photographs and famous paintings, printed in six colors on 120-lb. enameled book paper, sent postpaid for $1.00, which amount will be applied on first order amounting to $5.00 or over, subjects suitable for calendars, souvenirs, etc. Limited number published.

SECOND EDITION OF "MODERNIZED ADVERTISING" now ready. Sent postpaid for ten cents postage. Illustrated from cover to cover with modern advertising designs.

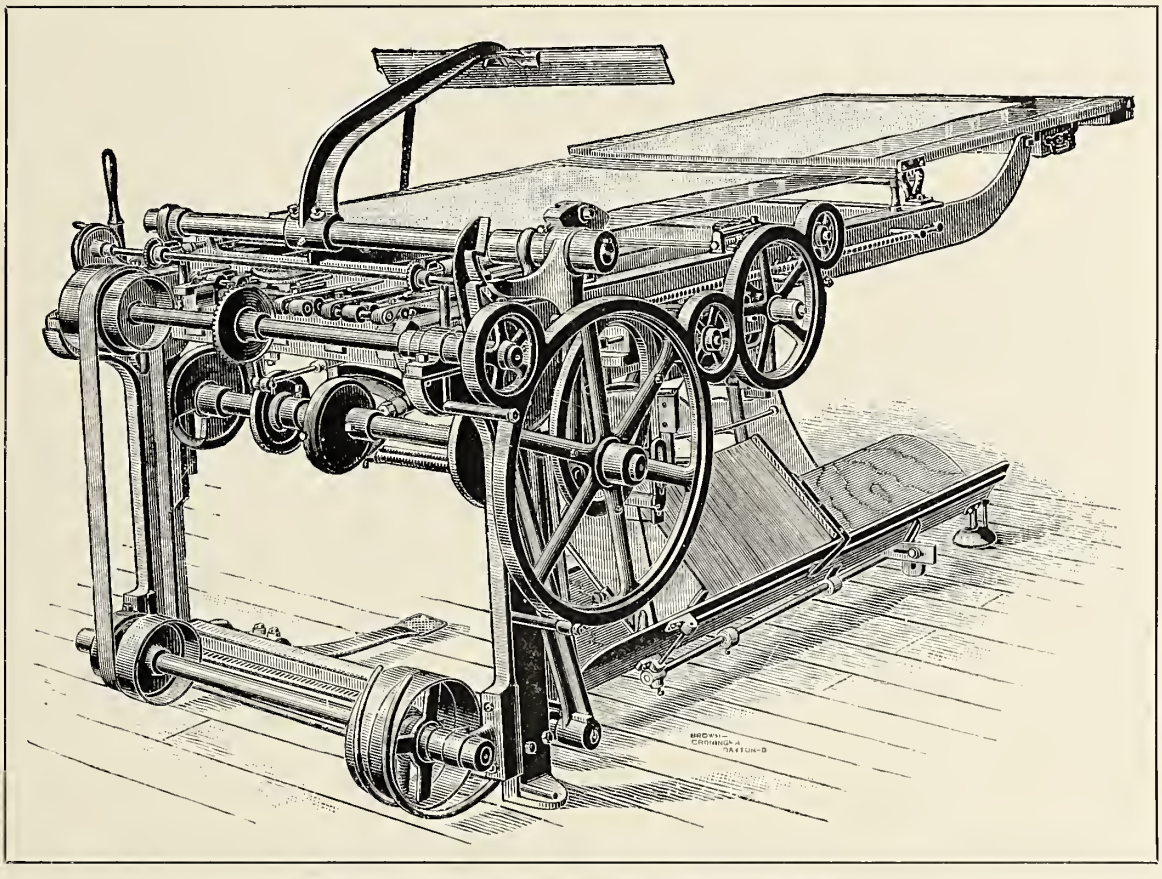
The Seybold Machine Co.

DAYTON, OHIO.

Designers and Builders of
Paper Cutters
in Seven Styles
and Eleven Sizes
Provided with Every
Modern Convenience,
Automatic Trimmers,
Folding Machines
of Late Design
and Best Finish,
Plain Book Folders,

Seybold Job Folder,
Double-Sixteens,
Columbian Folders,
Embossing Presses,
Hand Stampers,
Signature Presses,
Standing Presses,
Gathering Machines,
Knife Grinders,
Smashing Machines,

Automatic Feeders,
Perforators,
Rotary Board Cutters,
Round Corner Cutters,
Backing Machines,
Glue Heaters,
Numbering Machines,
Power Punch Machines,
Press Boards,
Agents for the Best
Wire Stitchers.



THE SEYBOLD JOB FOLDER.

YOU WILL FIND IT TRUE that it requires two folders of any other make to handle the range of work covered by our Jobber—12 x 13 to 32 x 44.

IT folds sheets large and small, two, three and four folds.

IT delivers signatures of eight, twelve, sixteen, twenty-four and thirty-two pages.

IT requires no expert to adjust or change from signatures of one size to those of another.

IT will do the work of five girls in less space and at one-fourth the cost.

IT is built with eight-page paster if desired.

The large number of these in use by the leading trade fully attests their excellence. It will save you money. Write us.

The Seybold Machine Co.

DAYTON, OHIO, U. S. A.

New York Office—J. B. ELMENDORF, 140 Nassau St.

Chicago Office—FORD & HILL, 371-373 Dearborn St.

One Way.

Here is a little extract from real life. The dialogue took place between a certain jeweler, well-known in business, and one of his customers:

Customer: "So you sell these watches at $5.00 each. It must cost that to make them."

Jeweler: "It does."

Customer: "Then how do you make any money?"

Jeweler: "Repairing 'em."

Do you catch the idea?

Cottrell Presses need no repairs. Those built fifteen years ago are running today just as well as when first started. You never find a Cottrell offered at a low price in a secondhand shop.

Forty years of machinery-building count for something. **We have paid for the experience! You secure the results.**

C. B. COTTRELL & SONS CO.

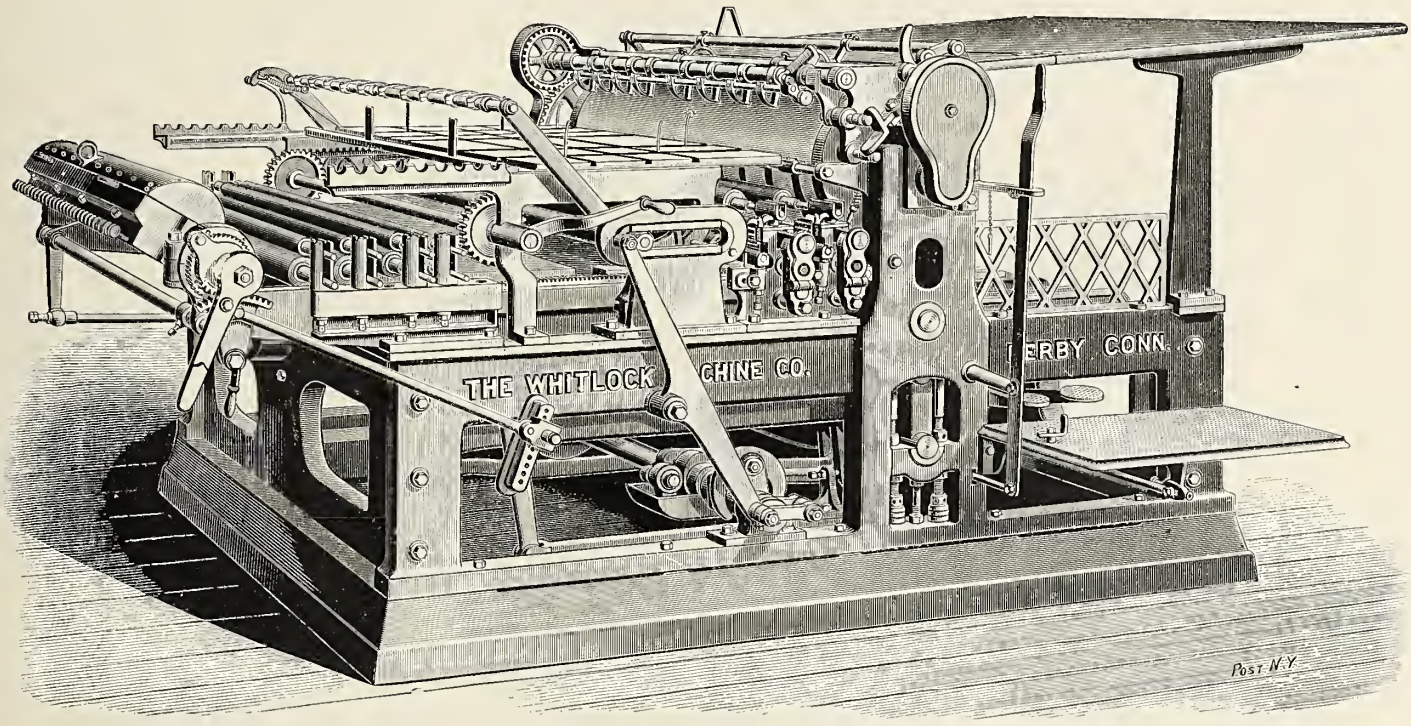
41 Park Row, New York.
297 Dearborn Street, Chicago.
174 Forthill Square, Boston.

WORKS—Westerly, R. I.

While it is True that in certain matters of fashion we now see the styles of the last generation, this does not apply to matters mechanical. In fact, it is quite the reverse.

No one would buy a locomotive, or a safe, or a typewriter of a design in use twenty-five years ago. Not because it was antiquated in appearance, but because it would be inadequate and unprofitable for the uses of today.

This applies with full force to the *modern* printing press. And yet there are scores of people investing two, three or five thousand dollars in printing presses that are handling their sheet just the same as they did twenty-five years ago. Would you buy a job press that delivered the sheet back to you upside down or at the rear of the machine? How much more important is it in a cylinder press to have the *sheet delivered printed side up.*



The only Perfect Delivery.
The only Perfect Distribution.
The only Perfect Air Spring.
The only Perfect Rack.

Four Full Length Tracks.
All Steel Driving Parts.
Compact and Low.
Antifriction Sliders.

PERFECT IMPRESSION.
PERFECT REGISTER.

SUPERIOR CONVENIENCE.
UNQUESTIONABLE DURABILITY.

SUPERB WORKMANSHIP.
ABSOLUTELY RIGID.

Send for Descriptive Circular.

Sales Offices:
NEW YORK: 132 Times Building, 41 Park Row.
BOSTON: 10 Mason Bldg., Cor. Milk and Kilby Sts,
ST. LOUIS: 307½ Pine St.

The Whitlock Machine Co.

Factory— DERBY, CONN.

You Will

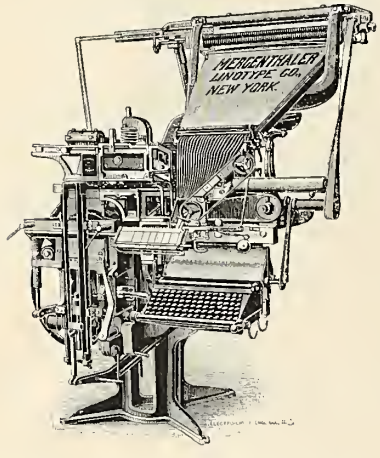
Receive a copy of our New Catalogue if you let us know that you

Want It!

JAENECKE=ULLMAN CO.

536 & 538 Pearl Street,

New York.



...CHEAP COMPOSITION!

The Linotype

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NEW FACES FOR EACH ISSUE.

Guaranteed Capacity:

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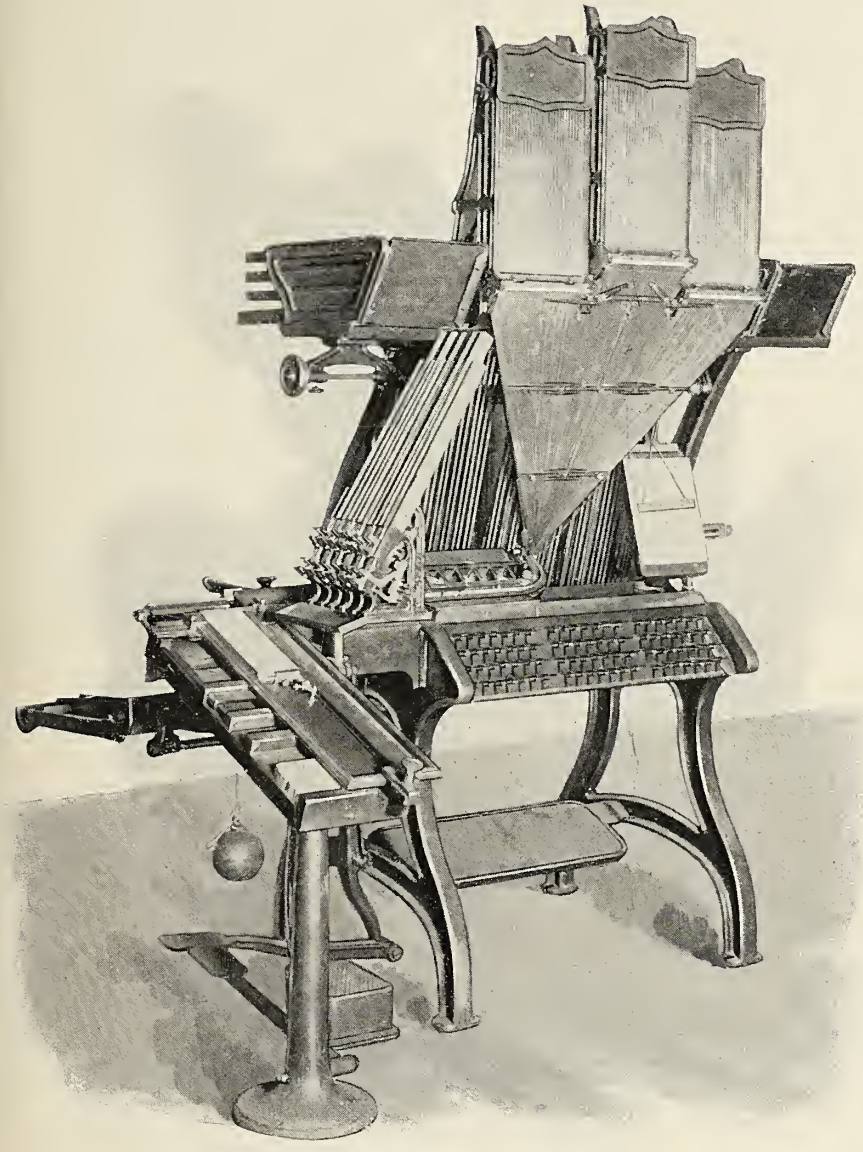
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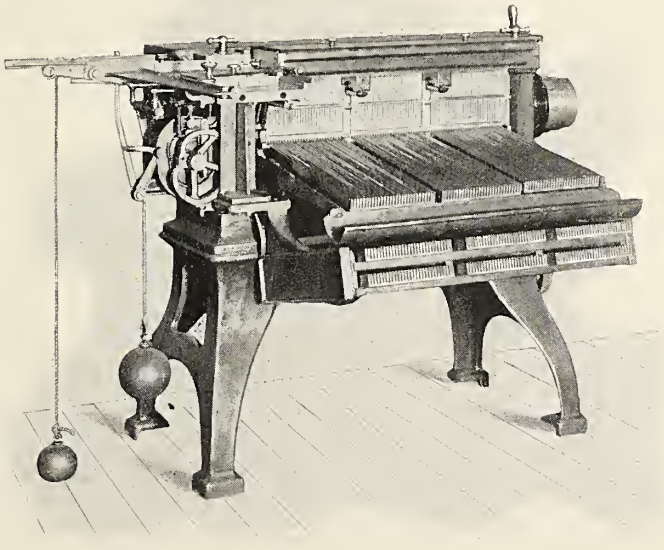
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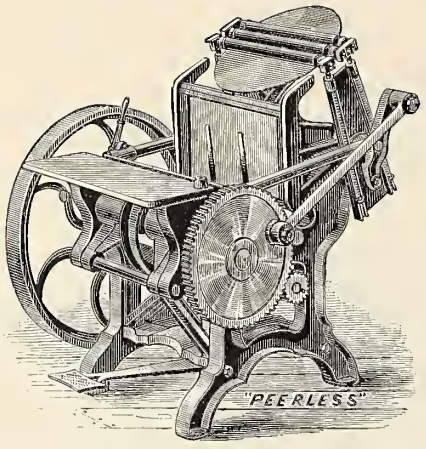
4,500 Ems per hour Guaranteed, or no sale.

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Change of face in
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No melting of metal.
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No Machinist.
Measure adjustable
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6—2



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They are here, and in more than one hundred other Chicago offices.

And each has from two to nine of these celebrated machines; many of them have had several years' practical experience with them.

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And all States and Territories where Printers and Publishers know good Paper from bad.

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500 SHEETS TO REAM.

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PRICE, 20 CENTS PER LB.

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"A little thing gives perfection, although perfection is not a little thing."

THE BEST QUOIN

THE IMPROVED

"WICKERSHAM."

TRUE AND SECURE.



A TIME SAVER.

Never slips. Never lets go. Absolutely reliable wherever placed.

Direct Expansion. No sliding motion. No jarring or skewing of the form.

Entirely of Steel, with . . square hole and square key.

Only one piece. . . . No pointing or adjusting. Placed and locked instantly.

Conforms to uneven furniture, obviating all . . looseness or springing of form.

Strength, power and wearing qualities **guaranteed.**

PRICE PER DOZ. $2.50.

KEYS, EACH, 50 CTS.

VERY HIGHEST AWARDS AND TESTIMONIALS.

The Wickersham Quoin Company,

174 FORT HILL SQUARE, BOSTON, MASS

Leatherettes,
Leathers,
Bookbinders' Boards,
Bookbinders' Supplies,
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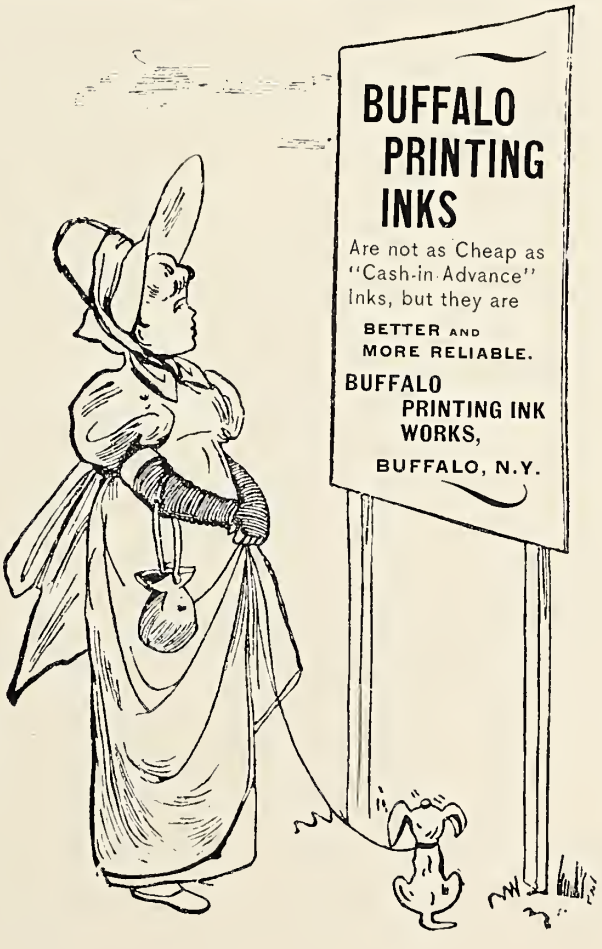
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We are Specialists in the lines named above. Our motto is Excellence!

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MANUFACTURERS OF ALL KINDS OF

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PRINTERS' GOODS, SUCH AS ENAMELED BOOK AND COVER PAPERS,
WE ARE SELLING TO JOBBERS EXCLUSIVELY.



This man's name is Mr. Job Type,

and the illustration shows how his face is being battered by Mr. Printing Press because he keeps on using quoins which have racks above the center and so spread and shove Mr. Type's head over backward thereby putting him at the mercy of Mr. Printing Press, who hasn't any mercy in his make-up.

All Mr. Job Type has to do to save himself from this terrible and costly punishment, is to use the Improved Brower Quoin, which has central racks and so does not shove type off its feet.

UNION QUOIN CO.
358 Dearborn Street, CHICAGO.

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Satisfaction Guaranteed.

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Hold up!

Don't invite patronage until you are sure there's nothing wanting in your equipment. Your presses are all right, plenty of type, lots of slugs and quoins—oh, yes! just thought of it,—have you a Wetter Numbering Machine about the place? If not, why not skirmish around and get one before you get "left" on a job.

Jos. Wetter & Co.

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For ease of make-ready, thorough distribution of ink, rigidity of impression, and consequent clearness of print, it has no superior.—*The Breeze Printing Co., Menasha, Wis.*

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American Cylinder!

THE SUPERIOR OF ALL PRESSES.

Makes a Perfect Register.
Impression is Firm and Perfect.
Saves Four-Fifths of Time in Making Ready.
Is Sold within the reach of every Printer.

This press is the first and only high-grade machine since the first invention of cylinder printing presses that has a radical

Genuine New Bed Movement!

This guarantees a saving of time in making ready and in making corrections, which alone places it at the head of all cylinder presses.

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13, 16 & 20 Folio, 16 & 20 Royal,	WHITE.

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AND WE DO IT WELL
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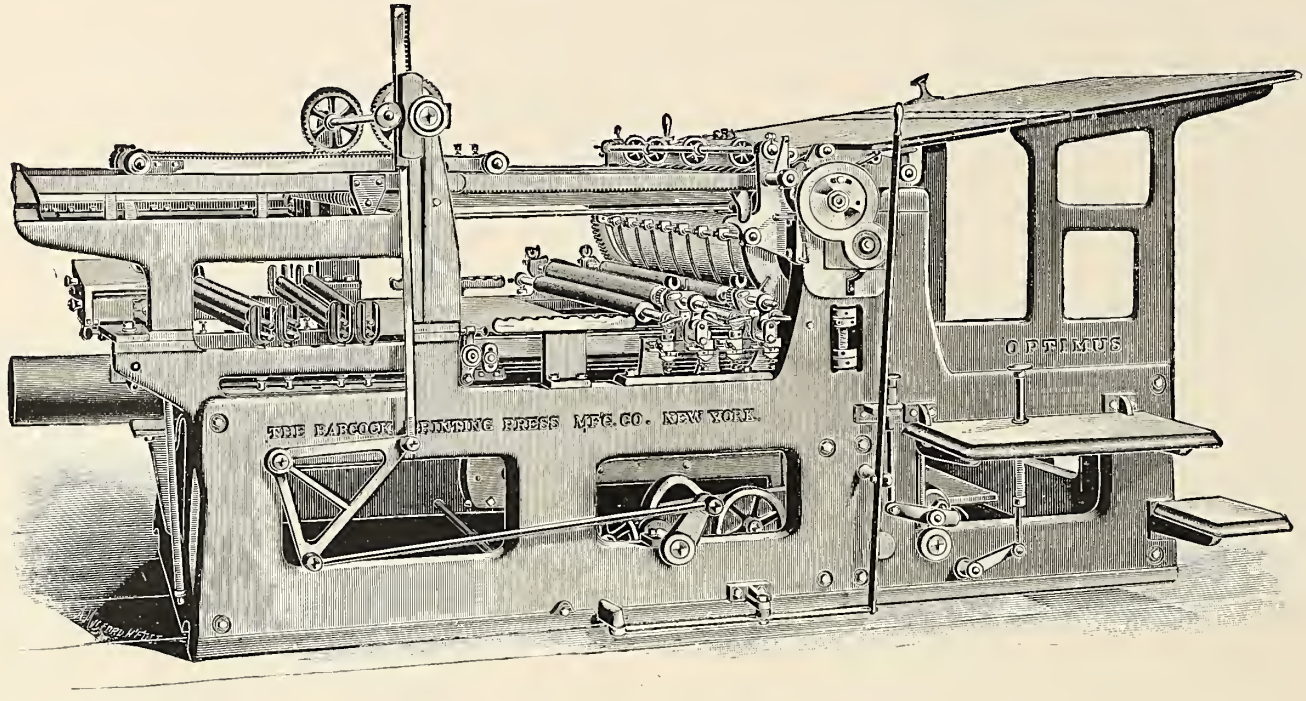
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AT LOWEST RATES.

GIVE US A TRIAL
and be convinced of our sincerity.
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The only perfect front-delivery—printed side up—without fly, grippers, or adjustments of any nature, from smallest to largest sheet.

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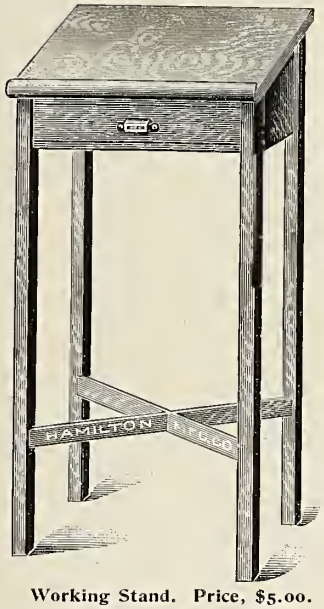
GREAT WESTERN TYPE FOUNDRY, Kansas City, Mo.
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MANUFACTURERS OF **WOOD TYPE**

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Working Stand. Price, $5.00.
Less usual discount.

Three-quarters of the printers of the United States insist on having our goods. **Every** article we make bears our stamp. It is a sufficient guarantee of excellence.

ASK FOR OUR GOODS.
LOOK FOR OUR STAMP.

Don't be imposed upon. There is more **profit** in something cheaper when sold for the same price as ours. That's the secret.

Remember, we work in beautiful **hard woods** and finish in the **natural color** of the wood. We wouldn't ask our printer friends to accept as a gift some of the monstrosities now on the market.

The accompanying cut illustrates a convenient little stand especially designed for job compositors. It has a ledge in front to prevent copy or work sliding off, and also contains a copy drawer.

"The Best is Good Enough."

Whether used on daily or weekly papers, or in book offices, the Thorne is equally successful. All corrections easily made, and no time lost in "making ready" forms where the Thorne is used.

PORTLAND DAILY PRESS.

PORTLAND, ME., May 2, 1895.

THORNE TYPESETTING MACHINE CO.:

Gentlemen,—We are running two of your machines, and the fact that we have this day sent you an order for a third one to be delivered at once will show to you that we are pleased with them. One machine we have had in two years and the other one year, and both are doing as good work as when they were put in. High-water mark the past week has been 44,000 in seven and one-half hours by girls in the day time, and 60,000 in nine hours by men at night. Both crews set their own heads, and the copy was the regular run of news and miscellany. Both machines never ran any better than they are running now. Yours very truly,

F. S. MORTON, Business Manager.

WHERE USED IN BOOK AND JOB OFFICES.

BOSTON, MASS., April 25, 1895.

THORNE TYPESETTING MACHINE CO.:

Gentlemen,—Our experience with the Thorne Typesetting Machines establishes the fact that if constantly employed they cannot help being satisfactorily profitable to an office. We have run, as you know, on our 8-point type for more than five years, and on 11-point somewhat less than that time, and we find they require practically no oversight or repairs, other than that given to them by the operators. I consider them by all odds the most satisfactory machines on the market.

Yours very truly,

GEO. H. ELLIS.

YOU CAN DO JUST AS WELL!



For further particulars, write to . . .

Thorne Typesetting Machine Co.

139 Monroe Street, Chicago.



Factory—Hartford, Conn.

NEW YORK OFFICE:
Rose and Duane Streets.

What our first parent said to his "find":

```
M A D A M I M A D A M
A A                 A A
D   D             D   D
A     A         A     A
M       M M       M
I         I         I
M       M M       M
A     A         A     A
D   D             D   D
A A                 A A
M A D A M I M A D A M
```

Reads the same every way, up or down, backwards or forwards, straight or diagonal—always sensible.

THE PRINTER IS ALWAYS SENSIBLE

...WHO BUYS...

SUPERIOR COPPER-MIXED TYPE.

He is four-square to the world and—unlike the couple above named—has nothing to blush for.

NO TRUST! ... NO BUST!

Tried 27 years. Never found wanting. Enterprising. Accommodating. Prompt. Progressive. Point System. Best Goods. Low Prices. Liberal Terms.

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Correspondence



is a most important matter in polite society. It is not only the promptness with which it is attended to that establishes one's reputation, but the correctness of the styles of stationery used. To be sure of the "proper thing," always ask for "Hurd's."

Our new Papeteries, Visiting Cards, Novelties, Crane's Weddings, etc., for the Fall trade are ready. Now is the time to place orders. No firm in the country can offer a better or finer line.

George B. Hurd & Co.

MANUFACTURERS OF FINE STATIONERY,

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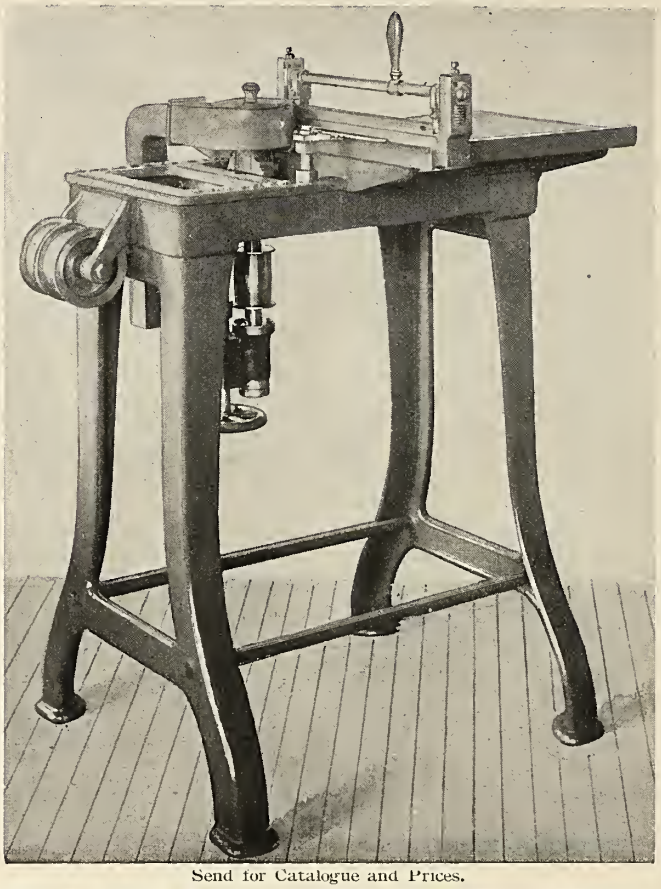
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MAIN OFFICE AND FACTORY:
425-427 BROOME STREET,
NEW YORK.

JOS. P. COYLE, Manager.

HALF-TONE RABBETING MACHINE.

THIS MACHINE IS OUR LATEST.



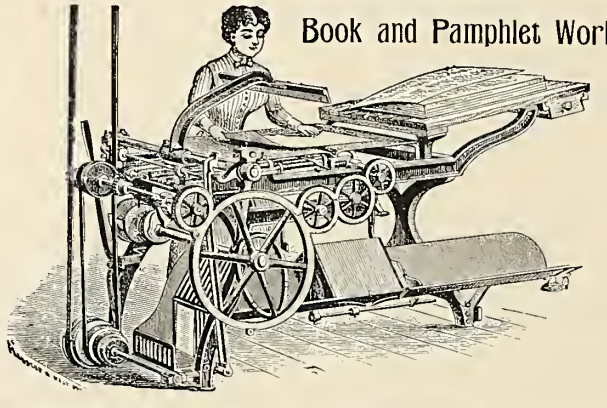
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GEO. E. LLOYD & CO., Canal and Jackson Sts., CHICAGO.

Paper Folding Machines

FOR FINE

Book and Pamphlet Work.



FOLDING, and FOLDING and PASTING MACHINES

Feeding to side guides for PERIODICAL WORK.

Chambers Brothers Co.

Fifty-second St., below Lancaster Ave., PHILADELPHIA.

E. C. FULLER & CO. Sole Agents,

28 Reade Street, - NEW YORK.
345 Dearborn Street, - CHICAGO.



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FRONTISPIECE,
THE INLAND PRINTER,
SEPTEMBER, 1895.

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U. S. PATENT OFFICE

The Inland Printer
For the Month of September

Ottman

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XV—No. 6. CHICAGO, SEPTEMBER, 1895. TERMS, $2 per year, in advance. Single copies, 20 cents.

MEMORIES OF A VILLAGE NEWSPAPER.

BY OPIE READ.

THE *Statesman!* Ah, the memory of that little sheet, printed in a Kentucky village. I can see the sun glinting on the courthouse dome and I hear the martins twittering under the eaves of the Baptist church. It was a long time ago, in seventy-three, but the scene is as fresh as a bank of white clover; I look from the window and see the lazy street, the hogs eating watermelon rinds, the horses tied to the rack on the public square, the sprinkling cart driven by as indolent a lout as ever lived but an amiable fellow with many a droll jest; I see the sad undertaker standing in front of his shop, proudly looking at his new hearse which a boy is sponging off; I see the town marshal with his iron-shod stick; and turning back into the office, I see the editor and proprietor of the *Statesman*, imposing, sedate, severe — Gideon J. Henley, how potent a sound that name had for my ears. I put his editorials into small pica columns, and as I set them I felt that I was helping to move the world. No guilty politician — except, indeed, that he belonged to the right party — escaped Gideon J. Henley's blood-letting pen. I used to look at him as he sat at work, and to me it seemed that I could hear his mighty sentences as he ripped them from his brain. He had been a professor in a country college and his words were many. And it was this pedagogic experience that gave him an air of severity. Naturally I was afraid of him. Once, after the manner of Old Sam Johnson, he said to me: "Sir, you must not stop simply with doing your duty; you must do more. Who are the mediocre men of this life? Men who have simply done their duty. Therefore, sir, look beyond duty." I assured him that I would, and meekly I returned to my case to put into metallic form an editorial cry, urging the county democracy to organize against the common enemy.

During the years that have sped away I have often mused over that man's character, and to me it is best illustrated by one incident. A circus was in town — the place was thrilled with excitement. Court was adjourned; business was a mockery. There was no future; all was the spangled, glorified present. No one dared speak of the morrow; no one would willingly bring up so gloomy a prospect — the elephant and the clown gone. Who would think of so dismal a thing!

The advance man had given us a page advertisement for which we were to receive fifteen tickets and $40. The office was crowded with happy girls, come to view the parade. They had my window, beautiful creatures, and one of them had more — the world, my boyish affection. I had shown her how I could distribute type and her exclamations of astonishment had thrilled me. Gideon J. Henley came out from the "sanctum," important, dignified, and the girls looked in admiration upon him. He turned toward me and my heart beat fast. Would he honor me in the presence of that girl? He did.

"I want you," said he, "to take the cuts and go down to the ticket wagon and collect our bill. Can you?"

Could I, indeed! I could have grabbed the lion by the tail and popped his head off; I could have tied the boa constrictor into a bow knot. The girl smiled at me, and with the cuts and the bill I danced down the stairs. On the sidewalk a boy accosted me. "Don't stop me!" I indignantly cried. "Why, you don't know what you are doing. I've got to see the circus man." The boy gave me an

incredulous grin. At the wagon I found the man busy with the crowd. I gave him the cuts and presented the bill; and then he began to flood me with shinplasters, five, ten and twenty-five cent pieces.



THE COMMISSARIAT.

It was impossible to count them, so I raked them into my straw hat, got away from the crowd and sat down in a gully. Laboriously I went through with that awful mathematical problem — and found that the result was $10 short of the amount called for by the bill. I hastened back to the ticket wagon. The man frowned on me — wouldn't even talk to me. So there was nothing to be done except to face Gideon J. Henley. And in my wretched fancy I saw his hard countenance grow severer. In disgrace I should be discharged — perhaps arrested for theft. I thought of the girl at the window and my heart grew faint. I turned aside into a vacant lot and sat on the tongue of a wagon. And disgrace was heavy upon me. I could hear the cutting laugh of the boys, could see the reproachful eyes of the girl. Would it not be better to drown myself and end it all? Suddenly I sprang to my feet, electrified. I heard the music of the parade. I turned aside and went into a barn. I could not bear to look upon that smiting dazzle. At last the music was hushed, and tremblingly I walked toward the office. In the street someone spoke to me, but I had not the courage to look around. I was going to meet my disgrace, to hear the words that were to make me an outcast. The old stairs creaked as I stepped upon them, and I halted to draw fresh courage from my youthful stock of philosophy.

Up the stairs I went, into the composing room. The place was deserted. I looked at the window whereat the girl had stood, and again I found it necessary to draw a draft upon my philosophy. I heard a voice calling from the "sanctum." Henley was waiting for me. And with desperate boldness I entered the room. He looked up from his desk. From my pockets I grabbed the money and placed it, unfolding like crumpled leaves, on the dictionary in front of him. Then I blubbered the story of my distress. He looked at me and a smile cracked the hard crust on his face. "That's all right, my son," said he. "You did better than I expected. I collected the last bill and they caught me for fifteen."

Written for THE INLAND PRINTER.

THE MAN AT THE HELM.

BY LEON HORNSTEIN.*

IN every business that is run in a proper manner, there is one man who has everything directly under his control. This is true of a railroad or a telegraph company as well as of the smallest printing office. There must be a guiding spirit clothed with the proper authority, and no matter how many others there are who have an equal interest in the outcome, he must direct affairs.

Where there are several partners the one who displays the most firmness, forms decisions on debatable questions most quickly and displays the

*NOTE.—In another column Mr. Hornstein conducts a department relating to estimating and business office details, to which the attention of interested readers is invited.—EDITOR.



KILLING THE ANIMALCULÆ.

best judgment naturally becomes the man to whom the others look for advice. It is not enough that he should know what to do when the time comes for action, but he must have the courage to act even though there is a possibility of his making a mistake. He must feel that the responsibility rests on him, and that he must not shirk it.

It is said that some years ago the law firm of which ex-Secretary Evarts was at the head required a man to assist in the important work of the office. They wanted to select a man who could be relied upon to act in critical moments. Naturally, the place was eagerly sought for by a large number of young lawyers. Each applicant was asked what he would do in a certain contingency requiring prompt action and involving grave responsibility. In many cases the applicant outlined the proper course to pursue; but when asked if he would do what he proposed on his own responsibility, without consultation with anyone, he would almost invariably say that the matter was too important to act in that way, and that he would first get the necessary authority. All such applicants were immediately dropped, since it was of greater importance to secure a man who would not shirk responsibility, even though his judgment were wrong, than one who was level-headed enough, but did not have the courage of his convictions.

What a multitude of questions arise every day in a printing office which require just such a man! Such a man must at once and finally decide everything about which there is a doubt, whether it is only a small matter, like an indistinct word in a carelessly written manuscript, or the shade of ink to be used on a job, or the preference to be given in the handling of the work, or the necessity of sending out another proof; or whether it is a matter of great importance like the settlement of a dispute with the employes, or giving credit to a doubtful customer, or undertaking a large job at a close figure.

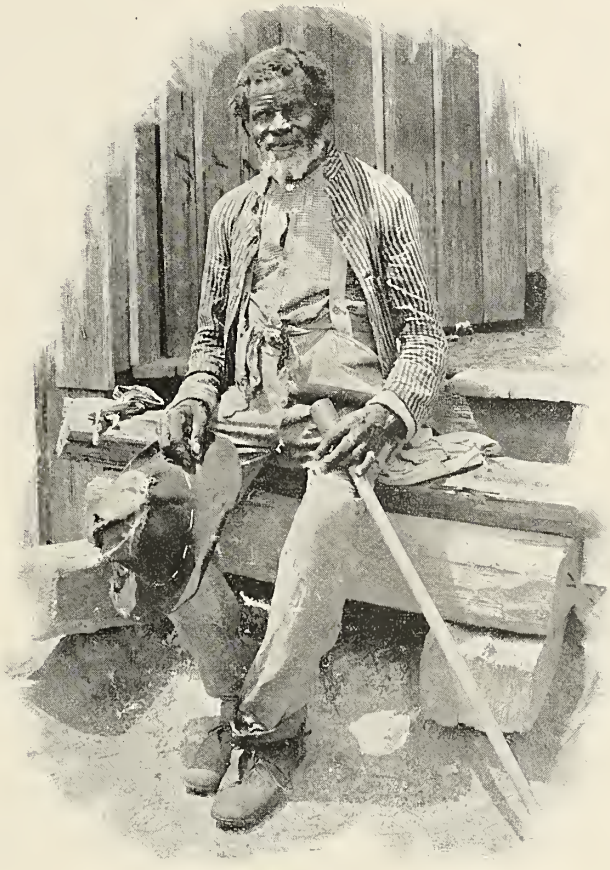
The man who assumes this responsibility makes a great mistake if he attempts to do much of the routine work in an office. In a business of any size it will pay him better to hire help to do everything which he can, without detriment to the office, turn over to others.

There is an old adage which runs to the effect that no man ever gets rich with his coat off. In so far as this applies to the proprietor of a printing office who labors at the case or on the presses, there is a great deal of truth in it. As soon as a printing office has grown large enough to require a dozen hands there is need of a man at the head, who must devote all his time to its management.

There is, perhaps, no other industry where the possibilities of waste are so enormous as in a printing office. To reduce this waste to the minimum is a task worthy of the brains and energy of a man of great ability. If a complete record of the work of a number of offices of equal size and capacity were tabulated the result would be startling.

Some offices will turn out twice as much work as others of equal size, which appear to be equally busy and perhaps employ nearly as large a force. The result is that while one flourishes the other drags along until its creditors become tired of bolstering it up, when it falls into the hands of the sheriff.

There were two such offices which failed within the last five years where the writer had unusual



Noon.

opportunities for observation. In one of them the two proprietors were excellent printers and worked very hard. They were temperate and frugal, and appeared to have plenty of work at all times. Those who knew them best were most surprised when they heard of their failure. It was due entirely to the fact that they both attempted to save the expense of a journeyman printer, while the shop ran itself.

In the other office the proprietor did no typesetting, but spent his time reading proof. The result was that the proofs were badly read, regular weekly publications always behind time, presses were standing all day waiting for forms which had to be out at stated times and then had to make up

lost time at night. Both of these offices were of sufficient size to turn out a product of $50,000 a year or more, but they probably did not grind out one-half of that.

In such an office it is safe to say that a cool-headed man is worth several times as much to the



THE PATRIARCH.

office if he devotes all his time to management than if he attempts to do manual labor. What is true of such an office is equally true in a modified form of even the smallest office. Proper attention to customers, careful keeping of books, deliberation in estimating, are as important in an office employing only one hand as in one employing a thousand.

The mistakes made in estimating hurriedly are among the most prolific sources of loss. If the same job is sent to a dozen offices for figures, there is almost a certainty of one of them making a mistake. In some of the larger offices a man is especially employed to do the figuring. In others every figure made by anyone in the place is submitted to a man who goes over the ground again and carefully scrutinizes every item.

The infinite amount of detail which is necessary to the proper conduct of an office should be in the hands of competent persons, and not left to engross all the attention of the office manager.

The profits in the printing business are not large enough to admit of any frittering away. To make money it is necessary to reduce the management of an office to an exact science.

Written for THE INLAND PRINTER.

DIVISION OF WORDS INTO SYLLABLES.

BY F. HORACE TEALL.

A SCHOOL-GIRL recently, on hearing that her teacher had begun the writing of a grammar text-book, said: "I know what most of that book will be — every page will say, 'Grammarians differ.'" Grammarians do differ woefully on many matters with regard to which unanimity would be very beneficial; and syllabication is one of them. Opinion ranges from an absurd idea of dividing all words as nearly as possible into their etymological elements, without reference to sound, to the absurdity of asserting that there is no such thing as a syllable. This last opinion, though held by some famous philologists — if they are rightly reported — simply controverts an obvious fact, that cannot be thrust aside. Speech is composed of a succession of sounds that are certainly separated more or less clearly, according to circumstance, and since the individual sounds undeniably occur, mainly as subdivisions of a complex entity called a word, they must, for practical purposes, have a name. The name used for them — syllable — is exactly appropriate. To printers the matter of division of words into syllables is practically important, and it is well worth while to attempt a systematic exposition of principles, with a view to some sort of common understanding.

Under present circumstances of disagreement, the best possible introduction of the subject seems to be a trial at clear definition of the word *syllable*, since practically all people agree that the proper point of division is between syllables.

Funk & Wagnalls' Standard Dictionary defines *syllable* thus: "A single or articulated vocal sound; that which is uttered in a single vocal impulse; also, the characters or letters that represent such a sound; a word or part of a word that is capable of separate and complete enunciation by one voice-impulse." Webster's International: "An elementary sound, or a combination of elementary sounds, uttered together, or with a single effort or impulse of the voice, and constituting a word or a part of a word. In writing or printing, a part of a word separated from the rest, and capable of being pronounced by a single impulse of the voice. It may or may not correspond to a syllable in the spoken language." Worcester: "A letter, or a combination of letters, pronounced by a single impulse of the voice, and constituting a word, or a part of a word. . . . The most natural way of dividing words into syllables is to separate all the simple sounds of which any word consists so as not to divide those letters which are joined close together according to the most accurate pronunciation." The Century Dictionary: "The smallest separately articulated element in human utterance; a vowel, alone, or accompanied by one or more consonants,

and separated by these or by a pause from a preceding or following vowel," etc. The Century has a long explanation of syllables, but says nothing of the single vocal impulse, noted in all the other definitions. Its real intention, however, is identical with that of all the authorities, namely, that sound alone, and not derivation, determines syllables.

Wilson's "Treatise on English Punctuation" gives two general rules, of which the first is said to be adopted by American printers, and the second to be generally preferred by British typographers. We will first consider the latter: "The hyphen is employed in words in such a manner as is best calculated to show their origin, composition, or import, and to exhibit the syllables in their neatest form." This is not so clear alone as it is when contrasted with the other or so-called American rule, which is: "The hyphen is used between the syllables of a word to exhibit, as accurately as possible, its true pronunciation; no regard being paid to the mode in which it has been formed or derived." Some examples given with the rule for "British" division are *ha-bit*, *pre-face*, *as-tro-no-my*, *an-ti-po-des*, *ta-lent*, *me-lon*; and while some of these happen to show the etymological elements of the word, others show nothing of that kind. Thus we see that Mr. Wilson's rule is not adequate for all cases. In fact, the old familiar rule for divisions like those instanced was much better—"Divide on the vowel." Words were originally so divided because of a common opinion that such division best represented the real points of separation in sound; and this opinion is more truly scientific than its opposite. It is a real phonetic fact that a consonant, simple or compound (as *g* or *gr* or *ph*), connects more closely in speech with a following vowel than it does with one preceding. Thus, *bi-o-gra-phy* and *gra-phic* better represent the actual turn of the voice from one syllable to the next than do *bi-og-ra-phy* and *graph-ic*.



By courtesy of "Chicago Record." FAUN AND YOUNG BEAR—BY E. FRÉMIET.

Notwithstanding the absolute conviction that earlier British printers were truly scientific in dividing words as shown above (the good old practice is not at all common now), and the fact that other languages preserve the system entire, there is good practical reason in favor of the other method, more especially because it aids in determining at sight whether a vowel is "long" or "short," according to our common somewhat perverted understanding of those words. (Originally they noted actual difference in quantity or length, as they still do of Latin and Greek vowels; but now



Binner Eng. Co., Chicago. SUNSHINE. By permission.

they are used of English vowels for an actual difference of sound, such as would be scientifically indicated by different characters.)

Like everything else, syllabication will cause less trouble if people generally will adopt some system of broad principles, even at the sacrifice of pet notions that have become so familiar that they seem bound to be right. Syllabication, from any point of view, is essentially a lost art, and that is one reason for hoping that an art may be built up acceptably if those most deeply interested will lay aside some prejudices.

Only two of our dictionaries have attempted indication of divisions for printers, and they — two of the newest ones — have failed to acknowledge one of the most important principles, with the effect of leaving differences that will inevitably cause trouble. Another way of accounting for some differences in each of the two works would be to say that a principle was assumed that is not convenient, because it constitutes an additional and needless burden. Examples of this are *aggres-sive* and *excess-ive*, *conjunc-tive* and *disjunct-ive*, and there are many others. The reasoning that led to this was that there is no common word *aggress*, and so *aggressive* must be divided as its Latin model would be; on the contrary, there is a common word *excess*, and so *excessive* is divided into the assumed elements *excess* and *ive*. Now, suppose two proofreaders work in the same office, and they are told to follow a certain dictionary in dividing words. One of them looks up *aggressive*. When that man afterward has the word *excessive* to divide, will he not instinctively follow the pattern set for him in the other word, without thinking to use the employer's time in looking up something he naturally thinks he already knows? Again, if the other reader happens first to consult the dictionary for the other word, will he not thereafter divide according to that pattern? And thus each of the two proofreaders will think he is following the authority until it is discovered that they are not marking alike, and each will find that he is wrong. This would happen over and over, and the only way to avoid it would be to have the proofreader waste valuable time in consulting the dictionary, with the inevitable result of throwing authority aside or ceasing to care about consistency.

So far as the reading public is concerned, consistency in such matters is of slight importance; but it is unquestionably important to employer and employe in printing offices. An easily understood consistent practice is conducive to comfort, and consequently to speed and quality in production. These surely are desiderata not to be despised, and they are placed first here, in preference to real principles, because of their true economic importance. That is always the best economic practice which demands similar treatment for exactly similar cases, without undue hair-splitting in the search for differing circumstances. A very forcible instance of such undue hair-splitting is found in the International, which makes a rule for dividing *baptiz-ing*, and another for *exercising*, because there is a slight difference of accent.

In our next issue we shall take up the subject in detail, throwing aside practically all such minute distinctions. Two words in this article are divided in a way contrary to the writer's choice, and this fact may stand as an evidence that he does not wish to be a stickler for unnecessary stiffness in the application of rules.

ENTERPRISING printers should lose no time in sending in their specimens for the $180 prize contest announced in our editorial columns in this issue.

CONDITION OF THE ELECTROTYPING AND STEREOTYPING TRADE—NEW PROCESSES AND APPLIANCES.

BY F. J. HENRY.

AT the time of the year when the business man returns from his trip to Europe or elsewhere, when the shortening of the days and the frost in the air reminds him that it is time to again don the harness, after a relaxation from the worry and cares of business has cleared his brain and invigorated his body until he is anxious to work and he is ready to grasp the implements of toil with new zeal and determination to push things, it is well at the start to survey the situation that work may be begun aright, to ascertain whether the conditions of trade have changed during his absence, and whether any new business method, process or machine has come into use, which, unless adopted by him, will leave him at a disadvantage in competition for business.

In some lines of business novelties are constantly coming on the market, taxing the energy and ingenuity of competing houses to keep anywhere near the head of the procession. In the electrotyping and stereotyping business changes in methods or processes are quite gradual, although ingenious men are constantly racking their brains to devise improvements whereby printing plates may be produced at less cost and in shorter time. The last year has not been prolific in improvements in the plate-making line. The latest inventions, which, however, are now well known by nearly all if not by everyone in business in this country, are the backing press and the blast leading machine. The backing press has been well advertised and is now to be found in many foundries, where it is esteemed in proportion to the success with which it has been operated. The introduction of the air-blast leader dates back several years, but owing to the costliness of the machine and other reasons it is used in but few foundries. If the machine is as efficient as it is represented to be by interested parties it should soon be found in every establishment where there is sufficient business to warrant the purchase of any blackleading machine. There are at present several air-blast leading machines on the market. Whether there is likely to be any conflict and litigation over the similarity in their construction remains to be seen; possibly the fear of legal complications may be one reason why the machines have not met with more extended sale; there is certainly a field for a new method for preparing molds for the battery. Electrotypers disagree in many matters, but on this one they are united: all think there should be some way for shortening the time required to apply plumbago to wax molds. Ten to fifteen minutes is the usual time with the machines in general use. If the work can be done in one or two minutes by the air-blast leader the saving in time should be a very potent argument in favor of the general adoption of the machine.

There has been much time and money expended in the endeavor to devise some means whereby plumbago may be dispensed with in the electrotype process and the occupation be made a more cleanly one, but as yet no practical way has been discovered, so there is no prospect of a change from the usual practice in this detail of electrotyping.

An arrangement of the batteries by which the time necessary for the making of the copper deposit is shortened about one-half has lately attracted considerable attention and has been adopted in a few foundries. It is not claimed to be any more economical in power than the usual practice, the main advantage being in the saving of time.

There has recently been invented a machine for straightening plates, which is reported to operate perfectly and to do the work very rapidly; but my information is too limited for me to express an opinion regarding the practicability of the invention.

During the last few months attention has been called to several new stereotype processes. Of these but few details are at hand. The Dalziel, an English process, is, however, used in this country to some extent, and from specimens shown and notices in recent issues of THE INLAND PRINTER it seems to be a valuable invention. Considerable has been said about the "Eastwood stereotype process," also an English invention, and it was stated that Mr. Eastwood would come to this country to introduce his patent; his arrival has not yet been reported.

In common with other lines of trade the electrotype business is slowly recovering from the depression of the last twenty-seven months. This refers, however, to the volume of trade and not to the prices for electrotypes. Unfair competition has brought prices to so low a point that in many instances electrotypers in this country are not getting sufficient for their work to cover the cost. This very unsatisfactory condition of affairs should be changed for the better at once; electrotypers should decline work on which there is no profit; stop the too general practice of doing work at the customer's price or a rate at which the customer states he can have it done elsewhere when the electrotyper knows the price will not cover his outlay. This would not be a very serious matter if it affected only one transaction, but the influence extends to further business, to the demoralization of trade and disaster to the electrotyper.

*NOTE.—The attention of the reader is directed to the department of Notes and Queries on Electrotyping and Stereotyping, conducted by Mr. Henry on another page of this issue.—EDITOR.

A GOOD business man is a living philanthropist. A good business house is a college and a charity.—*S. O. E. R.*



By courtesy of "Chicago Record."

Half-tone engraving by
GEORGE H. BENEDICT & CO.,
175 Clark street,
Chicago.

ORANG-OUTANGS AND SAVAGE OF BORNEO.

By E. Frémiet. Salon of 1895.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

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CHICAGO, SEPTEMBER, 1895.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

CLOSE OF VOLUME FIFTEEN.

ANOTHER half-year in the history of THE INLAND PRINTER closes with the present number. In the period over which this completed volume extends, the needs of printers generally have been thoughtfully considered and the many technical problems which have confronted them have, on solicitation, been promptly and satisfactorily answered by practical and experienced men. In these days of perfected process cuts, coated papers, classic body type and historical initial letters, it is no very great feat to produce a handsome paper; and while we have a just pride in the beauty of THE INLAND PRINTER and the warm admiration it creates, we have a greater pride in the fact that it is the most practical printing trades journal in this or any other country.

Advertisers whose confidence has been shaken by the "how-much-can-you-stand" rates of showy journals of small circulation, have found in THE INLAND PRINTER advertising pages a compensation for their losses by these journals. The conservative maintenance of a consistent and strictly adhered-to card of rates and the identification of the interests of the advertisers in this journal with the interests of the management is the secret of THE INLAND PRINTER'S overtopping all would-be competitors. The management has spared no efforts to procure the most experienced writers on technical subjects, and no expense has been considered in keeping up the standard of the paper.

The attention of inventors has been largely directed to improving and simplifying the processes of printing, and the changes of the past few years would indicate that the future may bring forth unexpected things. It is the aim of THE INLAND PRINTER to keep its readers thoroughly informed of all new patents and improved methods, and its services in this connection have been warmly commended in the past. "No employing printer can afford to be without it," is the opinion generally held of its merits, and we beg to assure our readers that its value and usefulness will continue to increase as it grows older.

A NEW ADVERTISING COMPETITION.

SOME months have elapsed since THE INLAND PRINTER has deemed it advisable to again offer prizes for advertising competitions. In response to numerous inquiries we are gratified to state that arrangements have been completed for the most interesting competition yet proposed, the terms of which are given on page 564 of this number. The Riverside Paper Company, of Holyoke, Massachusetts, offer the sum of $180 in cash prizes for advertisements of their Magna Charta bond papers. Their offer is the most liberal of any yet made, and certainly should induce a good many to enter the competition. The prizes are so divided that six competitors will be entitled to a sum which will fully warrant an effort by even the least enterprising, and in addition to this it has been decided to offer ten consolation prizes of $2 each. The conditions of this contest are more liberal than those of any of the others which have been conducted by THE INLAND PRINTER, and it is hoped that a large number will take advantage of it and do the best they can to encourage artistic display in the setting of advertisements. The fact that

each contributor will receive a complete bound set of the specimens at the close of the contest is enough to warrant any compositor who is desirous of getting new ideas in undertaking to submit a specimen in competition. He cannot but be benefited even if he does not succeed in winning one of the prizes. In order to avoid the endless amount of correspondence which these competitions usually entail, the rules covering the competition have been made as full and complete as possible, and we trust that our readers will carefully look these over before making inquiries. It is the desire of the editor of THE INLAND PRINTER to have specimens from all parts of the country — from the office in a small town, as well as from the better equipped establishments in metropolitan cities. To this end arrangements can be made for photo-engraving specimens where it will not be possible to send electrotypes or stereotypes, and this work will be done at a nominal cost — 6 cents per square inch. Where this is to be done, competitors should send sharp and clear proofs in black ink upon white paper, mailed flat. Bear in mind that all contributions should be in the hands of the editor not later than November 1, 1895.

THE TYPOTHETÆ AND THE UNION.

WE are pleased to believe that the time is approaching rapidly when the interests of the employing printer and of the journeyman printer will be discussed and considered dispassionately by representatives of the Typothetæ and the Typographical Union. The recent convention of the United Typothetæ of America has been marked by no legislation of particular import. The pacific attitude of the Typographical Union was noted with complacency, and the future of the printing trade was spoken of as showing promise of improvement.

The Typothetæ is a social when it is not a fighting organization, and it is possibly the regulations of its militant organism which has done most to cripple its usefulness. The influence of some members of the Typothetæ in all legislation looking to the regulation of wages and hours has been governed not so much by a conscientious consideration of the state of trade as by the cunning effort to find out how little the journeymen printers can afford to work for. Such men have their prototypes in the Typographical Union, and their combined efforts have done more to prejudice the purchasers and the sellers of skilled labor than all the strikes and lockouts that have afflicted the trade since the several organizations were founded.

Fortunately there are men of broad views and large intelligence in both of the associations, and their influence must assuredly have its effect in these days of typographical evolution, making it possible that a Printers' Board of Trade may be formed in every city of the union, where representatives of the employing printers and of the journeymen printers may meet and discuss their differences and the needs of the trade. Technical schools and homes for the superannuated will be the natural fruit of this better state of affairs.

TECHNICAL TRAINING FOR PRINTERS.

IT is the conviction of many shrewd observers that it is more difficult to obtain competent printers now than at any previous time. Foremen of large establishments are of this opinion, and it will be agreed that of all men they perhaps have the best opportunities of knowing just how serious the difficulty is. It is in large concerns where the greatest diversity occurs in the character of the work to be executed, and certainly the men who direct it should know above all others the capacity of the men under their charge. It is from this source that there comes the loudest complaint, experience teaching them how rarely nowadays a good all-around printer will be found among a number of newly engaged men. However, there is little occasion for surprise in this. Present tendencies are all in the direction of rendering a man as rapid and as perfect as possible in the performance of a certain line of work, where he is retained as long as it is agreeable to his employer. It is well known, though, that printers so situated are never wholly at ease with themselves. They soon begin to lose confidence, for none know better than they that their sphere of usefulness is becoming more and more contracted, a feeling which is invariably accompanied by a loss of independence, and, to some extent, a sense of helplessness. The printer whose experience never extended beyond the mastery of a certain line of work must not be overlooked, as he should be placed in the same category so far as this particular phase of the situation is concerned.

No one will dispute the assertion that all parties concerned, employer and employed alike, would be vastly benefited by a more general diffusion of the technical and practical knowledge necessary to a thorough mastery of the craft in all its branches. It seems no longer possible to acquire this knowledge and experience through the medium of an apprenticeship, for what applies to the journeyman too often applies to the apprentice. They are all set into a groove and kept there. In what manner, then, can the desired object be obtained? We see no way but by the establishment and maintenance of schools especially designed for that purpose, and equipped to promote intellectual as well as technical proficiency and advancement. This brings us naturally to the question, Will technical training promote the efficiency of the printer? We believe it would, and we also believe that many printers would gain a more thorough knowledge of their

craft in three months in this way than they would gain in a lifetime in a printing establishment. We have no desire to disparage the advantages of a practical training; we simply hold that a technical training would add greatly to the printer's efficiency. The value of an independent institution for such work will be apparent when it is remembered how backward the average printer is in asking questions about things he is supposed to know, but does not know. He doesn't like the idea of "giving himself away," and he will go on guessing, and of course guessing wrongly. In a school this could all be changed. The asking of questions there would be encouraged, or it might be that the work could be so carried on that asking questions would be unnecessary. At all events the attendant would learn what he was supposed to know all along, but perhaps never had an opportunity of learning in the printing office. There are hundreds of little things which even an experienced printer has but a very hazy idea of, which he would like to master, but of which he will say nothing while in the printing office.

This would be an educational work of which we believe scores of printers would take advantage. The best of printers feel the necessity of occasionally jogging their memories in certain particulars, and for which present employment gives no opportunity. How far the work might be extended later experience alone could determine. Most men in middle life realize sooner or later that their recollection of the rules of English grammar is somewhat deceptive, while perhaps they left school without reaching the stage where Latin is added to a boy's perplexities. Then, again, it is generally if not universally conceded that the printer of the future will be none the worse for a little artistic training. In fact, we are fast approaching the time when to be a competent printer will be to be equipped in all these ways, as the world is rapidly pushing toward a higher education. A higher education among the masses means that there will be a demand for more artistic printing and more efficient printers.

Technical proficiency will render the printer more competent, and produce better results for the employer.

THE PASSING OF THE CHEAP BOOK.

MR. ANDREW McNALLY, of the large and well-known printing and publishing house of Rand, McNally & Co., is a gentleman whose opinion on matters pertaining to printing and publishing interests are always worthy of the most careful consideration. In a recent interview Mr. McNally expresses the belief that the day of the cheap book is declining.

"Books will be dearer presently," said Mr. McNally. "They must be, for there is no money in it for the people who are printing cheap works today. The change will come from the people themselves. The cheap book has been a wonderful educator, and the adversity of the few has become the prosperity of the many. The great amount of cheap printing put before the American people within the past few years has been at the cost of the publishers. When a house prints from plates and binds a 300-page standard work, and you find that work on the bargain counter of the bargain store for 6 cents, you may depend that someone is the loser. It might be possible to print and bind such a book for 6 cents, but it would have to be sold in very large quantities to make it possible. When some of the big houses put those cheap books on the market first, a few years ago, they did it at a great loss, but the public was quick to accept the chance for reading up, and the result has been that though many of the houses that went into the business lost a great deal of money, the numbers of readers among the public has been enormously increased, and with the taste of reading comes a desire to possess libraries, and a willingness to pay for a better class of books. So that there is some compensation in it for the book-makers.

"The times have affected the bookmakers' trade materially, and especially that part of the trade which caters to the taste for fiction. It has been very dead for a couple of years, but is picking up fast, and ought to be as good as ever shortly."

WAGE REGULATIONS OF TYPESETTING MACHINE OPERATORS.

A PROMINENT official of New York Typographical Union, No. 6, in discussing the giving of bonuses in connection with the time system, recently said that a piece scale will never be practical or fair until the newspapers are set in one uniform kind of type or until each man is given a machine for each kind of type. To have a different price for the different sizes of type would lead to endless complications and would be no more satisfactory.

It is not an easy matter for a printer to learn to operate a Mergenthaler. He can learn the position of the letters on the keyboard without much trouble, but he has still before him as much of a task as has a man who hopes to become a piano player and knows only the names of the keys—comparatively speaking. What makes the matter especially difficult is that the union will not permit him to set matter on a machine unless he receives the union scale, and naturally the newspapers refuse to pay *any* price for matter they cannot use. Moreover, when a machine is being operated it is an expense to the proprietors if they are unable to use the matter set, and as the union will not allow the learner to make compensation, he is in what may be termed "hard lines" indeed.

Written for THE INLAND PRINTER.

REVIEW OF TYPE DESIGNS.

BY R. COUPLAND HARDING.

LITTLE of novelty has reached me since my last. From the United States I have the neat specimen book of the Inland Foundry, St. Louis. This house has kept its designs so well before the readers of THE INLAND PRINTER that little need be said about them. The only novelty I note is the simple and pretty "wreath" combination, Series 17, eight characters. Of the dozen or so of adaptations shown, two only strike me as useful in ordinary jobwork; but even if no other use could be made of the characters, it would warrant its purchase, as the whole combination costs no more than an ordinary mortised electro.

In my last I mentioned Wilhelm Woellmer's new specimen book (Berlin) just received. This beautiful volume, of nearly five hundred large octavo pages, of most careful and elaborate composition, must have been produced in a few months, as the page borders, from first to last, includes very recent novelties. The cover is tastefully blocked with a many-colored design, including a medallion of Gutenberg, and besides the handsome general title-page there are nine departmental title-pages, all illuminated in many colors and tints, and displaying the latest designs of the foundry. As is usual with German specimen-books, the first section is devoted to German faces, the second to romans, modern and old style; in the latter section I note some of the most approved American faces. Section III is devoted to job faces, plain and ornamental, including a variety of two-color styles. The fourth section, "Cursiv," includes plain and fancy italics, scripts, and sloping job faces generally. Here, as in Section III also, favorite styles of American origin mingle with original designs. The fifth division is devoted to initials, and commercial vignettes. The new "Ceres" initials, in three sizes, are worthy of special note. They are arranged for either one or two colors, are bold and striking, and are decorated florally in the free style now in vogue. Section VI exhibits a magnificent variety of brass rule, from plain and dotted to the most elaborate engraved faces and combinations. Section VII is devoted to plain and combination borders. Beginning with plain running borders from 3-point body upward, it proceeds to the more elaborate combinations. One of these, entitled the "Newest" (a name not well chosen), is noticeable for its bold yet graceful silhouette effect, especially in the 48-point characters. This series is of high decorative value, either in black or colored work, and possesses the merit of simplicity. Other combinations, not new, but less known than they deserve to be, call for special mention. One of these is the artistic and handsome "Rococo," of seventy-eight characters, in the old German style. The "Maurische," for three colors, 48-point, three characters only, has a fine effect when brought out in harmonious tints, as shown on one of the title-pages. Most elaborate of all, however, is the splendid "Renaissance," in five sections, 6 to 48-point, and containing in all 184 characters. The figures are lightly drawn on a solid ground, and as they readily combine in many ways an endless variety of borders, headpieces, side-pieces, bands, etc., may be constructed from the one combination. Under the name of "Light Renaissance," the entire series is reproduced minus the solid background, and a really superb combination is the result. With this second series the printer will not be troubled with the white junction-lines that sometimes occur in borders with solid background, the result of wear or of imperfect lock-up. The "Shield" combination, forty-seven characters, is also an artistic success. It is somewhat on the lines of Bruce's No. 58, less florid, and more heraldic. The "Free Ornaments," used with admirable effect throughout the book, I noted some months ago. "Modern Silhouette Ornaments," thirty-four characters, are what are known in the States as "Pointers," with a few additional pieces. The weight of a minimum font — somewhat over ten pounds, is in curious contrast to the little assortment put up by American founders; but this system of comparatively large weights is followed throughout. Job fonts, for example, which would in the United States be put up in weights of twelve to fourteen pounds, are here shown with the minimum placed at forty. However, it is customary in many cases for German houses to make up "halbes-minimum" fonts — which reads like an Irish bull. Section VIII is devoted to vignettes. These are in the most modern style, and include many attractive designs.

An interesting feature, marking the advance of art printing, is the addition of tint blocks to many of the designs, in some cases up to five colors.

The final section is devoted to Russian, Greek, and other outlandish faces, which are shown in great variety. Most of our well-known job styles figure with the extra sorts, adapting them to the Muscovite tongue, and Russian scripts are shown up to 84-point body. The queer old Cyrillic, used chiefly in the service-book of the Greek Church, is also shown in four sizes; and the book winds up with four sizes of Siamese. This character, which I do not find in any other specimen book in my possession, is, I think, a specialty of Woellmer's. It looks like a cross between old-fashioned shorthand and Egyptian hieroglyphics. From cover to cover the volume affords a splendid exhibition of commercial enterprise and artistic taste, and gives some idea of the magnitude of the house by which it is produced.

Written for THE INLAND PRINTER.

PRACTICAL METHODS OF OVERLAYING.

NO. II.—BY WILLIAM J. KELLY.*

COUPLED with other difficulties in the printing of half-tone illustrations is the tendency of the plates made for this kind of work to fill up and to become "peppered" in spots, as it were, with little particles or streaks of ink.

WHY PLATES FILL UP WITH PICKS.

This comes from several causes, chief among which may be mentioned unsuitable rollers, or rollers not set light enough to properly roll the delicate level surface, and, too often, rollers not cast true on their stocks. Any of these impracticable conditions will cause filling-up and pepper spots.

Inks that are too stiff or too thin, and inks not sufficiently ground, or ground in inferior oil or varnish, will also contribute their share to such defects as alluded to; and the pressman can add to all of these when he washes off the dirty plates with either woolen or cotton rags, and by so doing force into the small sharp openings of the half-tone the lint from these rags, which lends to the face of the plate the appearance of a diminutive currycomb after being used on a quadruped.

Half-tone plates should always be washed off with a good hair brush of medium firmness in touch, and a clean cotton rag used to lightly "sop up" the washing fluid — be it benzine, astral oil, turpentine or lye. In no case should rags be used alone for washing these plates, nor should they be carelessly, hurriedly, or harshly rubbed over the plates. The very nature of the etching process used in the engraving of half-tone plates, by which the "whites" are bit away by the action of acids and the small dots left for printing positively, prohibits the use of anything that will be liable to "catch" hold on these and be caught up by the inky rollers or squeezed into the interstices of the plate. The pressman, or his assistant, is too apt to overlook this fact; yet he will find fault if the plate fills up or prints mottley, and may say unkind things about the man who made such plates, or about the half-tone process of photo-engraving in general.



IN THE COTTON FIELDS.

Defective coating on enameled paper, or what is known as surfaced "wood cut," will produce picks and fill-ups on half-tone plates; in such cases an ink with very slight "tack" should be used to get fair working results; but the form should be washed off oftener than when better stock is running. After making ready and between long stops half-tone plates should be thoroughly cleaned off, as by so doing clearer and more satisfactory work can be turned out.

Attention has been specially called to these causes for "dirty" half-tone printing at this time, because it matters little how effective the overlaying

*NOTE.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

may have been, should this fault predominate, it will condemn the whole job. Far better to let the work go out clean without overlays than that it should appear peppered over with unsightly picks.

OVERLAY FOR "SCENE ON A COTTON PLANTATION."

This overlay material consists of one sheet of THE INLAND PRINTER coated paper, and two sheets of light weight folio. Impressions have been made on these papers after the plate has been evened up to type height. It is essential to have good clear proofs on all the papers in order to know the relative perspectives of the picture; and it is also important that a fair comprehension of the subject of the illustration be quickly and concisely grasped in order that as little time as possible may be consumed in making the overlay. This overlay was made in two and a half hours, and presents many gradations of tone and color. Perhaps the largest part of the time consumed was in preparing the tones on the coated paper, as that sheet contains the most labored results in securing delicate and neutral contrasts, and in forming the groundwork for the strongest colors. All of the very high lights have been produced on this sheet without over three entire cut-outs, as the coating on the stock, scraping this down and peeling off different thicknesses of layers of the paper was only necessary to obtain these.

The mediums and solids have been secured by overlapping with one and two thicknesses of the thin folio paper. For instance, the entire figure of the old man, except the high lights shown in shirt, part of face, and cotton bag, have been overlaid with one thickness of the folio paper, while the stronger blacks have been developed with an extra overlay of folio on such places as the bottom of the hat, vest, middle of bag, and its bottom and the place on which it rests. The female figure and child have been similarly treated. The other characters in the cotton field, portions of the foreground, and that in the distance, have been brought into their relative prominence by being overlaid with one sheet of thin folio paper.

OVERLAY FOR "TELLING THE OLD, OLD STORY."

The paper used in making this overlay consists of one sheet of supercalendered stock slightly thinner than the coated paper used in that already described, and two thicknesses of the same kind of folio as previously employed. In the supercalendered sheet all the very light portions of the engraving have been cut out and the edges slanted off, so as to meet adjoining tones kindly and softly and not form abrupt beginnings to these, such parts as portions of the faces, hands, arms, shirt, apron, waist of dress, shoes, etc. A cut-out folio sheet has been put over portions of the heads, faces, vest, pants, shoes, man's hand and between fingers, woman's waist, lower part of arms, collar, bottom of dress, shoes, foreground, and seat on which both man and woman are seated, etc. An extra, or second, overlay of folio paper is placed over such portions as upper part of vest running from the chin to the hand, solid black between



THE OLD, OLD STORY.

man's limbs, creases in pants and shoes, together with other solids at feet of both figures. The manner in which the neutral tints have been treated should produce bright and clear outlinings, as well as lend depth to the stronger ones.

To be successful in making any kind of overlays, let us enjoin upon the beginner to use as little paste as possible, yet sufficient to bind the different portions of the overlay in a fairly compact way; also to register each piece of paper over the other with positive accuracy.

(To be continued.)

WHEN the hairs begin to whiten and the cares begin to thicken, then the man of money looks around surprised. For his days are surely numbered and his pleasures have been plundered by the hand of iron that holds him down. Do not entirely forget self till too late.—*S. O. E. R.*

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

DURING the past month only half as many patents relating to printing were issued as during the period covered in my previous letter. The majority of those granted are illustrated herein by views taken from the drawings accompanying the patents.

The steam plate printing press, a plan of which is shown in Fig. 1, was invented by J. T. Robertson, of New York city. Its object is to provide means whereby plates of different sizes may be used at the same time without danger of soiling the back of the sheet printed from one plate with ink picked up from another. The press employs two printing or blanket rollers in combination with the movable beds which carry the plates, but each roller engages only with

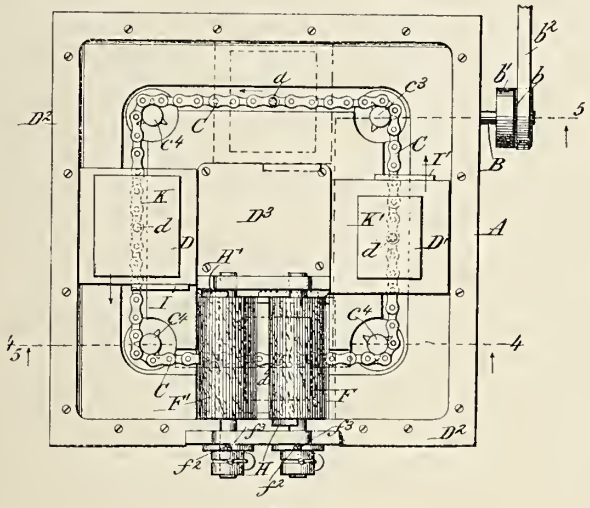


FIG. 1.

certain of the beds so as to print from their plates in order that each plate may be given the proper amount of pressure to bring out the design.

Jules Michaud, of Paris, France, received a patent covering an apparatus for the production of plates for color printing. He forms a curved cast printing plate having an engraved plate soldered thereto. To produce this curved compound plate the engraved plate is backed with a coating of tin and curved; it is then placed in the casting box over the blank raised part of the previously formed matrix, great care being taken to place it so that holes formed therein pass over registering pins in the box. Springs or projections cause the plate to bear evenly against the bottom of the box. When the metal is run in, a plate is obtained, as shown in Fig. 2, having the engravings and letterpress on text which are to be of the same color.



FIG. 2.

The Carter-Crume Company, of Niagara Falls, New York, became owner of three patents covering numbering machines or numbering attachments for printing machines. John R. Carter, of Boston, was the inventor of one of the devices and Francis Meisel, of the same place, of the other two. The Carter apparatus is designed to print upon a continuous strip of paper a series of figures at predetermined intervals in a regular sequence, and to automatically repeat such series of figures without care or attention upon the part of the attendant. This general kind of machines is in common use in large stores to register the cost of purchases. One of the devices invented by Mr. Meisel is for a similar purpose, but it contains two type wheels and prints the slips upon both sides. One of the numbering wheels is arranged in advance of the other, and the plates are so located that the numbers upon both sides of the paper are brought into sight as soon as printed.

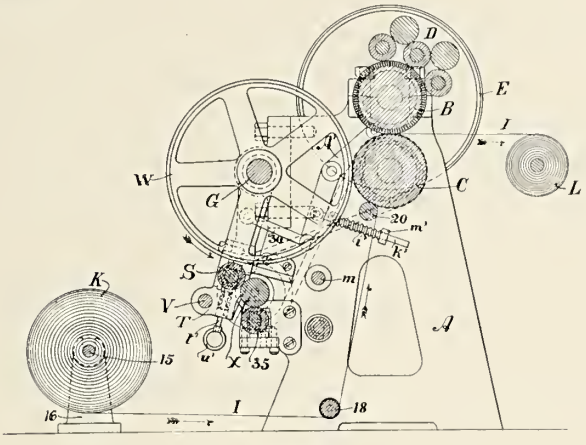


FIG. 3.

The second patent of this inventor covers a numbering attachment for rotary printing presses. Fig. 3 shows a sectional view of a press to which the device may be attached. The web is taken from roll *k*, passes over guide rolls 18 and 20, and then under the numbering wheels which rotate intermittently, and the web is afterward printed and rewound on roll *l*. When the numbering disks rotate, they move at the same surface speed as the web being printed, in order to avoid blurring.

Homer Lee, of New York, and Edmond Lebrun, of Newark, New Jersey, have assigned to the Electric Typograph Company, of West Virginia, the patent granted to them covering mechanism for casting printing bars from matrices produced either in the machine in which the casting operation is performed or in an independent machine. Fig. 4 shows a portion of the mechanism. The mold reciprocates in straight lines in two directions; in one direction to and from contact with the matrix in the holder, and in the

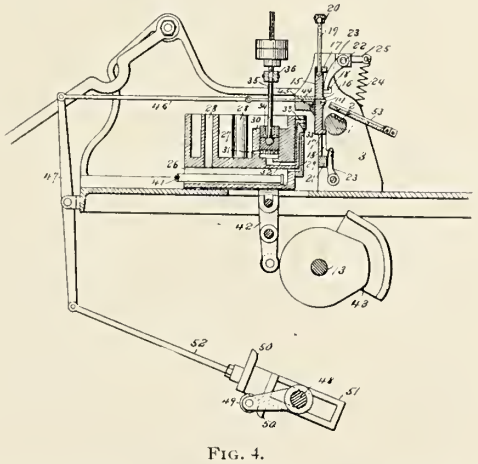


FIG. 4.

other to and from a position for discharging the printing bar from the mold. When the mold is in proper position the piston forces the molten metal into contact with the matrices and the linotype is cast as in the Mergenthaler machine.

Fig. 5 shows a galley designed by William W. Rebuschatis and John F. Collins, of Des Moines, Iowa. The side-stick C is permanently connected with the galley, but may be adjusted laterally and firmly clamped in any position so as to hold columns of type of any width. The side-stick cannot be forced upwardly or moved longitudinally in the

galley, so that there is no danger of accidentally pieing the type in the galley.

Heinrich Toobe, of Brookland, received a patent covering a new method of preparing metal plates for lithographic printing. Any metal may be used, but aluminium is preferred. The surface of the plate is first dulled by a sand blast and then washed with an acidulated acid solution composed of alum dissolved in boiling water and a small quantity of nitric acid. After this they are subjected to a bath composed of sulphate of alumina, potassa, nitrous acid, chloride of calcium and sulphate of alumina. In a short time they may be removed from this bath, washed and dried, and are then adapted for use in lithographic printing in the same manner as the usual stones. To prepare plates for re-use, they are washed with turpentine, treated with a solution of sulphuric and hydrochloric acid and washed. They may then be employed as before.

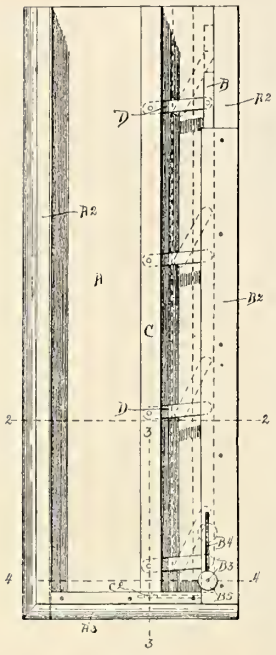


Fig. 5.

George Eastwood, of London, England, received a United States patent for the manufacture of flongs for producing matrices for stereotyping. It consists of a single thick sheet of blotting paper, faced upon both sides when dry with a special paste composed of treacle, glue, flour, whiting, borax and water. The paste is applied by a brush while warm, and as it dries it becomes hard. When the flong is to be used, the face which comes in contact with the type is moistened by a sponge or otherwise, and rubbed with French chalk to take up the superfluous moisture. The flong thus prepared is placed upon the type in the brisket and heated until the paste is rendered plastic, when in this state it is placed upon the form by means of a platen press. As soon as the mold cools it becomes fixed. The purpose of coating the flong upon both sides is to prevent warping while drying.

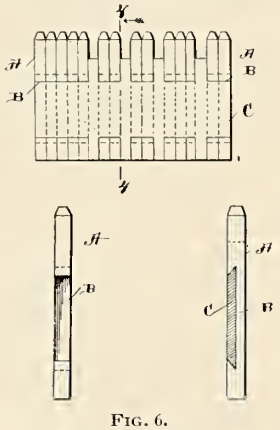


Fig. 6.

Lucien A. Brott and George A. Kay, of Brooklyn, New York, received a patent covering a novel typebar and method of making the same. The type used have side dovetailed recesses. After being set up and justified the interstices between the type as well as the recesses in their sides are filled with molten type metal, which binds the whole together. The patent contains claims to the bar and also to the method of forming the same. The invention is illustrated in Fig. 6.

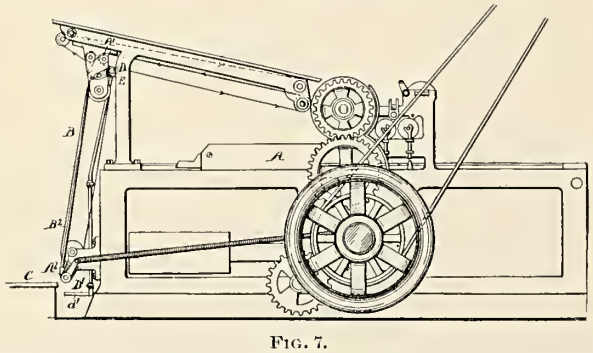


Fig. 7.

Paul Schneider, of Detroit, Michigan, received a patent covering a printing press attachment shown in Fig. 7. It consists of a steam pipe located at the point at which the printed sheet is delivered to the "fly," to subject the paper to a blast of dry steam, "to overcome the effects of electricity in the paper," as the inventor states.

The last figure illustrated herein is a portion of a printing press for printing circulars from a continuous strip, the inventor being John H. Master, of Minersville, Pennsylvania. A half interest in the patent being assigned to James W. Sallade, of Pottsville, Pennsylvania. The type cylinder is provided with annular movable flanges, between which the form is adjusted. These flanges carry bands which embrace the projecting ends of the leads and are themselves firmly held in place by clamps carried by the annular flanges.

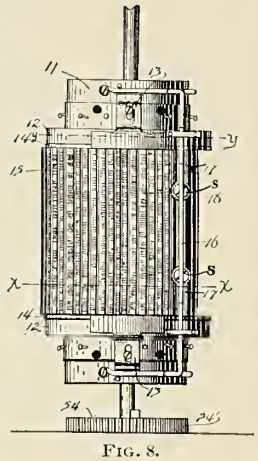


Fig. 8.

Coelestin Skatulla, of Brooklyn, New York, received a patent covering an invention in some respects similar to that of Messrs. Brott & Kay, above described. The bar is formed by casting short type and placing them in order with spaces between the words. Then the set of space bars is removed and a backing is cast on the short type to make the matrix of the proper height to fill the spaces between the words. A half interest in the patent has been assigned to Frank Schmidt, of New York city.

Written for The Inland Printer.

A SHORT SKETCH OF THE INVENTION AND EARLY HISTORY OF PRINTING.

III.—BY ARTHUR KIRKBRIDE TAYLOR.

ASIDE from the priests and monks who were identified with early bookmaking, there were very few people who really prized books for their contents, and who would have hailed with delight the introduction of any art which would cheapen them and thus increase learning. At the same time there were many of the nobility and of the wealthy class who spent large sums in the purchase of books which were exquisitely written and illustrated, and handsomely bound; in many cases the sides being rich with fine carvings and resplendent with jewels. With this class of people the book was not valued for its contents so much as it was for the decorations and artistic workmanship lavished upon it. As far as the contents were concerned it was a matter of indifference; a cigar box would have done just as well. One of the handsomest bindings of recent days was lavished upon a volume of "Great Expectations," and when the proper spring was operated in opening it, the hospitable end of a pint bottle of soothing syrup made its appearance. And still people wonder at Dickens' popularity.

With those just referred to book-buying was a fad. A parallel in our present day is afforded in the wealthy class who affect a liking for fine arts, and spend immense sums in the purchase of paintings, which in many cases they are totally unable to appreciate; probably in the hope that they may be considered as possessed of considerable culture and artistic discrimination. They are not in any sense the mainstay of the modern publisher, and in the fourteenth century the case was not unlike it. Those who could read and afford to buy books looked with feelings of disgust at

the block-books of the early printers. Having been used to the artistically wrought volumes, with daintily painted miniatures — when the productions of the early press put in appearance, replete with black letter and blacker illustrations — the aristocracy asked for their smelling salts and retired to their boudoirs. They did not look with favor upon the rude, uncouth illustrations and coarse text of the early printers, and looked with contempt upon those who were satisfied with their efforts.

The first example we have of printing in books is in some copies where the outlines for the illuminated initials have been stamped from engraved stamps. Next in order come those books in which the text was written but the illustrations printed from blocks, showing conclusively that it was not expedient at that time to engrave the letters of the text, because on the limited number of copies issued it would be cheaper to have the letters of the text written by copyists who did not command high wages. At length books made their appearance in which both the text and the illustrations were printed. The first of these are what are known as block-books, because they were printed from engraved blocks of wood in contradistinction to those in which the text was printed from movable types.

It wouldn't have made any difference if there had been printing offices innumerable in the old world before the fourteenth century. They wouldn't have effected any great change in the civilization of that age. The people were unprepared for printing as an accomplished and complete art. Why, inside of two days all the pressfeeders would have been laid off, and the pressmen one and all would have found something in the complex mechanism of their presses which needed immediate attention and sufficient readjustment and repairs to keep them on the pay roll until the boss also took to investigating. The walls of the pressroom might have been lined with forms, corrected, and all ready to run, but that's all that would come of them. And all this loss of time and delay would have been caused by just one thing — the lack of paper. There wasn't a 6-to-cap billhead on the whole continent. If a man would have gone to a merchant and have asked him for "a half-ream of 24 by 38, 60-pound S. and C. Toned" the merchant would have probably crossed himself and made a rush for the cellar. A request for "Royal 28 Laid" would have most likely landed him in jail to answer a charge of treason. The situation would have been somewhat similar to that in which a printer-soldier found himself once during the civil war. The type for one of the army newspapers was all set up and on the press, but there wasn't any paper to be had. Happening by and wishing to read the news our printer friend stepped in, inked the form, and, taking a clean handkerchief from his pocket (history doesn't say where he got it), spread it on the form, pulled an impression and went on his way rejoicing. In this instance, at least, the lack of paper was not to be sneezed at.

The date of the invention of paper is somewhat uncertain, but the obliging Chinaman comes forward again with the assertion that it was the invention of the Chinese and it took place at the close of the first century. As to its introduction into Europe most authorities place the date not earlier than the fifth century.

The first paper made in Europe was probably made of cotton, and was thick, resembling cardboard in weight, but very rough, coarse and unsuitable for writing or printing. It was not thought that this very early style of paper was used as a substitute for papyrus, the use of which was declining in the fifth century. The early bookmakers did not use the paper which was produced for their books, but confined themselves to vellum, which was at that time thought to be the only material fit to write upon. Parchment in time became so scarce that copyists frequently resorted to the expedient of removing the writing from the surface of that which had already been used and writing again upon it. In this way many valuable manuscripts have been destroyed to give place to long theological dissertations which were so tedious that the only way for the author to know at its end what he had said at its beginning was for him to have it written down; a source of great satisfaction to him and absolute unconcern to everyone else.

Vellum is entirely unsuitable for printing, and it has been said by a high authority on the subject that typography would have been a failure if it had depended on a liberal supply of vellum. Even if the restricted size of books could have been conformed to there were not enough sheep at the end of the fourteenth century to supply the demands of printing presses for a week.

HOW CARBON-BLACK IS MADE.

FEW readers of books and papers have any very clear idea of the source of the black substance from which the ink used in printing is made. The general idea is that it is lampblack, the sort produced in burning resin, turpentine or crude oil with an insufficient air supply. Up to ten years ago this was the base of all the ink used, but since the wide development of natural gas lamp-black has been mainly superseded in good ink by a very superior article known as carbon-black. This is made entirely from natural gas in the gas regions of Pennsylvania, Ohio and Indiana.

The factory for its manufacture is a very simple affair, consisting of a long, low, wooden building, through the whole length of which run double rows of gas pipe eight to ten inches apart. These have either holes drilled in them every ten to twelve inches or small tips, such as are used in house jets, set in at about the same distances and from which the gas burns. Above each of these double rows of jets is placed a long, narrow, sheet-iron pan, about four inches deep.

A stream of water covering the bottom of the pan is kept flowing steadily by means of pumps. The jets are lighted and the big flames play up against the pan, "smoking" it as a piece of cold tin held above a gas jet would be smoked. Very little air is allowed to enter, and as the water keeps the pan comparatively cool the deposit of soot is heavy.

About every half hour a sheet-iron car with a scraper above it is drawn under the pan its whole length, scraping off and collecting the carbon-black. These cars work in pairs, the cars of two lines of jets being drawn by the same wire rope. As one goes to the lower end of the building the other comes to the upper end. The rope is wrapped around a drum operated by an engine.

When the car is full it is emptied into a large trough, and the black, which is somewhat damp, is taken to the dryer, a broad, shallow pan with a fire beneath. When dry the lumps are crushed. The substance is then bolted or sifted, coming out as fine as flour, and is finally packed in barrels lined with paper bags to prevent sifting out.

The product is almost pure carbon of an intense black and very light. A barrel of it packed under a screw weighs only fifty pounds.

It is so much blacker than lampblack, which has a grayish tinge, that it has two and a half times the value of the latter in producing a given depth of color. That is, one weight of it will produce the same depth that two and a half times its weight of lampblack will produce. It is also very free from the fault of packing or sticking together. To these last two properties it owes its great value as an inkmaker, producing a very brilliant black ink that runs freely and is less pasty and sticky than that from lampblack.

Besides being used in inks carbon-black enters into the composition of black paints, varnishes and lacquers, gives brilliancy to stove polishes and forms the body of the best shoe blacking. A large quantity — perhaps fifty per cent of all that is made — is shipped abroad.—*Chicago Record.*



WHAT'S THE MATTER WITH US?

Half-tone engraving from photograph by
FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY,
341-351 Dearborn street, Chicago.
Duplicate plates for sale.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

FROM EASTERN NEW YORK.

To the Editor: POUGHKEEPSIE, N. Y., August 5, 1895.

Poughkeepsie has been experiencing, with the rest of the large towns hereabouts, some of the influences of the times we're passing through, but of late the outlook has somewhat brightened, and we look forward to a more lively resumption in business matters now.

Mr. A. V. Haight, always to the fore in increasing his business, has added another floor to his already large office, making three in all, and now has over twelve thousand square feet of floor space, which includes a first-class bookbindery. He has the most complete establishment between New York and Albany.

Messrs. T. H. Caldwell & Co. are doing quite an extensive business. They occupy an entire floor in the Imperial Pattern Company's building. They have a gas engine, two Whitlock presses (one the largest size made), two jobbers, one-half and one-quarter mediums, paper folder, etc., and their time is fully occupied in turning out tons of pattern books, folders and directions, besides attending to their other small work. This is an enterprising and busy firm.

The *Sunday Courier* has increased in circulation over one thousand the past year, and it now exceeds 8,200 copies.

August 1 the Record Printing and Publishing Company, of Hudson, was incorporated at Albany, with a capital of $12,000, and will publish a paper called the *Hudson Weekly Record*. They have a board of seven directors.

The *State* is the name of a new republican paper at Albany, in which is incorporated the Albany *Evening Post*. It is quite metropolitan in appearance, each issue containing ten to twelve pages.

The *Press* and *Republican*, two daily papers of Saratoga, have consolidated, and a morning and an evening edition will be issued. Mr. John W. Howe is the manager.

Two new papers in this section are the Fishkill *Daily Herald*, a bright and newsy folio, published by Adams & Still, at Fishkill-on-the-Hudson; the *Wappingers Recorder*, a seven-column paper, weekly, published by F. B. Dougherty, at Wappingers Falls.

The *Pawling Chronicle*, which is now owned by Charles Walsh, of the Amenia *Times*, has been placed in the hands of Mr. George Williams, late foreman of the *Enterprise*, of this city, who will conduct it as editor and manager.

The Newburgh *Register* has changed to a six-page, eight-column paper. This shows that the managers are wide-awake publishers, and will keep up to the times.

The Jefferson Paper Mill, at Black River, New York, was recently burned, entailing a loss of $20,000. It was owned by W. M. Herring, of Denver.

The *Berkshire Courier*, of Great Barrington, Massachusetts, has purchased the *News*, Mr. Harry Douglas, editor, retiring. The *Courier* has secured the services of Mr. Frank E. Beach, a veteran among Connecticut newspapers, as manager and editor, which is a good choice.

THE INLAND PRINTER is beautiful, and must more than exceed the expectations of the most fastidious in the art. I should deem it a great loss not to receive every copy. You are doing all you claim, and more. A. R. WHITING.

TYPESETTING MACHINES AND UNION LEGISLATION.

To the Editor: BUFFALO, N. Y., August 9, 1895.

The feeling that the time is not far distant when the supply of operators will exceed the demand to an extent which will cause the same condition of affairs that existed in the days of hand-set type on newspapers — one situation, three men — is agitating the minds of many who have the interests of the union, and themselves as members of it, at heart, and the idea that the typographical unions ought to take some action to regulate and restrict the number of men becoming operators is the subject of many a discussion. The discussion generally leads to the belief that any such action, while desirable in theory, would be ill-advised and would cause dissensions that would do more harm to the union than a surplus of operators; that we must go on as we have been going, make as few mistakes as possible in the present and let the future care for itself.

There is not much in the experience of others that is of value in the solution of the problem that faces the printers. The introduction of cylinder presses cannot be considered a parallel case; they increased the amount of work done and the question of labor righted itself. The typesetting machine decreases the number of hands and the cost of the work but does not increase the number of newspapers to an extent that will be any relief.

The argument is made that a plentitude of men and a scarcity of situations is a bad condition of affairs, and that the union should make every effort to keep supply and demand as close together as possible. That is what we pay our dues for, these men say; that is what a trade-union is for. From a purely business and strictly selfish point of view, that line of reasoning would seem all right, but it is too narrow to meet the exigencies of the typographical unions of the present time. It is too selfish and brutal to say, in effect, "The machines are here and two out of every three of the men employed on newspapers must get out of the business, and be quick about it." Suppose the union did say so. Who is to be judge and jury and say that one shall be taken and the other left, and which one? An attempt on the part of the union to prevent a member learning to run a machine, if he had an opportunity, would be met with the accusation of selfishness, always an effective cry in a question that is to be decided by general vote, and would be opposed by those who would suffer and by those who sympathized with them and would cause hard feeling and hot temper at the time when cool heads and common sense are most needed. The union cannot, in common fairness, put itself in position of saying to Smith that he must step down and out in order that Brown may have the field to himself, if the employer is willing to give both a chance. The present condition of typographical affairs is one that cannot be governed by ordinary rules, and the arguments against too many apprentices do not hold good in this case. The weaknesses of human nature must be thought of, and the man who thinks he has lost his means of livelihood, at a time of life when it is difficult to find a new way of making a living, is sore enough, without the union adding to the soreness. The union cannot afford to be unfair, and if we must lose some of our members, they should go with the feeling that it is not the fault of the union.

But, while it would be bad policy to prevent members becoming operators, the union should not encourage them to an extent that not only crowds the local trade, but furnishes a supply for other cities where machines are being put in, and thus preventing the men there getting a chance. That is the effect a school, such as was advocated by many, would have. Somebody has to go, and the printer knows that without a resolution by the union telling him so; and he also knows that learning to run a machine will not create

a situation for him after he has learned. The danger of over-crowding the business is exaggerated. Of course, the time will come when there will be more operators than situations, but that is a state of affairs that has always existed in every trade and does not mean that wages will be reduced thereby. Emerson's theory of the law of compensation is getting in its work, and some good will come out of the pace-making evil, which has set the standard of competence so high that employers must select men carefully to get a force that will turn out the amount of work they think ought to be done. The country printer will not have the chance he had in the old days, when, as soon as he felt that he was entitled to higher wages than the country publisher would pay, he could come into the city, take out a union card and run his chances for subbing in a composing room already crowded with subs. That day is gone; and if the country printer has to stay in the country and is compelled to bring up the country printer's wages to a point which will enable him to make a decent living there, the machines, perhaps indirectly, will have done a good thing for the trade.

My belief is that the introduction of machines will be the means of making the International Typographical Union a stronger organization than it has been. We will lose in numbers, possibly; but numbers do not always mean strength. There will be two classes of men in the union: the printer and the operator; but the printer will be a printer in all that the term implies, and the same will be true of the operator. The incompetent and the irresponsible men will be weeded out, and the man who is great on straight matter and he who is a mighty good man when he works will not find many places in the printing business. The use of the phrase "survival of the fittest" is not exactly fair, because many good men will be forced out along with those who are not so good, and those on whom advancing years are having an effect. But those who are left will be, on the whole, picked men, and the same qualities which make them good men in the trade will make them good men in the union. They will not be so apt to fight over little things; in fact, the machines have done away with nearly all the little things that were the cause of so much friction in chapel and union meetings; but when they do want something they will want it real bad, and know just why they want it, and, consequently, will stand a better chance of getting it.

Another thing, machines in newspaper offices will have a tendency to steady the work in book offices, in the smaller cities, especially on such rush work as law cases, because foremen of those offices will not have the crowd of newspaper subs to call on and work night and day until the job is out, but will keep fewer men and make the work last longer in order to have men on hand when he needs them.

HUGH WALLACE.

THE SHAH'S FAREWELL.

When the shah went to England, some years ago, he visited one of the large towns in Yorkshire. While driving through the streets he noticed some gamins who were saluting him by applying their thumbs to the tips of their nasal organs. On inquiring the meaning of this procedure, he was told that it was looked upon as a mark of respect in that country. When the shah's visit came to an end, he was accompanied to the station by the mayor of the borough. When they arrived there the train was about to start, and the shah at once took his seat. As the train moved off, amid the cheers of the crowd, the shah rose, put his head out of the window, gravely applied his thumb to his nose and spread out his fingers in the most approved style at the astonished mayor, to that gentleman's discomfiture and the delight of the bystanders.—*Ex.*

Written for THE INLAND PRINTER.

THE EXPERIENCE OF SLUG 6 WITH A BICYCLE.

BY IVAN.

SLUG 6 having served his time in a country office, drew his card and made straight for the city where, with his usual good luck, he struck a fat take and a young fellow who fed press and owned a bicycle simultaneously. He had long wished to own one of these two cylinder rotary machines, and giving his watch down and a promise to pay the balance as soon as he had learned to ride and could spare the cash, they parted for the night, after having made arrangements with the feeder about taking lessons in running it. His sleep was filled with visions in which he pictured himself as riding in triumph to his native village with a display head astonishing the denizens of that locality with his marvelous dexterity in kicking his way down the main street on a machine that was a cross between a bicycle and a cylinder press with Gordon attachments. He had been told that riding was as easy as feeding from a roll, and as he had been used to kick press he felt sure he would have no difficulty in acquiring the art of manipulating the apparatus. In the evening the feeder appeared at the appointed hour with his bike, the tires of which he explained had a patent inside that reduced the labor on it to one-half, and by way of showing off its paces the feeder executed some beautiful curves as neatly as if they had been done with a rule twister, and interspersed them with some prominent straight lines at a speed that would put a Mergenthaler in the shade. Though it looked simple, Slug 6 began to have some doubts about his ability to run the apparatus, but the feeder assured him that it was as easy as setting straight matter when he had once mastered the rudiments, and that it would not take him long to learn his boxes. The feeder held the side-stick and instructed on getting mounted, remarking that it was essential to keep his feet down to the gauges and keep kicking under all circumstances, because it had no loose pulley or throw-off. They started the run in italic; the feeder ran behind holding the chase and steering the apparatus, and got along well for about a stickful; then something attracted the rider's attention for an instant and he made a false motion, his foot slipped, and before he could get up to the side gauge again or grab the fly-wheel his toe caught in the shoo-flies and he went out with the front delivery. He seemed to be rolling off into space until the feeder considerately placed the solid part of the bicycle across the small of his back and lay on it. This brought forth a few half-tone remarks from Slug 6, but the feeder explained that those things were always imposed for a flap sheet and did not work and turn in the usual way. However, he was not much hurt, only a little squabbled, and felt confident that as soon as he got onto the lay of the case he would make ready for a good long run.

So they put up another lift, threw on the impression and off they went; as long as the feeder steadied the chase and piloted the machine, his form worked beautifully, his experience in kicking the Gordon with both feet as a cub coming in very handy. But the moment the feeder let go, Slug 6 pulled the side-stick a nonpariel too far and flew off at a reverse English into the 36-pica embossed curbstone that was run in a light tint on the other side of the street and worked off his feet. The next time there was too much impression on the one side, and in trying to edge over a thick lead or so he threw the whole form out of register and came out all doubled up as if he had been through a folder, besides battering his face considerably. His legs felt half a stick too long and he found some difficulty in keeping them even with the guides, so as to avoid creases, but still he was confident that after he had got his first take up it would go easier if he could get the hang of the case, so as to keep his heel out of the way of the sprocket wheel and his toe from

getting tangled up with the fly-sticks. The street looked as wide as a full-page advertisement when he was again on his feet, and he reckoned he could get a good impression with the next overlay; but no sooner had he distributed himself around the machine and wriggled down to the guides preparatory to throwing on the impression, than the road looked as if it needed planing down, for wrong fonts that he knew he could never bring up appeared in all directions and the embossed border began to skew across his path. When he got started, in trying to dodge an obstacle about as big as a pica quad on the one margin, he ran into the hind end of a dray that was standing on the other side of the road. This damaged the draw sheet on the front cylinder so badly that he said he would have to make a fresh overlay for it; besides, the heavy pressure on the quoins had skewed the chase, while the fly-sticks were broken and the form so badly pied that the blacksmith would have to put it on his galley and fix it up.

Translated for THE INLAND PRINTER.

PHOTOLITHOGRAPHY.*

NO. IV.—BY H. CHIRPE.

THE hitherto described photolithography is based on the copying on chrome gelatine or albumen paper, developing the same with greasy ink, and subsequent transfer of the greasy copy on zinc plates or stone.

A process can also be applied by which copying is done on stone or zinc plate direct. In this case there are also various methods.

THE ASPHALT PROCESS.—Sensitive or so-called Syrian asphalt, which is already prepared for photolithographic purposes, can be obtained from the various houses dealing in photolithographic articles, and it is only necessary to dissolve it according to directions which accompany same. This asphalt is in most cases not very sensitive, and its use in printing would require a considerable length of time. If, therefore, one desires to have a more sensitive asphalt, it will not suffice to simply dissolve Syrian asphalt—it must be subjected to a previous preparation.

Of this asphalt only that portion is sensitive, and can be used for photolithographic purposes, which will not dissolve in ether. That portion which is not sensitive must therefore be removed, which is done by pulverizing the asphalt and separating it through a fine sieve. Ether is then poured over it. All soluble parts will then dissolve in ether, while the remaining portion may be dissolved in benzole, filtered, and used according to requirements.

PROCESS OF J. HUSNIK.—Professor Husnik has improved this process in so far that he does not dissolve the powdered asphalt in ether, as, according to his theory, a complete dissolving of the parts which are not sensitive is not fully attained by this method. He dissolves coarse asphalt powder in rectified turpentine until it has reached the consistency and even thickness of a syrup, and no hard substance is contained in the solution. To this asphalt solution, preferably contained in a large flask, a proper amount of ether is added gradually and with constant stirring. After a sufficient quantity of ether has been added, a residuum of the nature of a paste will form on the bottom of the solution. In order to prove whether a sensitive asphalt is still contained in the upper part of the solution, a small quantity is poured into a glass, to which ether is added; if a sediment is formed, more ether must be poured into the large flask.

After this solution is left to settle for about twenty-four hours, the ether will contain all parts of the asphalt which are not sensitive; the pasty residuum is again worked with ether after pouring off the solution, by which all turpentine is removed, and the perhaps existing parts which are not sensitive are fully dissolved. The doughy residuum is now taken out of the flask and placed in a shallow porcelain dish in a warm place, and stirred until it is entirely free from ether, and a hard, brittle, glossy black body is formed, which can easily be pressed to powder in the hand.

This product is now the sensitive asphalt, which is dissolved in pure benzole when ready for use. As benzole which is free from water is hard to obtain, a small quantity of chloroform is added to the solution in order to prevent a running in streaks, while drying, by which the layer would be uneven and spotted.

The covering of the stones or plates is very simple, by placing them horizontally and whirling them rapidly on the whirling table.

The copying under a clear negative will require from one-quarter to one-half hour in direct sunlight.

The picture is developed with turpentine.

PROCESS OF E. VALENTA.—Valenta recommends the sulphurated asphalt in a wet form for photolithography, as this is essentially more sensitive than the Syrian asphalt, which is not sulphurated.

The process is the following: 100 grains raw Syrian asphalt is boiled in a like quantity of ethnyl benzine, and boils at about 150° Cent., with 12 grains sulphur, which has previously been dissolved in the ethnyl benzine. When the formation of sulphureous water has ceased, after about three or four hours' boiling, the benzine is distilled off, and the black remainder is dissolved in a proportion of 4 : 100 of benzole, and is used for preparing the stone or plate.

The sulphurated asphalt prepared in this manner will hardly dissolve in ether, very easily in benzole and turpentine, and is very sensitive.

Serviceable copies can be obtained with this asphalt even in wet or foggy weather. For use, four parts of sulphurated asphalt are dissolved in 100 ccm. benzole, the solution is filtered and thinned until a light layer will appear golden yellowish on the zinc plate. (An exposure of the solution of asphalt one-half to one hour in an open flask to direct sunlight is recommended.)

Rectified turpentine, free from acid, is used for developing the asphalt picture. Hungarian or Russian turpentine affects the asphalt picture, however retarded, if an addition of benzine or olive oil is made to the turpentine.

Zinc plates are best developed in an ordinary tray; and stones by forming a wax border around the picture, pouring the turpentine and flowing over by swinging back and forth. Rubbing with a cotton pad, etc., should be avoided. After developing, the picture should be well washed out; before gumming, the plate should be exposed to light for some time for the purpose of hardening, as the ground for the etching which is to follow will offer a greater resisting power.

COVERING THE STONE.—With either of the above named asphalt solutions or with a solution of

20 grains asphalt,
300 grains chloroform,
100 grains benzole, and
20 drops lavender oil,

the stone or zinc plate is now covered. The solution must be a thin fluid, so that it will spread evenly on the stone and not be thick in some places and thin in others.

The following manipulations must be executed in yellow or gas light:

The stone to be used must be well rubbed, which is followed by rubbing with a dry pumice stone, thoroughly cleaned, and must be perfectly even and have no depressions, because the negative would not come in contact with such portions of the stone, and the results obtained therefrom would be unsatisfactory. A proper quantity of the solution is now poured on the center of the well-polished stone,

*From a manual on Photolithography by George Fritz, Vienna.

and this is spread as evenly as possible over the entire surface by swinging back and forth; for a complete distribution the stone is placed on the whirling table, and kept in motion for some time. The asphalt layer must be as thin as possible on the stone so that it will be a yellowish brown; the color of the stone must at all times be taken into consideration, however.

The layer can be very thin, if the stone is only completely covered; on the contrary, if it is too thick, the light will not penetrate through to the stone, which is absolutely necessary, and the picture, in developing, will dissolve. Zinc plates are covered in the same manner as stone.

PRINTING OR COPYING.—When the layer is completely dry, which will be the case in about fifteen minutes, one can proceed to copy. For this purpose the negative is either placed with the film side on the stone and pressed down with hand screws or clamps, or a specially constructed, well built copying frame, provided with heavy glass, about one inch in thickness, turned downward, is used, the stone with the asphalt side being placed on the negative; the printing frame is then closed and exposed to light.

The exposure will vary, according to the strength of light and the nature of the negative, from fifteen minutes to one and one-quarter hours.

If exposed too great a length of time the picture or print on the stone will either not develop at all, or only in portions, and if not exposed long enough, the drawing will dissolve wholly or in part. In both cases an unsatisfactory result is had, in which case the operation must be repeated until the correct exposure is obtained. A good negative is essential for a good reproduction; that is, the negative must be very opaque, and the lines represented by clear glass must be free from veil. In case some lines are veiled or choked, they can be very easily burned in with a sun glass. Some artists use a great number of gray or blind lines in order to get light and shade, which are very unsatisfactory for the photographer, however.

DEVELOPING.—After exposing, the frame with the stone is taken to the darkroom; the stone is then removed from the printing frame, after which the picture is developed. For ordinary Syrian asphalt rectified turpentine can be used, and one can proceed in two ways. The stone is placed as level as possible in a tray and then covered with turpentine, which must remain on the stone for some time, and then poured off. After this, more turpentine is poured on the stone, which must remain thereon until the drawing appears clear and clean. The turpentine which has been poured off can be used for washing purposes or painting the backs of zinc plates for high etching. A border of heated gutta percha can also be formed around the picture, after which turpentine is poured upon the stone and moved about until the drawing is developed.

After developing, the stone is thoroughly washed out and dried by sunlight, then covered with neutral or very weak gum. After gumming, the stone is again dried and laid aside for several hours, at the end of which time we can proceed to rub in the color, etch, and finally high etch.

The zinc plate is also washed out after developing, dried, and treated with a thin gum solution, and then with an etching fluid of gallia tincture or gallia acid and phosphorus acid, and color rubbed in.

Copies on zinc plates for high etching are gummed after developing, and, if the asphalt layer remains unmarred without rubbing with a sponge (which thickens the drawing), etched in diluted nitric acid.

Many lithographers have a habit of applying greasy ink on the copy, which, moreover, is necessary in many reprints. The following is the procedure: Transfer ink is diluted with turpentine, and the stone, which has previously been gummed, dried and washed, is wiped off with this diluted ink, by which a deposit will be made on the drawing parts, thus strengthening them; but if this is not done carefully, it will also thicken them. This is totally unnecessary in asphalt copies; and for other direct copies, as well as for good chrome gelatine transfers, it is in most cases superfluous. The exposed asphalt is united so closely to the stone that a strengthening with greasy ink is totally unnecessary, because the greasy ink cannot penetrate the hard asphalt layer nor combine with the same. The asphalt layer itself can resist every etching, so that it is also useless in this direction for the purpose of strengthening the drawing.



A BAD EXAMPLE.

GREAT LINGUIST BAFFLED.

The late Prof. Stephen J. Young, of Bowdoin, was an accomplished linguist. One day he was on a train bound from Bangor to Brunswick, when a conductor who knew him entered his car to ask him to come out to the second-class coach to try and find out where a certain stupid foreigner was going. The conductor had attacked him in all the foreign lingo he could muster, and could get no other response than a stupid stare.

Professor Young went back to the rear of the train. The passenger sat there looking very much disturbed and bewildered. The professor went at him in Canadian French, then in German, then in the languages of Scandinavia, Egypt, Italy, Spain and every other country on the face of this green earth. Still the passenger sat "mum as an owl" while the look of bewilderment deepened on his face. The professor was nonplussed, and was about turning in defeat to his own car when the man looked wearily out of the window and remarked sadly to himself:

"By gosh, I wish I was ter hum."

He was an Aroostook Yankee, and he could speak nothing but English.—*Daily Eastern Argus.*

NINTH ANNUAL CONVENTION OF THE UNITED TYPOTHETÆ OF AMERICA.

ON Monday, August 5, the twin cities of Minnesota — St. Paul and Minneapolis — welcomed the delegates to the ninth annual convention of the United Typothetæ of America. On Tuesday the convention was to be opened in the state capitol, and preliminary to the business that would then occupy the attention of the delegates a programme of receptions and getting acquainted had been arranged for, which was carried out to the satisfaction of



POSING FOR THE ALTOGETHER.

everyone. Very elaborate arrangements for entertainment had been made, the following committees having the various matters in charge in that connection:

Executive Committee — F. L. Smith, chairman, Minneapolis; David Ramaley, secretary, St. Paul; Charles W. Ames, William C. Evans, George M. Stanchfield, William T. Rich, A. C. Bausman, A. M. Geesaman, C. A. Mitchell, D. W. Thurston, Michael Treacy.

Finance Committee — H. D. Brown, chairman, St. Paul; W. F. Black, F. G. Drew, C. E. Veeder, C. W. Hornick, Del T. Sutton.

Printing and Badge Committee — George M. Stanchfield, chairman; C. A. Mitchell, George A. Leighton, Stephen Conday, L. D. Bissell, J. W. Swinburne.

Press Committee — F. J. Meyst, chairman; C. A. Mitchell, E. W. Murphy, D. Ramaley, C. P. Stine.

Drives and Street Cars Committee — C. A. Mitchell, chairman; H. L. Collins, William T. Rich, F. G. Drew, C. C. Webster.

Music and Banquet Committee — A. M. Geesaman, chairman; Edward Randall, F. W. Bergmeier, D. W. Thurston, John Brandtjen, F. L. Smith.

Railroad Committee — C. P. Stine, chairman; A. C. Bausman, William F. Black, William C. Evans.

Hotels and Hall Committee — E. W. Murphy, chairman; Frank Shoop, Paul C. Zander, Carlos F. Hatch.

Reception and Entertainment Committee for Permanent Organization — D. S. Sperry, Edward Randall, L. D. Bissell, C. A. Mitchell, Carlos F. Hatch, H. M. Hall.

Ladies' Reception — Minneapolis: Mrs. C. E. Dickinson, chairman; Mrs. A. C. Bausman, Mrs. W. F. Black, Mrs. Alfred Roper, Mrs. Charles F. Hatch, Mrs. Frank E. Storer, Mrs. M. N. Price, Mrs. H. M. Hall, Mrs. M. V. Baker, Mrs. G. L. Byron, Mrs. George A. Leighton, Mrs. A. M. Geesaman, Mrs. F. L. Smith, Mrs. E. W. Murphy, Mrs. J. W. Swinburne, Mrs. Frank Heywood, Mrs. C. A. Mitchell, Mrs. D. W. Thurston, Miss Minnette Rollins, Miss Agnes Mae Smith, Miss Ada Lennan, Miss Irene Joslyn. St. Paul: Mrs. George M. Stanchfield, chairman; Mrs. D. Ramaley, Mrs. J. H. Ramaley, Mrs. D. S. Sperry, Mrs. M. Treacy, Mrs. W. T. Rich, Mrs. E. K. Clymer, Mrs. A. L. Zander, Mrs. L. D. Bissell, Mrs. Del T. Sutton, Mrs. W. C. Evans, Mrs. H. L. Collins, Mrs. E. P. Penniman, Mrs. Frank Shoop, Mrs. H. M. Weidman, Mrs. F. W. Bergmeier, Mrs. W. C. Ames, Mrs. J. Brandtjen, Miss Sarah K. Ramaley, Miss Geneva M. Brown, Miss Grace Bissell, Miss Abbie Treacy.

Monday was given up to the reception of the visitors, a visit to the West Publishing Company, where a formal reception was held, and a meeting of the executive committee at the Windsor Hotel.

The convention held its first session Tuesday morning at 10 o'clock in the state capitol, and two daily sessions were held on that and the two following days. Wednesday the convention did its work in Minneapolis; on the other two days in St. Paul.

There were many delightful features in the entertainment of the visitors, and particularly so for the ladies who accompanied the delegates. While the convention was hard at work in St. Paul on Tuesday morning, the ladies visited White Bear Lake, leaving St. Paul at 10:35 o'clock and taking their lunch at Ramaley Pavilion, White Bear. At 3 o'clock in the afternoon another ride was tendered the delegates and ladies about St. Paul, including Como Park, and in the evening a reception was held at the residence of Michael Treacy, 659 East Third street.

Wednesday morning the convention removed to Minneapolis. The ladies were taken for a drive in the forenoon, and at 2 o'clock in the afternoon they were taken through the art gallery of Mr. and Mrs. T. B. Walker, and afterward through the public library. The delegates and their ladies at 3 o'clock were given another carriage drive in a different portion of the city than on the forenoon drive. In the evening an excursion started for Lake Harriet, leaving Ryan Hotel, St. Paul, at 7 o'clock, and West Hotel, Minneapolis, at 7:40 o'clock.

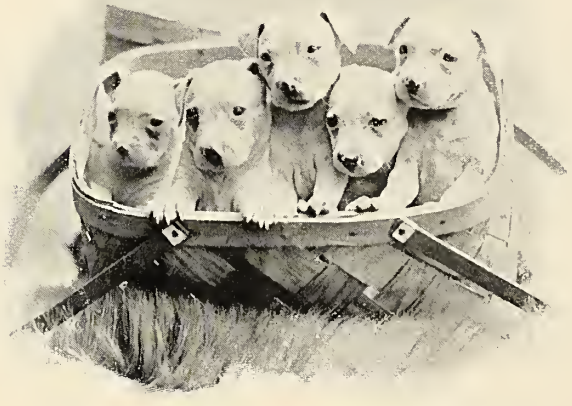
The work of Thursday was relieved by a special excursion to Minnehaha Falls, on interurban cars, leaving Ryan Hotel at 2 o'clock in the afternoon and West Hotel at 2:40 o'clock. Friday was the great pleasure day of the week for the delegates, who left St. Paul at 8:30 o'clock and Minneapolis at 9 o'clock on the Minneapolis & St. Louis road, for Minnetonka. The programme included an excursion on the lake, a banquet at Lake Park Hotel and a dance in the evening. The experience of some of the delegates and visitors on the lake excursion was, however, calculated to quench their good spirits, they having to endure the discomforts and dangers of a heavy storm; but ample compensation awaited all at the banquet and dance in the evening.

In the convention hall on Tuesday, President Blakely called the convention to order, and invited Mr. David Ramaley to present Governor Clough to the delegates. Governor Clough upon being introduced was very heartily received, and welcomed the delegates in a brief speech. On behalf of Mayor Smith, who was unable to welcome the delegates in person, owing to indisposition, his private secretary, Mr. Costello, conveyed the usual municipal courtesies to the members present. Thomas Todd, of Boston, responded on behalf of the delegates.

Among many other interesting things in his address to the convention, President Blakeley said:

"During the year just passed few contentions have arisen between the employing printers and their workmen, and no

strike of any magnitude has taken place. Employers have taken no advantage of the circumstances of the men, but have paid the same wages current for the past decade. It is a curious fact that one branch of labor receives at the present time considerably higher wages than it did five years ago. Pressfeeders are paid much more than they formerly were, and I believe I speak within the bounds of truth in declaring that the service is greatly degenerated. An unfortunate condition in our profession, and one that harasses the employer to an extraordinary degree, is the immense influx into our domain from other callings, owing to the mistaken idea that ours is an easy and surely profitable vocation. To this cause may be attributed much of the unusual depression of the past year, although great distress



A Small Family in Tight Circumstances.

in monetary circles is the leading question of lack of business. While our craft has been environed by menacing dangers, business failures among us have been remarkably few. The era of low prices that has so long prevailed, cannot wholly pass away, for it has been occasioned in some considerable measure by improvements in machinery and a cheapening of many of the commodities that enter into the cost of production.

"Much interest still exists regarding the apprenticeship question. It has come up at each meeting of our society for several years past, and was thoroughly discussed in connection with the able report of the committee at the last session; but no improvement in methods, as applied to the apprentice, has been introduced by the trade. The proper place to learn the printing business is, of course, in a printing office; but a boy cannot be sure he will be instructed there with any thoroughness, such is the subdivision of labor and the lack of attention by journeymen to lads under their care. Neither is there any particular desire on the part of employers to accept apprentices. Their labor is not considered profitable. Too often they will not submit to strict discipline, and they are inclined to throw up their situations at a moment's notice, without regard to any previous understanding with their employer. With these two sets of difficulties confronting us, it seems impossible to do more than attempt a palliation of the trouble.

"It is probable that the question of the measurement of type will receive more consideration in the future than it has in the past. We shall meet with little opposition from newspaper men, as those who cannot handle machines must go into the ranks of the bookmen, where their interests will be contrary to those formerly held. The compositors on daily papers are anxious to have no disturbance made in their scale, because their type is much fatter than any book type, and every effort to make the two correspond must result in raising the figures of the bookmen and reducing those of the newspaper compositor.

"Another subject which has been frequently before our meetings and aroused earnest feeling is the printing of envelopes by the United States government. To many the printing of envelopes seems too trifling an affair to be worth the time which has been given it. But it is really a question of importance. The traffic in envelope printing is enormous, and the general government in engaging in the work is perpetrating a great injustice to our craft — indeed, wresting from us hundreds of thousands of dollars per annum. Why our occupation should be singled out from others as the one on which injury may be inflicted with impunity, it is difficult to tell. The post office originally began this printing on the plea that it facilitated the return of letters failing of delivery, and the innovation was at the time inconsequential. Year by year the business expands; people make no more mistakes in proportion to their numbers than formerly; removals are made with no more frequency; but there are more letters and more post offices, and more grist is supplied for the government mill. The plea that this official printing is necessary as a part of the post office system is absurd. Every printer in the land can furnish return-request envelopes if desired. The committee having this subject in charge will lay before you its report, and it is hoped decided progress will be noted in the abridgment of a signal injustice."

President Blakeley also commended the plan of founding a home for superannuated printers. This scheme is one which it is said the members of the Typothetæ have been considering for some years, and regarding it Mr. W. W. Pasko, of New York, in an interview, later, said that the proposition did not by any means include only a home for craftsmen, but that it was contemplated to include every branch of the trades and professions allied to printing. Writers, editors, printers and everyone in any way connected with the art preservative would be beneficiaries of the home.

Secretary Waddey then read the report of the executive committee, as follows:

Your committee regrets that it cannot report a more general revival of business among its members, yet reports from all quarters of the country, we are glad to state, indicate a slowly reviving business, and more confidence prevails among business men than did a year ago. We believe, also, that the printing business of the country has suffered less than many other important lines have during the long business depression that has prevailed, not only throughout this country, but throughout the world.

No single question has been so thoroughly discussed by this organization or absorbed so much of its attention as the question of a shorter workday. Your committee calls to the attention of the convention the fact that that question has been effectually settled, at least for the present, by a most decided vote of the typographical unions themselves, taken under the auspices of the International Union, the majority against a tax of 1 cent per day for the purpose of creating a "shorter workday fund" being greater than the total vote in its favor. Scarcely any important city is reported as voting in its favor. As it may interest the delegates to know how some of the cities voted upon this question, we give the results in a few instances, namely: Philadelphia cast 38 votes for to 244 against; Pittsburg, 41 for to 102 against; Baltimore, 39 for to 175 against; Detroit, 54 for to 118 against; Nashville, 16 for to 110 against; San Francisco, 94 for to 194 against; Mobile, 1 for to 33 against; Knoxville, 52 against and not a vote in its favor; Cincinnati, 107 for to 106 against; Boston, 157 for to 223 against, etc. The few results here given, embracing cities from the Atlantic to the Pacific, is, we believe, a fair consensus of the sentiment now dominant throughout the country. The discussions that have taken place regarding the important question before our annual convention have, no doubt, been educational, and have had an important effect in producing the results now attained and are, to the minds of the members of your committee, among the great purposes of this organization.

The report was accepted and adopted. A special committee was authorized to investigate the action of the government in having the stamped envelopes printed in the government printing office instead of letting them by contract, as had been the custom. Messrs. Pears of Pittsburg, Little of New York, and Pettibone of Chicago, were appointed such committee. The morning session closed

with the appointment by the chair of the usual committees, after which adjournment was taken to 2 o'clock.

The afternoon session was very brief. There were very few members present, and the only business done was in receiving the reports of the committees on credentials and order of business. Both reports were adopted and the convention adjourned.

On Wednesday morning the convention was opened at the West Hotel, Minneapolis, by President F. L. Smith, of the Minneapolis typothetæ, who welcomed the delegates to "the metropolis of the state," and then introduced Mayor Robert Pratt, who spoke in eulogy of the typothetæ, and of Minneapolis and the state, and extending the freedom of the city to his hearers. J. J. Little, of New York, made a semi-humorous response to these greetings, and the business of the day was entered upon.

The committee on printing suggested an important innovation, namely, the publication of a new and modern manual of printing, bearing only upon the newest and most approved methods, and eliminating all obsolete customs. The committee believed such a book was badly needed and would pay. It was recommended that its publication be placed in the hands of a committee, which body would select its editor and collaborators. It was expected the work would take about two years to compile and produce. Mr. Pasko, of New York, said that there is a great need for a higher and better education of young and old printers. He believed that thirty or forty years ago printers were far better educated than in the present day.

The convention, after some discussion, decided to consider the above recommendations separately, they being of great importance. The question of publishing a manual was fully discussed. It was thought by some that the recommendations gave the committee too much responsibility and authority. David Ramaley, of St. Paul, questioned the wisdom of publishing a manual at this time. It involved the point, he said, of employing apprentices, and he ventured to say that there was not in America today a house that maintained an apprentice system.

"Who can we sell it to," asked Mr. Ramaley. "The employers don't want it." "Some of 'em need it," remarked Col. "Dick" Ennis, of St. Louis, whereat there was a laugh.

Andrew McNally, of Chicago, believed such a publication might do some good, if it contained certain lines of information sought after by all printers.

Secretary Waddey, of Richmond, Virginia, believed that apprentices were necessary in smaller cities, and believed the proposed manual would be of inestimable value. Mr. Waddey moved the adoption of the recommendations and the appointment of a committee of five to carry out the mode of procedure and report next year. H. A. Aiken, of Milwaukee, deplored the decline of the apprentice, saying he found it difficult to find men nowadays who were competent to handle properly the more intricate work. Mr. Waddey's motion was adopted.

The printing committee regarded the establishment of apprenticeship to be a prime necessity, unless a system of technical schools could be organized. The report was filed.

A report from the committee on extension of the Typothetæ, suggesting several methods for the increase of the association, was adopted.

President Blakeley appointed as the Committee on Home for Employing Printers and Journalists — J. J. Little, New York; Thomas Todd, Boston; H. D. Brown, St. Paul; A. W. McNally, Chicago; W. B. Carpenter, Cincinnati; W. H. Woodward, St. Louis; George M. Courts, Galveston.

At the afternoon session Richard Ennis, of St. Louis, spoke urgently upon the need of securing amendments to the international and domestic copyright laws in the interest of printers and publishers.

Chairman Knapp, of the Committee on Constitutional Amendments, reported favorably on the amendment proposed by the St. Louis typothetæ, and recommended that the following paragraph be incorporated into Article 9:

Provided, That amendments to the constitution may be offered in the convention by a delegation representing a local typothetæ, or by a committee of the convention, which amendment shall lie over until the next session.

The report was unanimously adopted, and the same committee then submitted a supplemental report in which it took an adverse stand to Article III of the constitution, adopted by the New York typothetæ, reducing the annual dues from $2 to $1 per capita. After accepting the report, the convention adjourned.

Thursday was one of the most important of the business days of the convention. The next place of meeting and the election of officers were decided. Rochester, New York, was the choice of the convention as the next meeting place, and the election of officers was as follows:

President, Ezra R. Andrews, of Rochester, New York; secretary, Everett Waddey, Richmond, Virginia; treasurer, Charles Buss, Cincinnati; first vice-president, H. D. Brown, St. Paul; second vice-president, J. B. Murray, Toronto; third vice-president, J. H. Estill, Savannah; fourth vice-president, A. J. Aikens, Milwaukee; fifth vice-president, George H. Ellis, Boston; sixth vice-president, J. A. Jones, Philadelphia. Executive Committee, Joseph J. Little, New York, chairman; Theophilus Sprouĺl, Pittsburg; W. A. Burford, Indianapolis; A. J. Wright, Boston; Amos Pettibone, Chicago; W. L. Becker, St. Louis; E. Park Coby, New York.

Aside from the election, there was very little business of interest transacted at the meeting. The report of the mortuary committee was adopted without reading. Mr. Woodward, of St. Louis, introduced a resolution complimenting St. Paul and Minneapolis, and thanking them for their hospitality. The motion to adopt this resolution was seconded by every delegation. The newly elected president then took the chair and made a short address, in which he thanked the members of the association on his own behalf for the honor they had done him, and in behalf of his city, for the honor they had done it in selecting it for the next meeting place.

The retiring president, Mr. Blakely, had prepared a farewell address, which was read by the secretary. In it he thanked the members for the assistance and support they had given him during the time he had been in office.

A resolution was presented and unanimously adopted providing for an amendment to the constitution establishing an honorary membership, and making Mr. Blakely the first honorary member.

The convention adopted the report of the special committee appointed to look into the matter of forming branches of the Typothetæ in the smaller towns. The report recommended that no such branch be organized with less than five members, but that all who were eligible to membership where there was no branch, be admitted to the general association.

A resolution was introduced by Col. Richard Ennis, of St. Louis, advising all printers to compel their customers to pay the cost of all postal cards ordered printed in advance, for the reason that the printer was compelled to pay cash for the cards, and often had to wait an indefinite period for his pay. This resolution was adopted.

The matter of making the date for the next meeting of the Typothetæ was left to the executive committee, with instructions to report by January 1.

The Nashville delegation extended an invitation to the members who intended visiting the Atlanta Exposition to visit their city.

Votes of thanks were tendered the retiring president and other officers.

This ended the business of the convention.



From painting of Julien Dupre.

MILKING TIME.

THE BARD OF CLAN McLEAN.

SOME time ago we had occasion to note deprecatingly the verse-making proclivities of R. Craik McLean, the talented and erratic editor of America's architectural journal. Robbie has ignored our warnings — chanting in his melodious Scotch accent, "Why for no?" — and has gone at it again. His victim this time is Brother Persinger, of the *Chicago 400*, the well-known society paper. The incident upon which Rob — [rising inflection] — founds his verse, is the striking of the yacht Sentinel upon Hyde Park reef.

THE SCOOP OF "THE 400."

Off Allhog point the Sentinel lay,
Yo ho, a bottle of rum!
They pulled up anchor and sailed away,
Yo ho, a bottle of rum!
She had a bold captain, she had a good crew,
Of girls in yachting caps a few,
And Persinger of *The 400* too,
Yo ho, a bottle of rum!

She sailed till she stuck on Hyde Park reef,
Yo ho, a bottle of rum!
And all their joy was turned to grief,
Yo ho, a bottle of rum!
The captain swore, the ladies prayed,
But 400 Persinger was not dismayed.
Said he, "I can't swim, but I can wade,"
Yo ho, a bottle of rum!

The ladies clung about his neck,
Yo ho, a bottle of rum!
Said he, "just wait till I come back,"
Yo ho, a bottle of rum!
"Let the wind blow high, or wind blow low,
To mine host of Chicago Beach I'll go.
He'll give me a drink or two, I know,"
Yo ho, a bottle of rum!

His bravery made the ladies stare,
Yo ho, a bottle of rum!
And even the captain forgot to swear,
Yo ho, a bottle of rum!
He wore the costume mermaids do,
And when to the "Beach" he came in view,
He told of the perils he'd waded through,
Yo ho, a bottle of rum!

He threw himself down on the shining sand,
Yo ho, a bottle of rum!
But they thought it a sea serpent coming to land,
Yo ho, a bottle of rum!
He sat him down upon the shore,
And wrote her up for a column or more.
He wrote as he never had wrote before,
Yo ho, a bottle of rum!

And then when the paper had gone to press,
Yo ho, a bottle of rum!
He thought of the boatload he'd left in distress,
Yo ho, a bottle of rum!
The boat had sunk from bowsprit to poop,
And all on board were in the soup,
But then *The 400* had made a scoop,
Yo ho, a bottle of rum!

AUGUST 7, 1895. R. C. McLEAN.

MEMORY OF THE JAPANESE.

ONE of the things which has puzzled the average printer when reading accounts of the innumerable characters used by the Chinese and Japanese in writing or printing, is the feat of memory which is required in their use. Mr. William E. Curtis explains this in a recent letter in the Chicago *Record*. "For centuries the literary and educated classes in Japan have been taught by the ancient Chinese method, which was largely made necessary by the peculiarity of the language. I saw in a printing office this morning a "case" of Japanese type. It contained more than six thousand different characters, and the compositor is supposed to remember them all. There are many more characters in the classic language of Japan. Six thousand characters only are necessary to set up ordinary editorials and news items. When a work on theology or philosophy or science is to be published the printer has to add several thousand "sorts." Although the department of education has reduced this enormous task as much as possible the tendency in Japanese schools is to develop the memory at the expense of the reason.

"The Japanese memory is one of the wonders of the country. For example, it is the custom to number the houses on a street in what you may call their chronological order, instead of their sequence; that is, in the order of their erection, so that No. 11 may adjoin 999 on one side and No. 70 on the other. No. 1 may be three miles from No. 2, and No. 10 midway between them. In the city of Tokyo there are 1,330 streets, and, by the last census, 318,320 houses, which are divided into fifteen ku, or wards. When a street passes through more than one ward the houses are numbered independently, so there may be five or six numbered 20 and eight or ten numbered 2 — perhaps miles apart. Therefore, when a stranger sets out to find No. 217 Motomara machi, which is the name of the street, and Azabu, the name of the ward, in which our friend, Tsuda Sen, who was a commissioner to the Chicago Exposition, lives, he might as well look for a needle in a haystack.

"After hunting for three or four hours and finding seven or eight houses with the same number on the same street six or eight miles apart, he will sit down in the nearest tea house and cry or curse, as the case may be, until he gets cooled off. Then he will hire a jinrikisha man, write the address on a piece of paper, and go whirling up and down streets and alleys, around corners and through short cuts until he is landed at the proper place without the slightest physical, mental or moral damage."

A HANDY REFERENCE BOOK.

Mr. B. F. Harlan, printer, Jersey Shore, Pennsylvania, in a recent letter speaks of a notebook which he has been keeping to enable him to find articles or items which have appeared in the pages of THE INLAND PRINTER. The idea is a good one, and we print Mr. Harlan's letter as a suggestion to other printers who may want to start a book of that description:

"I have been a constant reader of THE INLAND PRINTER for about two and one-half years, and consider it as much of a necessity as my regular meals. While not a direct subscriber, I secure it from the news stand. I have lately adopted a note or reference book, in which, while reading THE INLAND PRINTER, and finding articles or items which I think I may wish to refer to at some future time, I make a note of the volume number and page in which I see the article, together with the title. This enables me to readily find the article desired."

A FLY IN THE BEER.

If a fly drops into a beer glass one who has made a study of national characteristics can easily tell the drinker's nationality by his action.

A Spaniard pays for the beer, leaves it on the table and goes away without saying a word.

A Frenchman will do the same, except that he swears while he goes.

An Englishman spills the beer and orders another glass.

A German carefully fishes out the fly and finishes drinking his beer as if nothing had happened.

A Russian drinks the beer with the fly.

A Chinaman fishes out the fly, swallows it, and then throws away the beer.—*Fliegende Blätter.*

THE editor of the Philadelphia *Record* strongly urges the youth of America to acquire a knowledge of Spanish, the growing commerce with Central and South America and Mexico being the basis of his argument.

THIRD ANNUAL OUTING OF THE INLAND PRINTER CHAPEL.

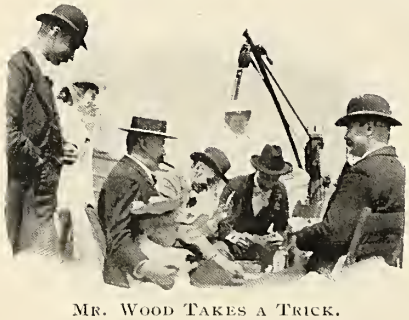


OLD ocean finds her prototype in the mighty waters of Michigan, wooing, with rippling, whispering, cadenced murmurs, the toil-laden worker to leave the cares of bread-winning for a little time to breathe the soul of broad waters—to rest eyes tired of the dust and glare of the city, and to soothe senses febrile with the roar and din of the busy streets.

Saturday morning, August 3, was the day set for the annual outing of the chapel of the composing room of THE INLAND PRINTER. A trip by boat to Milwaukee, a dinner in the Cream City and a ramble through its streets, and a return home by boat in the evening, was the simple but attractive programme. The date and place of assembly—the offices of The H. O. Shepard Company—had been duly impressed on everyone, and when a respectable quota had arrived, and word left for those belated, in due time the holiday makers proceeded to the docks of the whaleback steamer, Christopher Columbus. Everyone was "got-up for the occasion," and a basket of coat flowers being passed around a systematic decoration was commenced. The usual nervous jollity and badinage which infects those who assemble at rare social outings was evidenced, and every sally—whether the joke was good or bad—was heartily welcomed.

On the dock the members of the chapel were joined by a number of invited guests: Samuel H. Treloar, superintendent of the composing room of The Henry O. Shepard Company; E. B. Bird, of Boston, Massachusetts; H. B. Musson, of Toronto, Canada; C. F. Whitmarsh, secretary of the Inland Printer Company and of The Henry O. Shepard Company, and A. H. McQuilkin, editor of THE INLAND PRINTER. Following is a list of those present besides the invited guests above named: Alfred Pye, foreman; Sam K. Parker, proofreader; O. G. Wood, P. H. Butler, Charles Reiner, Thomas Caulfield, Frank Sloan, F. A. Jefferson, Walter Hennen, Samuel Tavenor, J. F. Carroll, J. H. Nolen, William H. Piske, Will L. Whitmarsh, James Hermann and Isadore Morris.

Mr. Treloar expressed considerable interest in the construction of the Christopher Columbus and wanted to know of it would be proper to speak of a boat as "she" when it was named after a man. (This delicate question has not yet been solved.) Some delay was experienced in a game of hide and seek by Messrs. Butler and Sloan. The latter wanted a ticket and the former had one to give out, and they very naturally began looking for each other in the most unlikely places.



MR. WOOD TAKES A TRICK.

In the course of time and by virtue of the energetic exertions of O. G. Wood, the disorganized ranks were brought together and safely deposited in chairs on the upper deck of the boat, and it was not long until the blue waters of the lake were being churned into foam as the massive vessel, gay with bunting, pointed its way northward.

The fun began after some "cold tea" had been distributed, and O. G. Wood had been appointed chairman. A syren—or devilene whistle—in the hands of one member of the crowd awoke the echoes and the less lively of the members—and then H. B. Musson began grinding out tuneful melodies from an insignificant-looking apparatus that he had smuggled on board.

Story-telling clustered the chairs more compactly, and Brother Tavenor relating one of his choicest, put foreman Alfred Pye into throes of appreciation. C. F. Whitmarsh, whose art interests never sink below the surface, seeing his opportunity produced a kodak and instantly shot the unsuspecting foreman with it. The result will be found (placed in the exclamation made by Pye when he saw what had been done) as an initial letter to these notes.

With such a merry company the time passed rapidly away, and, almost before they realized it, the good ship was making Milwaukee harbor, where all disembarked and made a bee-line for the hotel where dinner was already provided. The lake breeze had sharpened the appetites of most of the voyagers, and the manner in which the viands disappeared from the table was something remarkable. It was feared at one time that there was not enough roast beef in Milwaukee to satiate some members of the party. Everything must have an end, however, and soon it was evident that all had had enough to eat and were satisfied.

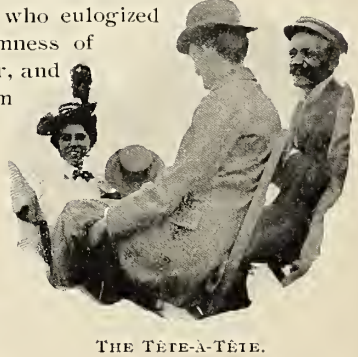


A HARMONICA SOLO.

The chairman of the Committee of Arrangements then caused somewhat of a surprise by proposing toasts and calling upon members of the assembled company to respond thereto. "Our Outing," the name of Mr. Alfred Pye, foreman of the composing room, being coupled therewith, was proposed, and drank heartily. Mr. Pye responded briefly, stating that he thought the annual outing was a good way in which to cement friendships among those who were, by the nature of their occupation, compelled to live a great part of their lives in each other's society; expressing himself as glad to see so many present, especially the invited guests, and hoping that future outings of the chapel might be greatly extended by the addition of the ladies—wives and sweethearts—of the members. "The Chapel" was responded to by Mr. O. G. Wood, who spoke of the benefits derived by the members from their association, and the brotherly feeling which members sustained to each other; of their readiness to assist each other in times of distress, and the general benefits to be derived from such associations. "The Craft" was responded to by Mr. Samuel K. Parker, who defined what he conceived to be meant by the term "craft" in a short speech which was attentively listened to. The other toasts were: "Our Country," responded to by Mr. Jefferson; "Our Friends," responded to by Mr. A. H. McQuilkin, who eulogized printers generally in the firmness of their friendship for each other, and particularly the bookroom chapel of The H. O. Shepard Company; "The Ladies," coupled with the name of Mr. C. F. Whitmarsh; and "The H. O. Shepard Company," to which Mr. S. H. Treloar responded in a few well-chosen words, stating the high opinion which the firm had of its



A COOL SPOT.



THE TÊTE-A-TÊTE.

workmen and the trust it reposed in them, and the desire and wish of the firm to do what was right by every one of its employes.



On Deck.

Wishing to see as much as possible of the "Cream City" in the limited time at their disposal, the party started out to view the town, and after a short ramble in detached groups, the kodak being produced as the spirit prompted, tracks were made to the dock, where the leviathan was puffing and snorting, impatient to plow the watery main. The return was quiet compared with the outgoing, but there was sufficient amusement going on to keep the company in good spirits. One or two were afflicted with *mal de mer* on the homeward trip, the wind having stiffened into a breeze which made it comfortable below decks, but a few hardy spirits weathered the storm, as is shown by the illustration, where Mr. Bird, claiming to have Irish blood in his veins, tried to prove it by lighting his cigar in a high wind. He failed to prove his assertion.

The outing was a success, from whatever point it was viewed, and it is doubtful if there could be found in all the United States a more satisfied crowd of men than those who stepped off the good ship Christopher Columbus in Chicago, at 10 P.M. on Saturday, August 3, 1895, and who, on parting with each other, declared that it was the most enjoyable day they had spent in their lives, and that the quicker another like it came around the better. Nothing had occurred during the day to mar the pleasure of any one, and the best of good feeling had prevailed all the time.

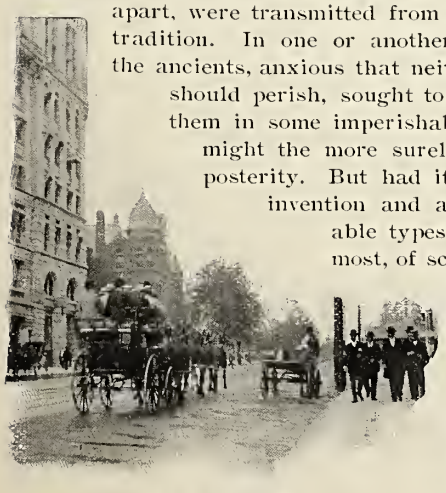


After the Banquet.

THE TYPEFOUNDER.

Text of a speech delivered by William B. MacKellar, in response to the toast of "The Typefounder," at the banquet of the United Typothetæ of America, ninth annual session.

WERE it not for the arts preservative, what a dull and dreary world this would be! For ages the knowledge and thought of mankind, as far as it had progressed, as well as the songs and lore of people far apart, were transmitted from one to another by tradition. In one or another rudimentary way the ancients, anxious that neither history nor art should perish, sought to record or embody them in some imperishable form, that they might the more surely be passed on to posterity. But had it not been for the invention and application of movable types, very much, if not most, of science and learning, and especially the history of mankind, which transmits to one generation so much of the one preceding it, must have perished. Had this invention and application come into existence earlier in Europe it is doubtful if there would have been any "dark ages." But it came in good time, and the onward march of the world's progress ever since has been to the accompanying click, click of the types.



The Tally-Ho.



A Trio.

In any study of printing, or any article bearing upon typography and its invention, it is well to bear in mind that what is meant by typography is printing with loose, separate, movable types. The material first used, the metal in the first letters, how the punches and matrices were first made—these, as well as development in technical execution, the increase of resources by the multiplication of letters, adding to the durability of types, enabling them to be used often and at pleasure, and improvements in the typefounding process—all this belongs to typography.

The attempts to locate the invention are almost as unsatisfactory as the effort to find the "tree of knowledge." The reported site of the Garden of Eden, at the junction of the Tigris and Euphrates, is now a sterile tract with a clump of date trees; but the great date tree, which has grown and expanded so that its leaves adorn and enrich the whole civilized world, making it the modern "tree of knowledge," is the art of typography.

For four hundred years the clash of controversy has raged around its cradle. Whenever or wherever, or by whosoever, the art was originated, Strasburg yet was the spot in which the great Gutenberg first carried out his grand idea of making and printing from movable metal types, though there are authorities who dispute even that. Haarlem, in Holland, on the other hand, insists upon being the birthplace of the art, for it was there the first printed book was issued, and in the great square of that city stands a bronze statue to Laurentius (or Laurens Coster), the man whom the Dutch and others regard as the undoubted inventor. Credence is given to the theory that John Geinsfleisch (or Gutenberg, senior), was one of his workmen, and after returning to Mentz, his native place, communicated his secret to John Gutenberg, his nephew. While it is generally admitted that Laurentius, who was a wealthy citizen and magistrate of Haarlem, brought out books printed from movable wooden types before 1440, it is denied that he ever printed from metal types or that he brought the art to any great perfection.



Not Irish.

John Gutenberg was born of a noble family at Mentz (or Mayence, as now called), about the year 1400. He settled at Strasburg in 1424, and promised to reveal to some of its

citizens certain secrets of great value to the world. Many hold that he had learned these secrets from Geinsfleisch. Dritzehen, at whose house the work was carried on, died, and Gutenberg sent one of his apprentices to Buldich, the brother of the dead man, with the request that the pieces left by him under the press be removed so that no one might see them; but the forms were already gone — they had been taken, and the secret was discovered. A lawsuit followed, in which it is claimed it was proved that Gutenberg had printed with movable type, the letters being cut by hand. Such is the story told to explain how the secret was stolen from Gutenberg and in support of his claim.

After this Gutenberg secured aid from John Faust, a goldsmith and worker in metals, etc., therefore also a money lender. The first actual book or work printed by them was between the years 1450 and 1455, when they brought out the First Bible, though there is in existence a copy of an indulgence by Pope Nicholas, a sort of circular, bearing date 1451, which is supposed by some to have been printed by Gutenberg before he entered into partnership with Faust.

The expense of bringing out the Bible was so great that Faust became dissatisfied, dissolved partnership and brought suit — or, in other words, foreclosed his mortgage against Gutenberg, who, wearied and disheartened, went to Nassau and died in 1468. Faust took Gutenberg's apprentice, Schœffer, into partnership, and in eighteen months they brought out the Psalter, which Gutenberg had probably started. According to all accounts, young Schœffer was of an ingenious turn of mind. To him appears to belong the honor of first casting type in a matrix. He worked secretly, made matrices for all the letters of the alphabet, and when he had cast them he showed them to Faust, his partner and patron. Doubtless this success had a great deal to do with the fact that Faust then and there consented to let Schœffer marry his daughter, Christina, whose charm and womanliness had been a stimulus and inspiration to the young man in his labors.

When the Elector of Nassau laid siege to Mentz, in 1462, the firm of Faust & Schœffer was broken up; but, as so often happens in undertakings intended for the world's advantage, the dispersal of the workmen was the best thing that could have happened, for as they scattered they carried the knowledge of the art with them to other places, so that Rome, Venice, Paris and Strasburg soon became versed in it.

As early as 1467 we hear of new kinds of type being introduced. Sweinhein and Pannurtz (the first a German), in Rome, brought out what they called Roman type, now known familiarly as "black letter," and a little later both Greek and Hebrew characters were cast in metal.

Among the early English typefounders from Caxton to Day, Wynkyn de Worde was one of the most brilliant as well as most prolific printers of the fifteenth century. He inherited Caxton's matrices, cut new punches himself, and his English, or "black letter," was so admirable that it became a model for all future letter-cutters. His contemporary, Pynson, was the first to make a font of Greek with accents.

Some of the most beautiful books about the close of the sixteenth century were printed by John Day, who made his own type, and was the first printer to make a fortune also.

It is curious to find that the art of typefounding hesitated long before it yielded to the revolutionary impulses of modern progress. While other industries were advancing by leaps and bounds, the typefounder was, even as late as a century ago, pursuing the paths trod by the earliest worthies such as De Worde, Day and Moxon. But the inevitable revolution came. The hand mold was gradually but surely discarded. The hand-casting machine invented by Bruce replaced the old and slow process. The steam machines, working in pairs, came to the front, while in late years the automatic or perfecting machines have been employed by the larger and reputable foundries in the casting of roman faces. These wonderful machines, lacking nothing but soul-power, produce a face of uniform sharpness and clearness never before attained. They are simply kept supplied with the molten alloy, and the seven processes which the type has formerly gone through are done by the perfecting machine, and the type is delivered from the machines in sticks ready for the use of the printer.

Under the improved methods and discoveries mentioned, typefounding broke away from the antiquated past and took new departures little dreamed of by those heroes of the punch, the matrix and the mold, who were founders in more ways than one.

The best authorities think that many of the earliest printed works extant were the impressions of cast metal type, but that the methods of casting employed were not always those of matured letter-founding. De Vinne, in his able treatise on the invention of printing, urges that the key to true typography is found not in the press nor even in the movable types, but in the adjustable type mold. There, at least, can be no doubt that the adjustable mold was the culminating achievement of the art, the goal of discovery.

As early as 1796, typefounding was begun in Philadelphia by Archibald Binny and James Ronaldson, both natives of Scotland, where Binny had carried on the business. Their assortment was not extensive, but it embraced the essential fonts — brevier, bourgeois, long primer, small pica, pica, and two-line letters. In twenty years they made a fortune.

Among the ancient punches remaining in the Philadelphia foundry is a package dated 1764 — great primer, and in good condition. These are part of the effects of Christopher Sauer, who cast types in Germantown in 1735. He made his own type, and printed the first Bible in America in 1743. It was in German, and of quarto size.

Binny & Ronaldson purchased Sauer's typographical remains — or, rather, typefoundry remnants — when they established their foundry, the first permanent house of this kind in the country. This passed into the hands of the MacKellar, Smiths & Jordan concern, which may thus be justly traced back to 1735, or 160 years.

Not only did the establishment inherit the paraphernalia of Sauer, but it had some of the first printing material of that early pioneer, Franklin. Among those who brought typefounding materials from abroad for his convenience in casting sorts was Dr. Franklin. These tools, purchased in France, after the Doctor's death, fell into the possession of Mr. Duane, a relative of the philosopher, who, appreciating the zeal with which Messrs. Binny & Ronaldson strove for success, kindly transferred them to the latter.

The first specimen book was issued in Philadelphia in 1809, by Binny & Ronaldson, and in that, as in several more elaborate ones issued, the striking feature has been that no design should be shown that was not manufactured in that establishment.

As the printing industry increased in its proportions, additional typefoundries came into existence — notably those of the Dickinson Typefoundery, of Boston; the Conner and the Farmer foundries, of New York; the Cincinnati Typefoundry; the Marder, of Chicago; the Central, of St. Louis; the Ryan, of Baltimore, and the Barnhart, of Chicago.

The introduction of the point system of bodies, based on the pica of the Philadelphia foundry, established an innovation, abolishing the old standards, that was unique and is beyond measure of great value to the craft. While the former names still linger with familiar attachment to us all, practical realities have relegated them to the past, and bodies governed by arithmetical proportions now fill their place.

A quarter of a century or more ago a marked innovation in designs of jobbing type took place in this country. Addi-

tions to the prevailing styles of display of antiques, gothics, clarendons and titles were made. These appeared in creations most artistic and elegant in form — in delicate scripts, in shaded and outline faces, in new texts, in combination borders, and in modern romans and in old styles — in designs that captivated the heart of the printer, and made him draw upon his rapidly filling purse. The conservative air of Great Britain and the Continent rapidly caught the infection. American patented original designs demoralized the old straight lines of display in magazines and other periodicals. As the American ax is swung in every forest under British control, so does the American type greet the eye and fascinate the foreign reader. Imitators of American genius and piratical appropriations arose on every side, but the distinction between the original and the counterfeit was easily manifest. The product of our American typefounders is in every country on the globe. Russia, India, China, Japan and Australia alike pay tribute to it. Nowhere is its quality surpassed, and but seldom equaled.

The strides in typography have been enormous and almost beyond the conception of the intellect. Improved machinery has kept pace with developed genius. Embellishment in the modern forms of engraving has added captivating charms to the art. May not the typefounder be credited with his share in the development of the most interesting, artistic and dignified calling of the age?

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY F. J. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

P. T., of Massachusetts, says: "I am a practical electrotyper, have about $1,500, and contemplate starting an electrotype foundry. Can you suggest a good location where competition will not be too keen? *Answer.*—Now, P. T., contemplate long and fully before you decide to start a foundry anywhere. Competition is keen wherever there is much work to be done; furthermore, $1,500 is not sufficient capital to enable one to fit up a modern foundry, pay for it and have capital enough to carry on the business. Your expenses would be spot cash while your collections would probably average three or four months' time, and possibly longer.

Brittle Copper.—H. A. M., Lincoln, Nebraska, writes: "I write to ask if you can give me some light on my electrotyping. There is a good deposit on the wax, but it is hard and brittle, like sample inclosed." *Answer.*—Your sample indicates a foul solution, due to foreign substances, possibly iron, a very little of which will cause the deposit to be brittle as glass. Better throw the solution away and make up new; that will be the quickest and most satisfactory way out of your trouble, provided there is nothing in the construction or lining of your vat to spoil another solution. Do not use any whitewood where it will be in contact with the solution, it will affect the deposit.

Battery Tanks.—B. K., of Penn, writes: My battery tank is quite old and I must put in a new one. Will it be better for me to use two tanks each of about one-half the capacity of one large one? *Answer.*—Small or medium-sized tanks are more conveniently moved, and in cleaning them it is not necessary to entirely stop work, as one can be used while the other is being cleaned. By having more than one tank you may make connections with your dynamo either in multiple or in series. If your dynamo has an electromotive force of, say, five volts or more, you will find it an advantage to connect your tanks in series, otherwise you must connect in multiple. Some electrotypers think it more difficult to work in series, but the difficulties are not great, in fact, more imaginary than real. In order that the shells in several tanks in series may be of uniform thickness, it is necessary that the amount of surface of work be the same in each tank. If some work is rule lines, requiring extra copper, less surface may be put in the tank with such work, being careful to see that there is sufficient surface exposed so the copper shall not be burned.

HOW OLD-TIME BOOKMAKERS MADE FREE WITH PICTURES.

Instances of the same wood blocks being used over and over again, to represent different events, scenes and persons in the same volume, are so many in early printed books that it might be supposed that everyone who felt interested in books knew of such. "Vitas Patrum," by Wynkyn de Worde, 1495, is a striking example; most, if not all, of the cuts being repeated many times, some of them six or eight, and they are about the most absurd and grotesque ever seen, although the book is so beautifully printed that there need be no hesitation in saying it has never been excelled, and rarely equaled, either by the "Kelmscott" or any other press, except, perhaps, by Whittingham in his fine folio Victoria Prayer Book, which he printed for the elder Pickering.

An extremely fine copy of the "Vitas Patrum," measuring nearly 10¾ inches by 8 inches, quite sound, and almost as clean as the day it left the printers, is one of the principal ornaments of my modest collection. It has the title, a leaf of table, and last leaf of text in facsimile. Coverdale's, Cranmer's, and other early bibles have such repetitions; and Holinshed's "Chronicles" are full of them.

There was another way of handling woodcuts, which has not been alluded to, namely, dividing blocks into two parts and mixing up the halves so as to form many varieties. Examples of these mixed blocks may be seen in the Strasbourg "Horace" and "Terence," printed about 1490. In the beautiful edition of Tyndale's New Testament, printed by Jugge, 1552, are many of these divided and mixed blocks, which are shuffled about in the most ingenious manner. So many handbooks and "near cuts" to knowledge as we now have, it is a wonder these mixed or composite blocks have escaped notice.—*Notes and Queries.*



The Etcher.

By Eleanor B. Caldwell, Los Angeles, California.
Reproduced from a print made from the original etching on copper.

"George Washington Johnsing, wha did you git them chickuns?" George — "Fathah, I dassent tell er lie (proudly pointing to his incubator); I done it with mah little hatch-it."—*A. K. Taylor.*



From the "Chicago Times-Herald."

THE SUMMER GIRL AND THE SEA SERPENT.

Drawn by Harry O. Landers.

A BIBLE HISTORY FOR THE PEOPLE.

FOR years the press of The Henry O. Shepard Company has sustained a national reputation for the excellence of the work produced by it, and it now seems that this enviable reputation will extend world-wide, wherever the art of printing is known or the teachings of the Bible are heard. "The People's Bible History" (for sale by subscription only) which has just been issued by this house is one of the most sumptuous specimens of the bookmaker's skill which we have ever had an opportunity of examining. The work is prepared in one and two volume editions, and is bound in plain or padded Russia leather. The edges of the pages are gilded in beautiful solidity, and the numerous illustrations from rare paintings are most delicately and beautifully produced. The letterpress is printed from new type of a simple and dignified character, and the presswork is not to be surpassed and rarely equaled. A complete and comprehensive index adds to the convenience of the book, which in size measures 13¼ inches long by 10¼ inches wide, and contains 1,300 pages. Care, rare judgment and cultivated taste mark its workmanship throughout. Respecting its value as a contribution to Biblical literature, the Rev. Dr. F. Nelson Glover, a Biblical student of deep research, and a speaker of rare eloquence, reviews the Bible History with interest and candor. He writes:

No man could ask for a more lasting memorial than the honor of being the publisher of the "People's Bible History," and while Rev. George C. Lorimer, D.D., is its editor, grateful thousands will recall the fact that Mr. H. O. Shepard made its costly issuance possible.

For years there has been a demand for such a work. Only the theological few possessed the knowledge of Bible history desired by laymen. At last, clergymen of international reputation have jotted down the results of their years of painstaking study in Scriptural lore, and there is no longer a historical chasm between pulpit and pew. Science, ethnology, chronology, and archæology are made tributary to the river of knowledge that fills the gap. Truly benefited the person who, realizing he cannot stop its onflowing, is wise enough to quaff its stimulating waters.

An exceedingly unique tome it is. Bible history and Bible commentary are combined in one, and presented in lucid narrative form. The events are not grouped in mechanical fixedness, in unconnected epochs, but move before the eye of the reader in consecutive panorama. Thus Jewish and Christian worthies don modern dress, and become decidedly interesting characters.

The authors, denominationally, are representative religious instructors, varying as to mental and literary ability, but meeting, as a rule, aroused expectations. What they pen, indicates wise and judicious selection of factual material. This accuracy is highly commendable in a popular work, for few readers have time to verify statements. One could be lenient if there should appear evidences of hurried presswork, but exactness is demanded, and is found, in this work of reference.

England's ex-Premier, Rt. Hon. William Ewart Gladstone, who for sixty years has written M. P. after his name, has been assigned the task of writing the "General Introduction." There is fitness in having one of the laity give a general survey of the position of Scriptures in the world of today. The reader is soon made aware that the "Grand Old Man" believes they are an "Impregnable Rock." Whether boasting that one-third of the globe's population profess Christianity, or discussing the results of "Higher Criticism," this stalwart of the Church is to be respected. None can ignore his brilliant sentences or gainsay his piety. Conclusions drawn from a long life of religious experience and thoughtful investigations are couched in distinct but sublime language, and his closing paragraph deserves rank among English classics.

"From whence came it?" multitudes ask, concerning the Bible. Book I. answers the interrogation as to the Old Testament, and Book XI. as to the New Testament. Four talented writers bring to bear their united learning upon the elucidation of the subject. They are: Rev. Prof. A. H. Sayce, of Oxford College, England, the world's greatest living Assyriologist; Prof. Samuel Ives Curtiss, of Chicago Theological Seminary, whose library gives evidence of its possessor's extended researches; Rev. Joseph Agar Beet, head professor of Wesyan Methodist College, Richmond, England, the adviser of many theologians; and Prof. Caspar René Gregory, of Leipzig University, Germany (now lecturing at the University of Chicago), who already enjoys the honor of having more degrees than fall to the lot of most men in a lifetime. The Hebrew, Greek, and other manuscripts, as to their authorship, texts and compilation, are by this galaxy of profound students graphically and critically discussed, and a careful perusal of their respective books fully informs one of the source of the Bible. The engravings of the parchments are of a high order of art printing, and the letters stand out in bold relief.

"In the beginning" are the first words of Genesis I., and to that prince of exegetes, Dean Frederic W. Farrar, of Canterbury, England, is allotted the honor of expounding the first eleven chapters of Holy Writ, commencing with Creation. While his "Life of Christ" has had hundreds of thousands of readers, these pages will also be read by thoughtful persons everywhere. He is eminently a critical writer, and yet each sentence is enlivened with a marked personality. God, Man, Sin, Deluge, and Dispersion, by aid of his erudite interpretation, are no longer stared at as "at some large sphinx which devours those who cannot read her riddle."

The eloquent pastor of the Plymouth Congregational Church, Chicago, Illinois, Rev. Frank W. Gunsaulus, D.D., and president of Armour Institute, elaborates upon the theme, "The Birth of Moses to the Beginnings of Freedom." There are many poetic flights in this brilliant writer's sentences. Well known as the author of the "Monk and Knight," and as the deliverer of his masterly lectures on "Savonarola," much is expected of his treatment of Moses.

Abraham, Isaac, Jacob, Joseph are the men next receiving historical treatment, and Rev. Elmer H. Capen, president of Tufts College, Somerville, Massachusetts, is the describer. He is a clear thinker, and so interestingly does he write, that Babylonia, Egypt and Canaan assume new features.

Rev. George F. Pentecost, of London, whose preaching is listened to by multitudes in America, England and India, writes of the transition from "The Patriarchal Tent to the Priestly Tabernacle." His chapter on "Primitive Religions" is worthy of the man, and his exposition of the Book of Job will be given attention by those who have hitherto found that portion of Scripture dry reading.

Rev. Robert S. MacArthur, officiating clergyman at Calvary Church, New York city, informs the reader how Israel entered into the promised land. It is easy to see why this gifted preacher is so much in demand as a lecturer. His style is vigorous, clear, and intensely human. Honesty and candor mark the treatment of the peculiar doings of this period. His constant reminder, "Every man did that which was right in his own eyes," enables him to convince his reader that the rough facts can be smoothed out. His chapter on "The Moral Difficulties of the Book of Joshua" will obtain careful and wide reading.

Rev. Martyn Summerbell, of Lewiston, Maine, is the author of Book VII. The monarchial era of Jewish history enables him to pen a full and well-written account thereof. Saul, David and Solomon are the biographies noticed, and these lives, though showing light and shadow, are faithfully

chronicled. As the book is finished one is led to exclaim, "To err is human, to forgive is divine."

"The coming Methodist Episcopal bishop," to quote the words of his many ardent admirers, conducts the reader from "The Division of the Empire to the Last of the Kings." Rev. Frank M. Bristol, D.D., is indeed a narrative writer. Easy-flowing sentences; containing quick, nervous energy. Elijah, Isaiah, Jeremiah, prophets of note, are rapidly sketched; and learning and insight enables the writer to vividly outline this era.

Kentucky's gift to England, the talented Rev. W. T. Moore, D.D., draws the word-painting of the Captivity and the Return. The librarian of the British Museum could tell tales of this scholar's penchant for books. Having visited Palestine seven times, and dug bricks from buried cities, he is qualified to construct a "harmony" of the chronological data of this period. It will place the editor of London's "Christian Commonwealth," who for over sixty years had piloted that ship of knowledge, in the front rank of date investigators.

A remarkable minister is he who can for forty years be the pastor of a church in a large literary center. Rev. Edward Everett Hale, D.D., of the South Congregational (Unitarian) Church, Boston, is thus distinguished. Book X., from "The Close of the Old Era to the Beginning of the New," is written by him. A careful and skillful historian, his treatment of the theme is of evident worth. His chapter on the "Apocryphal Books" gives much information. Alexander the Great, the Syrian Dynasty, the Maccabean Revolt, the Septuagint, are the leading subjects handled in a thorough manner.

The author of the "Epic of Saul," Rev. William Cleaver Wilkinson, D.D., professor of poetry and criticism in the University of Chicago, writes of "The Christ," from Bethlehem to Calvary. This is the most memorable epoch of all history, and faithfully are the events depicted, with appropriate comments. Literary mannerisms abound, but they add to the charm of the biography.

Ingenuousness and scholarship characterize Book XIII., entitled, "From the Descent from the Cross to the Ascent to the Throne." Rev. Samuel Hart, D.D., professor in Trinity (Episcopalian) College, Hartford, Connecticut, the writer, indites many chaste and beautiful sentences about the Resurrection narratives. Apropos—at this stage of the reading, the engravings of Luke, Mark, John and the scribes will repay careful scrutiny. Chapters on "Immortality" and "Ascension" end a brief but delightful book.

Rev. J. Monro Gibson, the splendid pulpiter of St. John's Wood Presbyterian Church, London, England, pens Book XIV., "From the Outpouring of the Spirit to the Death of St. Paul." Transparent, stimulating and forceful, are legitimate words to convey an idea of its character. The first Christian church is found to be so different from any visible organization of the present, that one involuntarily sighs for primitive Christianity. After describing its deacons, evangelists, missions and martyrs, Paul's travels and acts become the theme of the writer. Of this apostle to the Gentiles, no scene (see engraving) in his life better illustrates the character of the man (when the influence of the spirit of adulation, accorded to the Cæsars of the time, is recalled) than his refusing the offered sacrifices of the people of Lystra.

"The first shall be last," and the one whose portrait, as editor, rightly adorns the first page, writes the last book. "From the Fall of Jerusalem to the Triumph of Christianity" is a magnificent subject, and it receives a masterful treatment. Rev. George C. Lorimer, D.D., here, as always, is equal to the demands made upon him. Beginning with the three conceptions of the "World," according to "Imagination," "Primitive Church," and "Christianity," he philosophically and logically describes the "Fall of Jerusalem," "Apostle of Love," "Advance of Christianity," "Ministry of Christ," "Memorials of Faith," "Times of Terror," and "Labarum of Victory." Eight highly interesting and very instructive chapters, covering 113 pages of this 1,300-page volume. The engravings of Agrippina, Nero, Vespasian, Domitianus, Augustus Cæsar, and Constantine the Great, illustrating this period, are marvels of the printer's art. A surprise to many will also be met in the reproductions of the carvings on the Catacombs. The historical account of Bible history, reaching the "sign"-in-the-heavens century, is due to the editor, and will merit universal approval, for the reader is thus enabled to get a complete view from "Let there be light" to "In hoc signo vinces."

Commendation is due for this superior work of the nineteenth century. Theological works are too numerous, and historical works of a Christian character are too few. Dogma can have no foundation except it be factual. This work is a movement in the right direction, for it removes the rock Churchianity from the track Christianity, and permits the Bible-train to emerge from the tunnel of mystery into the opening of reality.



Miss Ella R. Mathews,
Principal Maid of Honor, Sequoia Carnival, held in Eureka, California, July 18, 19 and 20, 1895.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

Periods After Roman Numerals.—When Roman numerals are used ordinally, the period should be used after them, because in such use the numerals are abbreviations. Thus, "Charles I." means "Charles the First," and should be so read. When the numerals stand for a cardinal or plain number, the period should not be used.

Proper Distinctions Marked by Capital Letters.—The *Proofsheet*, while commending a pamphlet on "Rules for Capitalization, Punctuation and Letter-writing," by Mrs. A. H. Graham, of Knightstown, Indiana, says that Mrs. Graham is guilty of some errors, as in her rule, "Begin with a capital letter all words denoting the Deity." After saying that the practice in the best printing offices is contrary to this rule, it continues: "So, also, with state and territory when referring to a political division of the Union. There is no more warrant for capitalizing state of Missouri than that of state of matrimony or misery." This is just the kind of common thoughtless opinion that is working great harm in undermining all real basis of reasonable practice. What is the warrant for capitalizing Union if there is none for State or Territory? As applied to States and Territories

of the United States, these words are capitalized by the best printers, and properly so, according to the same ruling that gives Union its capital. The clearest available clue to the principle involved is found in A. S. Hill's "Principles of Rhetoric," as follows: "A capital letter should begin every word which is, or is used as, a proper name. . . . We should distinguish between the popes and Pope Pius Ninth; between the constitution of society and the Constitution of the United States; between the reformation of a man's character and the Reformation of Luther; between a revolution in politics and the Revolution of 1688; between republican principles [meaning, of course, in the common use as contrasted with such a word as monarchical] and the principles of the Republican party: the foundation of the distinction in each case being that a word when used as a proper name should begin with a capital letter. Good authors do not uniformly follow this rule; but most departures from it probably originate in their own or their printers' inadvertence, rather than in their intention to ignore a useful principle, or needlessly to create exceptions to it." But the writer in the *Proofsheet* does ignore the useful principle, and so do many other writers and printers — but not those who may reasonably be called the best. It is a fortunate fact that the principle remains, and they who do not ignore it are least perplexed in deciding when to use capital letters.

COMPOUND WORDS.— Some recent writings about compound words are so unclear, and so well adapted, mainly by their evident hero-worship, to perpetuate the prevalent lack of agreement, that something more seems necessary as an effort to counteract their chaotic tendency. Simplification is an admitted desideratum; but what is simplification? Is it exemplified by giving to some complex terms a certain form, and to others exactly like them another form? Is it found in practice like that of a New York periodical which prints its title *Book Buyer* and yet has *book-lover* in its text? It is reasonably certain that no person will answer these questions affirmatively; yet the example given is typical of inconsistency that is not cleared by any existing set of rules but one — that of the Standard Dictionary. The writing referred to above says the Standard Dictionary ignores "the rule — laid down by some of the best writers and grammarians — that the accent upon words must largely govern their compounding." This is not true of the spirit of that work, though it is of the letter, the rule not being given as such, although it was sufficiently recognized in determining the forms for the vocabulary. I know this to be true, because I did the work myself. Wilson's "Treatise on Punctuation" is credited with the rule mentioned, which is given as two rules, as follows, and not original with Mr. Wilson, but copied from Goold Brown: "When each of the words of which a compound is formed retains its original accent, they should be united by a hyphen. When the compound word has only one accent, its parts are consolidated, being written or printed without the hyphen." *Bookseller* is given as an instance of consolidation under the second rule, and *ironmonger* as an exception to the first rule; the words are accented exactly alike, and so one rule based on accent should cover both. Wilson gives very few examples, so another book giving the same rules — Soule and Wheeler's "Manual of English Pronunciation and Spelling" — is better for showing that the rules are not applied, even by their makers. Here we find *axle-tree* and *bandyleg*, each with distinct reference to paragraph 206, the rule for no hyphen, and *ballot-box*, referred to paragraph 209, the rule for using a hyphen; here also are *billbook* and *note-book*, *hump-backed* and *hunchbacked*, *flapdragon* and *snap-dragon*, and many other such differences where the accent is undeniably identical. One man's failure to apply his rule would not necessarily vitiate that rule; but examination of a large range of literature fails to disclose any practice consonant with any possible rules based on accent. Another pair of rules cited from Goold Brown are: "Permanent compounds are consolidated; as, *bookseller*, *schoolmaster*; others, which may be called temporary compounds, are formed by the hyphen; as, *good-natured*, *negro-merchant*." *Good-natured* may be called a temporary compound, but calling it so does not make it so; it is as permanent as any word in the language. The great objection to all that is found on the subject in the books mentioned is that it gives no clear statement as to when or why two words should become one. Many phrases that are accented like compound words are never written as compounds, and need not be; and that is why the rules based on accent were not repeated in the Standard Dictionary. Words were submitted to the test of real principle in making that work, and this could not be done so as to satisfy all the personal notions that have arisen from neglect of principle in the course of centuries of carelessness. Close following of that dictionary will undoubtedly give a satisfactory result. Many words given there with a hyphen may reasonably be written in the consolidated form, but none of them should be written as two words. The main point of distinction kept in view by the editor was that between compounding and separation; but he had to choose between the two forms of compounding, and in doing so he followed as closely as he could determine the *best* usage. For the most practical aid in this matter, the book entitled "English Compound Words and Phrases," being a full list of such terms as given in the Standard Dictionary, is recommended. The theory applied in that book and the dictionary is given more fully in the same author's earlier work, "The Compounding of English Words." This theory is the result of years of close study by one who began the study with a prejudice as strong as possible against frequent use of hyphens, but who was fully determined not to publish anything but the best and truest exposition of principles. Both books are sold by The Inland Printer Company.

HOW THE INLAND PRINTER IS RECEIVED.

Mr. Thomas F. Challinor, secretary of the firm of Challinor, Dunker & Co., art printers, No. 1721 Carson street, Pittsburg, Pennsylvania, writing under date of August 7, illustrates his letter with a pen drawing, from which the accompanying cut is reproduced, and says:

"Gentlemen: Inclosed please find check for $2 for another year's subscription to THE INLAND PRINTER. Do we appreciate it? Well! well! This is how it is received in our office."

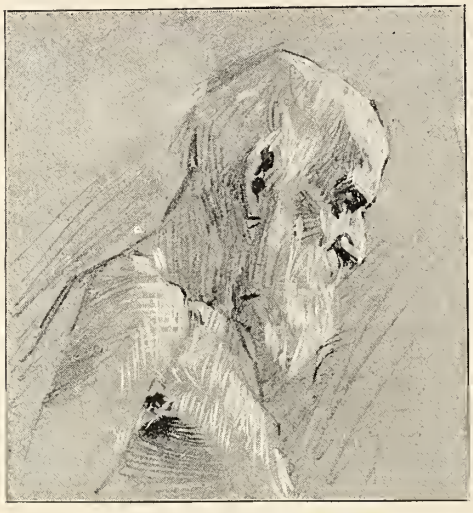


How THE INLAND PRINTER is received by the staff of Messrs. Challinor, Dunker & Co., Pittsburg, Pennsylvania. There are others!

WE are subscribers to THE INLAND PRINTER and enjoy its monthly visits as only those who have a love for the "art" can. We think we get more for the money in THE INLAND PRINTER than in any other journal we have access to.—*John E. Rowe & Son, Newark, New Jersey.*

J. C. LEYENDECKER, ARTIST.

THE frontispiece to the present number of THE INLAND PRINTER, with the sketches which embellish this page and the two pages following, represent to a fair degree the quality of the work produced by Mr. J. C. Leyendecker, one of Chicago's artists whose creations are full of



DRAWN BY J. C. LEYENDECKER.

individuality and strength. Mr. Leyendecker was but eight years old when he came to Chicago from Germany. He has sketched and drawn as far back as he can remember, and while at school and afterward he has regularly attended the evening school at the Art Institute. When fifteen years old he took a position with Manz & Co. to learn the business of general engraving and designing. The discipline and steady application forced upon him by this position has proved valuable to him as a beginner, but now he has developed beyond the boundaries of this position, and in the fall intends to leave America to spend a few years in Europe, devoting his time to study almost entirely.

In Mr. Leyendecker's work there is uniformly great depth of feeling, and a breadth and a strength that is remarkable in the work of so young a man. We hope to be able to exhibit other specimens of his work in the near future.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters of inquiry for replies in this department should be mailed direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

PACKING A CYLINDER PRESS FOR GENERAL WORK.—K. M. C., of Oshkosh, Wisconsin, writes: "Will you tell me what you consider the best packing for the cylinder of a press for general work?" *Answer.*—If you will consult "Presswork," as published by the Inland Printer Company, price $1.50 postpaid, you will there be more fully informed on all kinds of packing for different purposes than can be done in this limited space.

ABOUT A COLOR PRESS.—H. N. W., of Louisville, Kentucky, wants to know if "a press for printing in a number of colors, say, four, five or six, has yet been invented that will feed sheets, not the regular 'roll' paper, and is it a practical machine for all kinds of label work and high-grade color printing that requires a perfect register." *Answer.*—No such color press has as yet been announced in the market; but there is little limit to the possibility of one being built for the class of work mentioned; provided, the price for it can be put up. American press builders know no such word as "failure," when the equivalent is in sight.

PRINTING HALF-TONES ON TWO-ROLLER PRESSES.—C. E. L., of Gibson City, Illinois, asks: "Is it possible to print half-tones to advantage on a two-roller press at a speed of 1,200 an hour? Must not the overlaying be stronger than on a press with more roller surface?" *Answer.*—Half-tones cannot be printed properly nor to advantage, necessarily, at the speed indicated, nor at a lower speed on two-roller presses. If such plates must be worked on a two-roller press the overlaying should be made heavier than otherwise; but this hazards the durability of the plate and quick "wear down" is the finale.

COLORS FOR CHROMOTYPE PRINTING.—A. E. V., of Manchester, New Hampshire, propounds this question: "What kind of red, blue and yellow are used for chromotype printing?" *Answer.*—This is a wide question, because of the absence of a subject to be printed and the probable absorption or non-absorption of the stock to be printed upon. The most usual shades of color used for general chromotype work are medium lemon-yellow, carminated-lake and bronze-blue, or a combination of bronze and milori blues for bright blue; cobalt blue may also be used alone or in combination. The colors which require most attention and skill are red and blue. If you will examine specimens of chromotype printing you will invariably see little blocks of the several colors used at the bottom of the prints. See THE INLAND PRINTER for August, opposite page 473.

CUTTING LABELS.—D. M. S., of Troy, Ohio, writes: "You will find label printed in two colors, and run two on a sheet. I wish you would please tell me the reason the



Drawn by J. C. LEYENDECKER for "Micah Clarke," by Conan Doyle. Courtesy of E. A. Weeks, Chicago.

printing was cut into when the foreman cut them apart, as every sheet was registered and the gauges were not changed during the feeding of the entire lot. Tell me whose fault it was that the job was spoiled. The foreman says it was the feeder's fault, but I do not agree with him." *Answer.*—The copy of label sent us is accurately registered and well

printed, reflecting credit on the presswork. How your foreman can justly attach blame to the feeder because *he* failed to properly cut out the labels is beyond our comprehension. The work has been "bled" or cut into, in this way, very likely: the width of the label is 1⅜ inch, the clamp on the

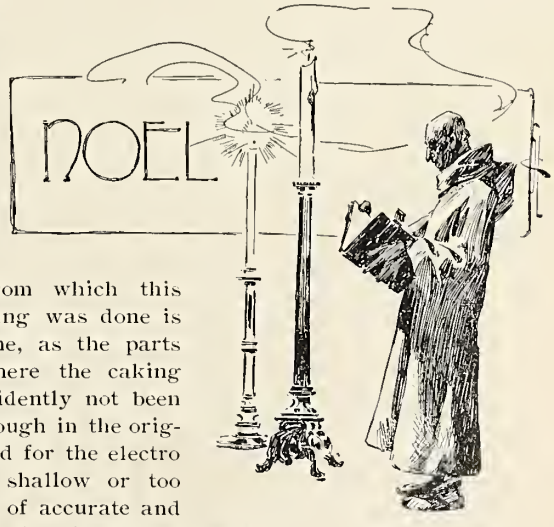


Drawn by J. C. Leyendecker for "The Shadow of a Crime." Courtesy of E. A. Weeks.

cutting machine is hardly less than 1¼ inch wide, and, to make even cuts of so narrow a label, considerable "guess-work" would have to be done by the foreman, especially in the absence of any sure method not forming a part of the machine.

How to Keep Job Press Rollers.—T. F., of Lehighton, Pennsylvania, writes: "What and how is the best way to keep rollers for a Model job press from hardening and cracking? Also, what is best to wash them in (also type), lye or benzine?" *Answer.*—In summer, if your rollers are made of glue and glycerine, and especially if the rollers are inclined to be "mushy" and will not take up nor distribute ink, they should be kept in an open rack, built three or four feet from the floor and set in the driest place you can find—as far from windows as possible, that they may not absorb humidity or moisture while in the roller rack. If the rollers are made of glue and molasses, known as "old style composition," then it will be best to keep them in a moderately close cupboard, or box, placed on or down near the floor, so so as to secure and retain cool moisture while not in use. In winter, glycerine and glue rollers should be kept where there is warmth and dryness. In the case of old style composition rollers, it is best to keep these in a close box, in the bottom of which a damp sponge, a little moistened sawdust, a wet rag or a quantity of water in any handy vessel should be placed. Rollers kept in these conditions are ready to be put in press at any time. Of course, the rollers should be cleaned off before being laid away in the receptacles. Rollers of all kinds can be securely and economically kept in working condition by being lightly faced up with machine oil at quitting time, and put away or left in the press; it being only necessary to carefully wipe off the oil and slightly sponge off the face of the rollers preparatory to working them on press. Moderately strong lye is the proper thing to wash off type forms with. Very weak lye may be used to sponge up old rollers, but this should be cleaned from the roller with a sponge dampened in clean water. Strong lye and benzine crack rollers quicker than rough usage; hence, either of them should be used moderately. For wash-ups, try turpentine, astral oil or coal oil, rather than benzine.

Caking or Fill-Up Spots on Half-Tone Plates.—J. F. M., of Westchester, New York, has sent us a printed impression of a 9½ by 5½ inch half-tone illustration, which shows mottled spots in the printing, regarding which he says: "I bought an electro of this plate from a Chicago firm, and have had considerable trouble with it. I take the liberty of asking some information from you regarding the cause of the trouble, and I therefore inclose a copy of the illustration as it was running on the press, and have marked the spot where the ink seems to cake. Perhaps it would be well for me to state just what has been done with it in preparing it on the press. The cut has been worked off on a two-roller pony press, and the inks used a $2 black and a $3 yellow mixed together. The rollers are new and work first-class on all other work. The overlay has been placed two sheets below the tympan; and the ink cakes in the same spot if it is worked without the overlay. Bearers and cylinder are properly set, and, I may add, I have changed the ink and used maroon and sage green, with the same result." *Answer.*—After a careful examination of this piece of printing, our deductions are simply these, and they cover many cases of a similar kind that come to us almost regularly. The first observation of the work has led us to the belief that our correspondent is not familiar with presswork on half-tone plates, for the make-ready is neither appropriate nor good, the overlaying being of the feeblest kind. The pressman has not exercised sufficient boldness in bringing out and relieving the numerous shades and tones with which this beautiful half-tone wash drawing abounds. We can readily believe the correspondent's statement, that the plate worked as well without the overlay as with it. Of course it did, and for the reason stated by us. The whole text is *flat* and without soul. Secondly, the ink used, no matter what its price may be, has not been sufficiently triturated to secure the best results; and instead of the soft color that black and lemon yellow, mixed in proper proportions, should yield, there is a black of very doubtful color as a result. The paper stock used is of magnificent quality, and the coating all that could be desired for the strongest half-tone ink. Thirdly (and we will here modify our criticism), the electro from which this piece of printing was done is not a good one, as the parts alluded to, where the caking occurs, has evidently not been etched deep enough in the original, or the mold for the electro has been too shallow or too dirty to permit of accurate and deep facing in the electro-battery. Many an otherwise good plate is spoiled in this way, as indeed many a splendid electroshell has been ruined in the straightening up by the



Drawn by J. C. Leyendecker.

electrotype finisher. As the plate appears from the printing, it is certainly not possible to produce satisfactory work from it. Lastly, let us add that two-roller pony presses are not adapted for first-class half-tone printing, especially on such subjects as the one before us, no matter what people may say to the contrary. The manner in which the ink has been laid on this plate is full proof of this statement, as it shows too plainly that an impracticable thing has been attempted.



DRAWN BY J. C. LEYENDECKER.

ABOUT THE INLAND PRINTER.

Mr. J. W. B. Jones, foreman Victorian Printing Works, Melbourne, Australia, in a recent letter to The Inland Printer Company, says: "I take THE INLAND PRINTER every month and have done so for the last thirteen years, and would not miss a single number for double its cost." In nine cases out of ten those who once subscribe for THE INLAND PRINTER continue taking it right along. There is so much of interest and value to them in its pages that they cannot afford to be without it. If you have not already learned of the advantages to be derived by being on our subscription list, do not delay, but remit 20 cents for sample copy, or send $2 for a year's subscription. You will not regret having made the outlay. Volume XVI begins with the October issue. There is no better time to start. We can still furnish the numbers of Volume XV, beginning with April, 1895, to those who so specify.

LECTURER—"In conclusion, I desire to say that while I do not claim for my system that it will make prodigies of all who avail themselves of its advantages, yet I do claim that by its use weak memories are made strong and all are enabled to be the possessors of reliable memories that will not desert you in the time when you most need them!" (Twenty minutes later), Lecturer, to street Arab—"Johnnie, if you will find the name on this card registered at any of the hotels on this street, I will give you a quarter. I will meet you here. Hurry up!"—*Arthur K. Taylor.*

RECENT TYPE DESIGNS.

Barnhart Brothers & Spindler, Chicago, are just putting out a new series called "Oliphant" that will probably command attention. The seven sizes at present cut run from

Stone Cutters Third Annual Dinner

OLIPHANT.

twelve to seventy-two point. A line is here shown, but a better idea of the face can be had by reference to the full-page specimen.

The special insert sheets bound in connection with our regular type specimen pages present in attractive manner the new "Bradley" series, cast by the MacKellar, Smiths

American Type Founders Company

BRADLEY.

& Jordan branch of the American Typefounders' Company. The letter is one which promises to have a large sale. A sample line is shown herewith.

The A. D. Farmer & Son Typefounding Company, New York and Chicago, present this month their "Abbey Text," a letter on which they have been working for some months

A.D.Farmer & Son Type

ABBEY TEXT.

past. It is made in seven sizes, from twelve to sixty point, and is a very effective letter, especially when used in the way shown in the specimen page.

The Inland Typefoundry, St. Louis, have recently brought out the "Cosmopolitan" series, a specimen of which is here given. This letter is made in sizes from twelve to

Cosmopolitan Series

COSMOPOLITAN.

forty-eight point. They are also cutting the sixty-point size and may conclude later to cut the ten and fourteen point sizes. The St. John series, a page of which was shown in

St. John Series

ST. JOHN.

the August number, is another of their new faces. Their art border and new art ornaments are also among their recent creations.

The Crescent Typefoundry, 358 Dearborn street, Chicago, present a page showing three sizes of the "Iroquois Condensed," which will be appreciated by printers who

BEAUTIFUL Type 1895

IROQUOIS CONDENSED.

have already purchased their Iroquois series. They intend to make this letter in other sizes, which will soon be along. Another of their new productions is the Yost typewriter

The Yost Typewriter Type

YOST.

type, made with all the extra characters, and an exact reproduction of the work done upon that typewriting machine.

USEFUL AND CONVENIENT.

W. Howard Wright, legal and commercial printer, Pittsburg, Pennsylvania, writes: "I am using your 'Inland Printer Account Book,' and thank you for its usefulness and convenience.

REVIEW OF SPECIMENS RECEIVED.

In reply to the note headed "Suggestions in Type Arrangement," on page 517 of our August issue, a large number of specimens have been sent in. The space and time at our disposal do not permit of adequate treatment of the subject in this number, and it has been decided to give the matter the attention it deserves in the issue for October.

From Frank B. Covington, Olympia, Washington, a few samples of everyday work, showing ability in display and neatness in presswork.

John M. Weigle, Augusta, Georgia: Business card, neat in design and composition. We do *not* think the tinsel effects an improvement on the plain card.

From Wayne County *Press*, Fairfield, Illinois: Some everyday work of an ordinary character, there being nothing striking about either composition or presswork.

The Attleboro *Press*, Attleboro, Massachusetts: Business card and blotter, both neatly designed and well printed. Arrangement of colors on blotter is good.

Cunningham & Co., Williamsport, Pennsylvania: Some very fine samples of job printing and embossing. Composition and presswork are of excellent quality.

Doane Brothers, Truro, Nova Scotia: Sample cover, showing engraving, printing and embossing, all done by J. W. Doane. A very neat and attractive piece of work.

Charles E. Smith, with Kenton *Free Lance*, Kenton, Ohio: Billheads, letter-heads, etc.; fairly good, but some show room for improvement in display. Presswork is good.

The E. R. Callender Printing Company, Kansas City, Missouri: Samples of jobwork, including programmes. Fairly well executed; the programme of high school exercises is, however, an excellent production.

O. G. Boorn, Adams, Massachusetts: Note-head; poorly designed. If border work was printed in pale tint and a bolder type used for name, and the words "Book and Job Printing," a much better job would be the result.

Joseph M. Gordon, 56 Cannon street, New York, sends some specimens of half-tone work for review. They are fine specimens of presswork, the lights and shadows being artistically treated. "An Easter Morn" and "Fanny Purdy Palmer" are especially good.

H. L. Blair, with Holyoke Envelope Company, Holyoke, Massachusetts: Some very neat samples of rulework, which must have taken considerable time to execute. The curves are almost faultless, and joints perfect. Designs are original, and well balanced.

Philip M. Cunningham, foreman with Simpson & Lyall, 133 West Twenty-fifth street, New York: Business card, set in Jensen Old Style, with rule border and ornaments in red, balance in deep green, with pale green tint background, producing a pleasing effect.

From Ben. Ed. Doane, Jasper, Indiana: Specimens of cards, bill-heads, etc., most of which are printed in bright green and red. There is too much color about them to entitle them to be called good samples of jobwork; they partake more of the nature of a circus poster. Try quieter colors.

From Victorian Printing Works, Melbourne, Australia, we have received a package of jobwork which shows that their office is fitted up with the latest styles of American type and borders, and that they have skillful compositors and artistic pressmen to manipulate the same. All the samples submitted are up-to-date in every particular.

Scholl Brothers, Williamsport, Pennsylvania, submit sample of note-head printed in brown, gold and greenish tint—a very neat piece of work. The central portion of heading, which includes the word "Printers," is engraved, and the type is arranged about same in a tasteful way. The presswork is clean and the register good.

"J. H. M.," Chicago, has been setting type one year and reading The Inland Printer during that time. He sends a few samples of composition, which show that he has not wasted his time nor neglected his opportunities. The work is very well done, and we hope the next time he sends specimens for review he will send his full name and address.

M. F. Church, foreman of the jobroom of Berkemeyer, Keck & Co., Allentown, Pennsylvania, forwards several samples of jobwork—mostly programmes and booklets, the composition of which is excellently displayed and the presswork of good quality, showing that care and attention to details form a conspicuous part of the work of supervision.

Some time ago we had occasion to mention the work of the press of the Classical School, at Milford, Delaware. This, we are pleased to state, has been the means of bringing together two old school friends—Mr. R. T. Sloss, proprietor of the Classical School, and Mr. J. T. Corell, of the Corell Press, 21 University Place, New York. The correspondence opened by the two old friends has culminated in the combination of their offices. Some interesting specimens of the advertising matter turned out by them have been received and reflects great credit upon their taste and artistic skill.

George E. Cole & Co., 86-88 Dearborn street, Chicago, have issued a neat booklet entitled "Seven Pages," setting forth the superiority of their work in the various departments of printing, bookbinding, etc. The work is printed in chocolate and pink on Irish linen stock, and is a neat and attractive piece of work. Walter H. Munroe, the designer, is deserving of praise.

A specimen of the three-color half-tone process work from the Heliochrome Company, Limited, 122 Elgin Crescent, Notting Hill, W., London, England, has reached this office. One of the pictures is the "Coldstream Guard," reproduced from hand colored photogram; the other a peacock's feather made direct from nature. The work shows very satisfactory results.

C. J. Ott & Co., printers, 99 Maiden Lane, New York, send us some advertising cards bearing the picture of a brownie policeman and entitled "On the Beat." "Honesty is the best policeman" is the phrase with which they preface their statement that they give a dollar's worth of printing for a dollar. The type display admits of improvement, the sizes used being too nearly uniform.

A four-page card, issued by the Toronto Lithographing Company, Toronto, Canada, is an admirable piece of lithographic colorwork. The designing, draftsmanship and arrangement of colors form an artistic ensemble, representing the destruction of their building, on January 7, 1895, by fire, and the rapid manner in which they rose, Phenix-like, from the ashes. It is a pleasing souvenir, worth treasuring.

From Hicks, "The Printer," Berlin, Wisconsin, we have received a business card and blotter, the design and execution of which are superior in every respect to much of the work now issued by art printers. The delicacy of the colors used for tints, and the solidity and brilliancy of the red used for the name are very striking. His motto is, "Particular People are the Ones We Please," and they must be very particular indeed who would not be pleased with such good work as the samples submitted.

Fred C. Wiessner, with John Cox's Sons, Baltimore, Maryland, forwards some samples of fine booklets; also book of 426 pages and cover descriptive of Summer Tours on the Baltimore & Ohio Railroad. The work is admirably executed, especially the presswork, being even in color throughout, clean, and the half-tones being exceptionally clear. So well is the work done that it is almost impossible to select any one part as being better than another. The lithographed covers are also very fine samples of work.

From the American Typefounders' Company comes a tasty booklet called "Facts for Printers," set in old style type and printed in black and red, with large margins, and stitched with silk floss in keeping with the character of the printing. The feature of the work is that it shows the material which their company are the only makers of in America, such as Brilliant type, Greek, Hebrew, Rabbinic, Russian and music type. The daintiness of its get up and the value of its information will cause this little advertisement to be preserved. There is no imprint on it.

Criticism is asked for in respect to a business card for the printing house of George H. Buchanan & Co., of Philadelphia. We reproduce the design herewith. In the original it is printed in a dark green ink with the first letter of each word in red. There can be no question of the card being

GEORGE H BUCHANAN AND COMPANY ✣ 418 420 AND 422 LIBRARY STREET PHILADELPHIA



AT THE SIGN OF THE IVY LEAF

PRINTING

attractive from its daring simplicity any more than there can be any question of the weakness of the design. The friends of simplicity in type effects in considering this design would be in much the same position as the old Scotch lady when she was permitted to taste tea for the first time: "Oot o' compliment t' ye," she said, "Ah'l jist gar mysel like it"—make themselves like it.

"The Gas, Coal and Iron Interests of Western Pennsylvania," is the title of a book of 210 pages, 7½ by 11 inches, oblong, printed on heavy enameled paper, and strongly bound in Russia leather. It is published by the Fort Pitt Engraving Company, of Pittsburg, Pennsylvania, and is from the press of Joseph Eichbaum & Co. The principal feature of the book is the numerous half-tone engravings, produced by the above-named company, and which are beautiful specimens of that process. The letterpress portion of the work is entertaining and useful, abounding in statistics relating to gas, coal and iron. The work was compiled for the Pittsburg meeting of the Western Gas Association, and apart from its value as a souvenir of the occasion, will doubtless be preserved as an excellent example of the printers, engravers and bookbinders' art.

VERBUM SAP.

The printer man bemoaned his luck,
His trade had passed away,
The cheerful chink of brighter days
Was but a memory.

His rival though, across the street,
In summer time or winter,
Was busy—for sagaciously
He took THE INLAND PRINTER.

CHICAGO NOTES.

THE firm of Crignon & O'Leary is now known as the O'Leary Printing Company.

E. FISHER, whose printing office was located at 373 Dearborn street, died suddenly on August 1.

SLASON THOMPSON & COMPANY, printers, 180 Monroe street, made an assignment on August 8.

EMIL SCHOENNAUER, an employe of the *Daily Tribune*, has purchased a printing outfit, and is to be found at 341 Twenty-third street.

MESSRS. T. A. Mole and George F. Barden, of the Fairfield Paper Company, Fairfield, Massachusetts, were recently in Chicago making arrangements for the sale of their output in this city and the West.

MR. C. D. MEAD, formerly president of the Chicago Paper Company, has sold out his interest. The present officers of the company are: W. C. Gillett, president; A. T. Hodge, vice-president; G. W. D. Forrest, secretary.

MR. NIXON WATERMAN, the poet, is now connected with the *L. A. W. Bulletin and Good Roads*, of Boston, Massachusetts, and in the columns of that interesting paper his personal influence is manifest in its increased brightness and snap.

ROBERT FERGUS, founder of the oldest printing establishment in this city, celebrated his eighty-first birthday on August 4. He came to this country from Scotland in 1829, intending to settle in Milwaukee, but located in Chicago instead.

A CIRCULAR entitled "Everything But Circus Posters" announces the organization of the printing firm of Willard Moffett & Co., of Morgan Park, Illinois. They have taken quarters in the Cormack block, and have facilities for turning out the best work.

GOLDING & CO'S new branch in New York city is under the management of Mr. Frank Estes, who was for many years in charge of their office in Chicago. Mr. Estes' success in building up a good business here presages a bright future for the New York office.

JAMES J. GILMARTIN, foreman of the printing press department of the H. S. Crocker Company, of San Francisco, California, was a visitor in Chicago during the latter part of August, and made a close inspection of a number of the more important printing offices.

DURING the past month, the firm of Pelton & Groff have been added to the list of printing offices in this city. Each of these gentlemen being up-to-date printers, with valuable business experience, their success is assured. The new firm is located in the Caxton Building, 334 Dearborn street.

HENRY TAYLOR, JR., & CO., bank note and commercial engravers, 69 Dearborn street, Chicago, have recently produced a most excellent portrait of the late Mr. James W. Scott. The work is produced by copper etching and is printed on Whatman paper with sumptuous margins.

MAJ. JOHN L. RANSOM, formerly the popular manager of the Libby Prison War Museum Association, has associated with him James Hinchey, of Michigan, and under the firm name of Ransom & Hinchey, are conducting a real estate and loan and printing business at No. 466 Fifty-fifth street.

OF Will H. Bradley, the American decorative artist and illustrator, the *Revue Franco-Americaine* says: "Bradley's talent is delicate and acute and strangely suggestive. Such an artist cannot be isolated in his country, and it causes us to feel attracted by this germinating art beyond the sea and to regret that Paul Bourget, in his book on America, should have given us no hint of it."

MR. E. RAYFIELD, formerly with the E. P. Donnell Manufacturing Company, is now looking after the interests of the Seybold Machine Company, makers of bookbinders' machinery, Dayton, Ohio, in Chicago and the West. His office is with Ford & Hill, 371 and 373 Dearborn street. Mr. Rayfield has for nearly two years been selling machinery on his own account, and has made many friends among the craft, who will no doubt continue to deal with him now that he represents the Seybold Company.

THE Advertisers' Club held their regular monthly banquet on the evening of August 6, at Kinsley's. The table was set for twenty-seven covers, and W. A. Hutchinson, of the *Tribune*, presided and acted as toastmaster. The speech of the evening was made by S. S. Rogers, of the *Record*, on "The Desirability of Divorcing the Editorial and Business Departments of a Newspaper." After this subject had been debated at large, James Rodgers, of New York, spoke on the "Art of Display Advertisements."

FOLLOWING is the result of the annual election of officers of Chicago Typographical Union: President—W. S. Timblin, 571, Victor B. Williams, 499; vice-president—C. F. Sheldon (no opposition), 1,054; secretary-treasurer, William McEvoy, 732, Charles T. Gould, 353; organizer, Harry G. Martin, 543, Harlan H. Hull, 530; board of trustees, J. C. Hutchins, 1,067, A. Allison, 1,075, H. A. Crowell, 1,075; sergeant-at-arms, Frank Sloan, 1,068; business committee (five to be elected), A. C. Rice, 883, Samuel Wymer, 873, William R. Delano, 620, George W. Harris, 953, James W. Marsh, 936, Ed F. Brackert, 821.

MR. F. H. BOYNTON, for fifteen years or the greater part of that time in the employ of Barnhart Brothers & Spindler, or the Minnesota Typefoundry Company, their northwestern branch, has turned to his old and much loved field, the Pacific coast, where he will represent the Seattle branch of the Minnesota Typefoundry Company, traveling the greater part of the time and giving his attention to machinery—the machinery interests of Barnhart Brothers & Spindler. Mr. Boynton has for two years occupied a prominent place in the local house and has won golden opinions from the firm and from its customers. The climate of Chicago did not agree with him and the new position was created for his benefit. The transfer of Mr. Boynton involves a number of



TAILPIECE—DRAWN BY MISS NAN MERSHON BROWER.

changes, and in accordance with the policy of the house various old employes have been advanced a notch each, Mr. A. A. McEwen having taken Mr. Boynton's desk in charge of the machinery department; Mr. C. M. Morse taking Mr. McEwen's chair and Mr. W. Dunston taking Mr. Morse's position as booking clerk of the country order department. Mr. Dunston, who had charge of the branch business, is succeeded by Mr. Frank from the shipping department. Everybody seems happy under the new arrangement.

THE directors of the Chicago Trade Press Association announce with deep regret the sad and sudden death of one of its members, Mr. Bjoerne Edwards, publisher of the *American Contractor*. Mr. Edwards was killed by falling from the eighth story of his own building, the Lincoln Park Palace. At a special meeting of the board of directors of the Chicago Trade Press Association, the following resolution was unanimously adopted:

WHEREAS, An all-wise Providence has called hence one who has long been associated with us in the fraternal bonds of this association, be it

Resolved, That in the death of Bjoerne Edwards, the Chicago Trade Press Association deplores the loss of an able, progressive member, and extends to the family and friends its sympathy in this hour of affliction.

THE liability of the charitably disposed to have their confidence abused is perhaps more evident in the printing business than in any other. The following extract from the Chicago *Dispatch* of August 7 gives an instance in point:

The jury which yesterday heard the evidence against Edward Lynch and Robert Darrow, charged with forgery, returned a verdict of not guilty after half an hour's deliberation today.

"Do you want to thank the jury for its commendable work?" asked Judge Baker in a sarcastic tone of voice, addressing Assistant State's Attorney Todd. Mr. Todd shook his head, and the court said, addressing the jury, "Stand aside."

Lynch and Darrow were accused of forging the indorsement of Mrs. Ida Bamford to a check for $25 and obtaining the money upon it.

Some time ago George Bamford, a pressman, suffered the loss of one hand. Lynch and Darrow are claimed to have gone to Samuel Bingham's Son, manufacturer of printers' rollers at 22 and 24 Custom House place, and represented to the firm that they were getting up a subscription for the benefit of Mrs. Bamford. A check for $25, payable to Mrs. Ida Bamford, was given them by the firm, signed by William T. Hodge, the treasurer of Samuel Bingham's Son, and countersigned by M. F. Bingham. The men are said to have forged Mrs. Bamford's indorsement and secured the money. The check could not be produced on the trial, as it had been lost, but witnesses swore to the forged indorsement.

The state's attorney is considering the idea of having Lynch and Darrow indicted on a charge of obtaining money by false pretenses.

NEWSPAPER GOSSIP.

REPORT from Walter Scott & Co., Plainfield, New Jersey, has been received to the effect that their plant is being pushed to its utmost capacity in an effort to fill orders now on hand. Presses are being built by them for the Pittsburg *Post*, Baltimore *Herald*, Washington *Post*, Passaic (N. J.) *News*, and a number of other daily papers.

THE July number of *Newspaper West*, published by Ewing Herbert, Hiawatha, Kansas, is out. The cover design would lead one to suppose that the artist had a copy of *Newspaperdom* at his elbow when making the drawing. The matter in it is bright and spicy, and the advertisements are well set, but it is hoped the make-up and press-work will be improved on the next edition.

EDITOR J. E. SUTTON, of the Logansport *Reporter*, one of the brightest of Indiana's many bright daily papers, has returned from an eight weeks' trip abroad. Editor Sutton's admirers have had an opportunity of following him in his travels through the medium of a series of letters from his pen in the *Reporter*, the warm interest manifested in which has determined him to publish them in book form.

WE acknowledge the receipt of a copy of *Wimble's Monthly Reminder*, published by F. T. Wimble & Company, Sydney, N. S. W., a creditably printed sheet calling attention to the printers' materials they have for sale, and circulating quite largely throughout Australasia. The *Reminder* was started as a four-page sheet, but has been increased to eight pages, and we are informed that possibly the publication will be brought out as a regular trade journal and of more ample proportions, if the plans now in mind are carried out.

THE 1895 edition of the "Reference Directory of Booksellers, Stationers and Printers," published by the Industrial Information Company, 156 Fifth avenue, New York, is now in the hands of subscribers. The work seems to be carefully compiled and edited, is well printed, and will be found of great value to those desiring the addresses of the firms in the various trades it deals with. The general plan of the work is similar to former editions, but there have been a number of changes which makes the work more valuable than the older issues. No firm having dealings with printers or any trade in any way connected with the printing business should be without one of these valuable books.

OF INTEREST TO THE CRAFT.

THE marriage of Mr. George D. Graham, Pacific Coast agent for Charles Eneu Johnson & Co., and Miss Elizabeth M. Tobelmann, took place at San Francisco, California, on August 28.

WHAT is claimed to be the best eight hours' work ever done on a typesetting machine has been accomplished by Eugene Taylor, a Mergenthaler compositor employed on a Denver paper. In eight hours Taylor set 65,000 ems, the machine being geared to eighty-eight revolutions.

THE *Masonic Opinion*, of Washington, publishes a short biographical sketch of Mr. Charles W. Otis, together with portrait. Mr. Otis is a well-known member of the proof-room force of the Government Printing Office, and the well-deserved praise of the *Masonic Opinion* will be received with satisfaction by his friends generally.

THE recent election of officers for New York Typographical Union, No. 6, was a decided administration victory throughout. Samuel B. Donnelly was elected president; W. F. Speer, vice-president; William Ferguson, secretary-treasurer; Thomas J. Robinson, sergeant-at-arms; Joseph T. Carney, reading clerk. President Murphy was not a candidate for reëlection, a circumstance which was a matter of regret to his many friends in the union. Secretary-Treasurer Ferguson came up with his usual handsome majority, his total vote being the largest polled where there was opposition. President-elect Donnelly is a young man and comparatively new in union affairs; but his election is generally regarded with satisfaction.

ON Thursday evening, August 8, the guests of the United Typothetæ of America were entertained at a banquet at the West Hotel in Minneapolis, at which the ladies of the party were given a chance to say pleasant things about the Twin Cities. Mrs. Ennis, wife of Col. Richard Ennis, of St. Louis, spoke among others. Mrs. Ennis said:

LADIES AND GENTLEMEN,—Our president, Mr. Andrews, has suggested, I might say ordered, that I speak to you. He evidently thinks he needs a severe penance after so much pleasure. As a rule I am prone to rebel at commands, but this one happens to be a pleasure as well as a duty, so I cheerfully obey, and voice the thanks of the visiting ladies of the United Typothetæ for the sumptuous entertainments we have received in both cities. Twin cities they are in every way, with their beautiful parks, lovely lakes, magnificent residences, unsurpassed enterprise and most generous hospitality. When asked which we like best, the reply comes: "How happy I could be with either, were t'other dear charmer away." We have enjoyed every moment we have tarried with you. Our visit is written in our memories with a sunbeam that will brighten our lives each time we shall recall our delightful stay in the beautiful Twin Cities of the great Northwest.

THE *Daily Bulletin*, of Bloomington, Illinois, under date of August 13, notes the resignation of Mr. James T. Roney as the active manager of the Pantagraph Printing and Stationery Company. Mr. Roney has been connected with the commercial printing department of the *Pantagraph* and with

the company for twenty years, and devised and promoted the independent organization. The plant and establishment is one of the largest and most thoroughly equipped in the West, and did as much business as any like house in this part of the country. It employs a large force of mechanics and has representatives on the road. Mr. James T. Roney is well and favorably known to the printing interests throughout the country. He aimed high and established a business of such proportions in a provincial town as it was assumed could exist only in the larger cities. He is a thorough-going printer, both practical and supervisory, and had a particular tact for details, to which may be ascribed much of his really substantial success in management. As a member of the social and business community, Mr. Roney has earned and been accorded universal respect, and if he should conclude to leave Bloomington his departure will be generally regretted. There is nothing definite regarding his future plans.

TRADE NOTES.

JED SCARBORO, the Brooklyn (N. Y.) ad. writer, has removed his office to the Arbuckle Building, 367 Fulton street.

CRANE BROTHERS, Westfield, Massachusetts, are sending out a facsimile of the diploma awarded them at the California Midwinter Exposition, printed upon their ledger paper.

THE "darkey" pictures in the first pages of this issue were reproduced from photographs taken by Russell Brothers, of Anniston, Alabama, who make a specialty of views of southern life and scenery.

THE Kastner & Williams Paper Company, Holyoke, Massachusetts, report that their best sellers at present are the "Official" linen, "Official" bond, "Franklin" ledger and "Portsmouth" superfine.

AT the annual meeting of the L. L. Brown Paper Company, Adams, Massachusetts, the following officers were elected: C. C. Jenks, president; A. B. Daniels, treasurer; W. S. Jenks, clerk; L. L. Brown, W. S. Jenks and C. C. Jenks, directors.

THE Byron Weston Company, of Dalton, Massachusetts, are now making writing papers in white and blue, laid and wove, of 17 by 22 and 19 by 24 sizes, and of several different weights. If these papers are up to the standard of their ledger and record papers, consumers may look for something nice.

HERBERT L. BAKER, manager of the Buffalo branch of the American Type Founders' Company, has sent us a copy of his little publication, the *Buffalo Printer*, for July. It has several pages of interesting reading matter, but is mostly taken up with display of the Jenson series, in sizes from 8 to 72 point.

ALL the mills in Holyoke report improvement in trade. Even now several mills have from one to two months' run of orders ahead, and all are advising regular customers on special lines to place orders now to avoid delay when the fall orders come in from the tardy ones who wait till the last moment, and who are the ones who are always in a rush.

ONE of the latest advertisements of the Seybold Machine Company, of Dayton, Ohio, is a large hanger, showing illustrations of the various machines manufactured by this company in the line of paper cutters, standing presses, folding machines, embossers and other bookbinders' machinery. THE INLAND PRINTER acknowledges receipt of one of these, handsomely framed.

THE Webster Manufacturing Company, Chicago, makers of gas and gasoline engines, are advertising their machinery by circular and card headed "For Sale, Twenty Men of Iron Constitution for $125." The circular is well written and convincing so far as its arguments are concerned, but the card lacks strength as to the heading, there being too much ornamentation, indistinct lettering and too many colors.

AT North Andover, Massachusetts, on the afternoon of August 15, H. O. Houghton, Sr., head of the well-known publishing house of Houghton, Mifflin & Co., No. 4 Park street, Boston, died suddenly from heart disease at his summer residence. He was seventy years old and leaves a son, H. O. Houghton, Jr., who was associated in business with his father, and three daughters.

THE Hurlbut Stationery Company has added two new papers to its already extensive lines, called "Venetian Bond" and "Royal Parchment." The first has an antique or hand-made appearance, which renders it especially delightful, while the other has a very pleasing parchment-like surface. Both lines are handsomely boxed, and compare favorably with the other goods put up by this house. Stationers should keep in touch with this concern, as it introduces something new in paper every few days.

THE man who hesitates about attempting to do business on a Friday because he considers it an unlucky day should drop into the office of the Empire Typesetting Machine Company, in New York, and have his nerve strengthened. All the important business transactions which have been of most profit to them have been arranged on that day of the week, and as two Fridays of the remainder of the year will occur on the 13th of the month (in September and December) they expect to do enough business on those dates to enable them to retire from the field.

THE revised catalogue for 1895 of the Miehle Printing Press & Manufacturing Company, Chicago, has made its appearance. It is from the press of the Blakely Printing Company, was printed upon a Miehle press, and is an excellent piece of one-color catalogue work. It fully describes their patented high-speed two-revolution cylinder presses; gives illustrations and full particulars in regard to the various machines they make, and will be read with interest by those proposing to put in a cylinder machine. The cover is an original embossed design.

VAN ALLENS & BOUGHTON have recently sold the King-Fowle-McGee Company, of Milwaukee, seven of their new construction Huber printing presses, running in sizes from 46½ by 64 to 29 by 43. This excellent firm of printers have demonstrated their faith in the Huber press after using them for several years, by trading out every printing machine at present working in their plant except those of the Huber manufacture, and adding seven more. The above firm have just finished erecting six large machines in the office of Woodward & Tiernan, of St. Louis, making nineteen presses of the Huber manufacture in that office. The newly constructed Huber is run by a smooth and powerful mechanism, and seems the perfection of press building. A beautiful working model is on exhibition at their western office, 256 Dearborn street, Chicago.

THE 13-em column width was originated by the late A. N. Kellogg, when he started the ready-print business at Chicago, August, 1865. At that time there was the greatest diversity in column widths — a peculiarity that still marks the larger dailies of the country. Realizing the necessity of a common and convenient column width, Mr. Kellogg collected quite a large number of newspapers, and carefully measured the width of the column in each. Then getting the average width, he found that it was almost exactly 13 ems. As this would have been an inconvenient measurement, he settled on 13 ems pica, and that measure has come to be the accepted standard throughout the country — with the exception of some of the dailies in the large cities, which still adhere to their irregular and confusing widths. — *J. E. Barman in Newspaperdom.*

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

We acknowledge receipt of Penrose & Co's catalogue of requirements for photo-mechanical processes, reprinted from the "Process Work Year Book," with the addition of a comprehensive index and revisions to date.

"FAIRY TALES."

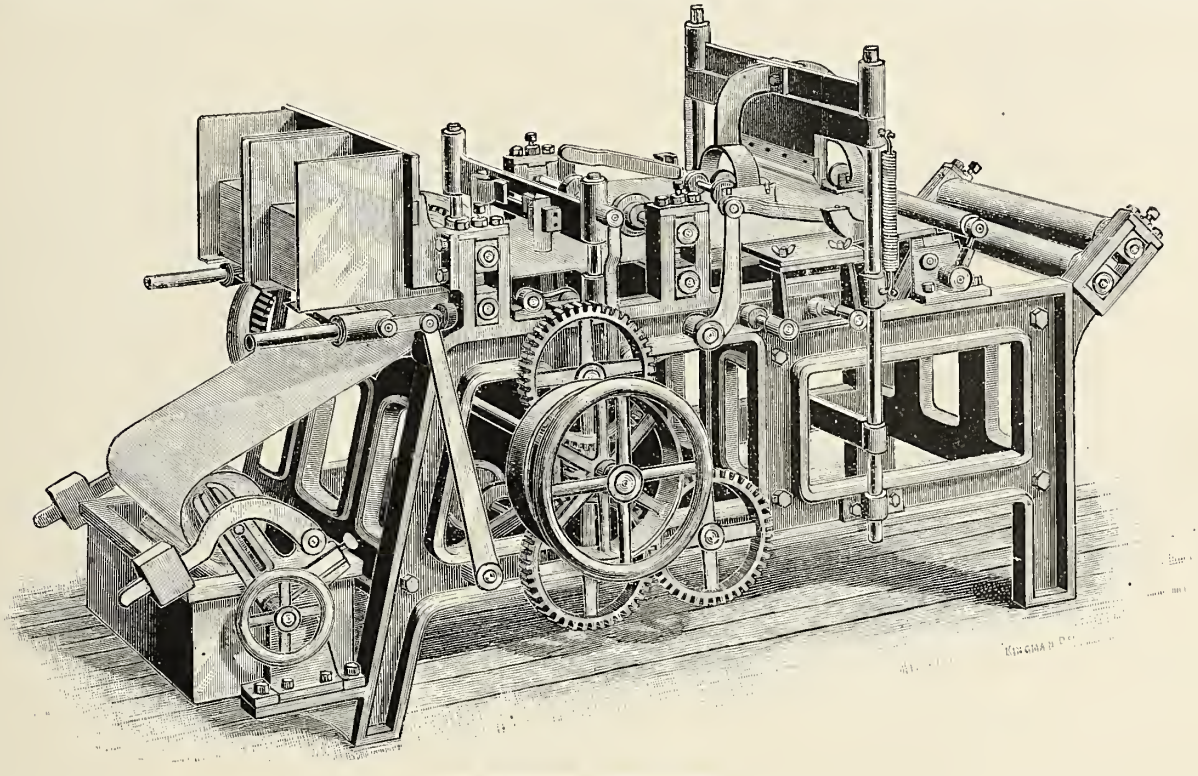
We have received from E. W. Blackhall, 13 Lock street, Buffalo, New York, copy of his recently issued pamphlet, entitled, "Fairy Tales for Steel Die Embossers and Copper-Plate Printers." The work describes the possibilities of the Blackhall-Anderson steam-power embosser and printer, and, if the machine will do one-half what Mr. Blackhall claims for it, it is certainly a most wonderful device. The samples of work which accompany the book are clean and sharp examples of the steel die process, and fully equal to anything produced upon a hand press. The description of the tests of the machine recently made in Chicago is an interesting one, and will be read with eagerness by those proposing to adopt machines of this description in place of the old and laborious method of hand stamping. Copies of the pamphlet can be had by addressing Mr. Blackhall as above.

THE THORNE TYPESETTING MACHINE.

The *Patriot*, of Jackson, Michigan, now issues an evening edition, and has recently added a Thorne typesetting machine and a full wire service to its equipment. A novel feature is the delivery of its morning edition for several miles in every direction by carriers on horseback. The *Evening Press*, of Grand Rapids, Michigan, has recently added a new dress and three Thorne machines, and is said to be one of the handsomest papers in Michigan. The machine above mentioned has also been adopted by publications in Billings and Missoula, Montana, and Grand Forks and Fargo, in North Dakota.

THE SHERIDAN CASE MAKER.

Readers of The Inland Printer will be much interested in the accompanying illustration, which shows one of the greatest inventions in the line of bookmaking which has ever been placed upon the market. The machine is now in use in a number of bookmaking establishments, and has proved itself to be in every way a practical working device, and one which will accomplish an immense amount of work, and in a better manner than the old and slow process of making cases by hand. So important an invention is this machine that it has become an absolute necessity to every large cloth bindery that has any amount of case making, as it saves time, glue and money, and produces a better case than can be made by hand at only a fraction of the cost. It makes cases



THE SHERIDAN CASE MAKER.

from 6 by 10 inches to 11 by 16 inches; is easily adjusted for thickness of book or size of boards, and will turn out from 1,000 to 1,200 complete cases per hour, from roll of cloth. It glues the cloth, applies the boards and back lining, cuts crosswise and for corners; folds the same and passes them through case-smoother, requiring only one man to operate it and two boys or girls as assistants. The machine weighs 5,000 pounds and occupies 8 by 4 feet of floor space, is furnished with cloth slitting and winding device, and turns out covers so rapidly that its operation is considered by those who see it for the first time as almost phenomenal. A number of the machines have already been placed, and parties desiring to examine them can obtain information by writing the manufacturers, Messrs. T. W. & C. B. Sheridan, New York or Chicago.

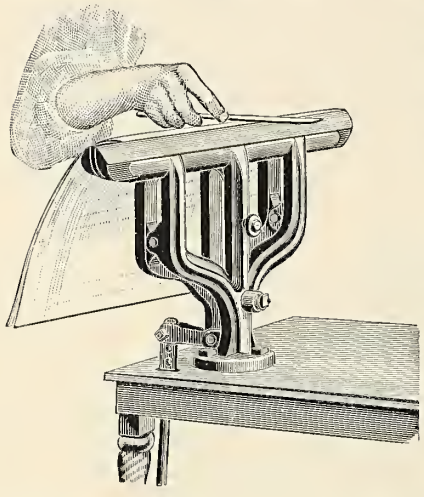
THE STRONGEST GALLEY.

A marked improvement in galley construction is the all-brass pattern made by Golding & Co., Boston, Philadelphia and Chicago. This is manufactured from extra heavy brass, the sides and end are of drawn angle brass, making a close

joint to the bottom, to which they are riveted. The joints of the sides and end are strongly reinforced. These galleys sell at $1.50 for single column and $2 for double column, and may be obtained from all dealers and the manufacturers.

CREASING MACHINE FOR FLAT-OPENING BOOKS.

The cut herewith represents the new creasing machine recently put on the market by J. M. Irwin, of Quincy, Illinois, which is to be used in connection with his patent on the perfect flat-opening blank book. With it from two sheets to full sections can be creased at one operation, depending on the weight of the paper and the familiarity of the operator with the machine. It can also be used to advantage in creasing the stubs of checks, drafts, and all kinds of check binding where it is desired to make a flat-opening book. The following instructions, together with the cut, will give a very clear idea of the operation of the machine. As heavy paper is much harder to crease than light, instructions are given as to how to crease the heavy weights, such as 40-pound medium or double cap and 28-pound demy. These weights should be creased two sheets at a time. Lighter weights will allow the creasing of three sheets at once. But be careful to crease thoroughly, and by testing a few sheets you can readily tell if it is being creased sufficiently. After the operator has become familiar with the machine full sections can be creased at once. Fold the paper in the center in two-sheet sections, by hand or by blank-book folder. Adjust the gauge between the jaws to the depth you wish to make the crease from the center fold. This is done by use of the upper set-screw. Then tighten the screw firmly. Insert the folded edge of the paper into the jaws until it rests on the spring gauge, and close the jaws by pressing on the treadle with the foot, holding the treadle down hard until the paper is creased both ways. Turn the paper down to one side and rub it down tight on the edge of the jaw with a bone folder. Then turn it down the other way and rub down tight on the other jaw. Then open the paper in the center of the section and rub down moderately, and the two sheets are finished. When the book is all creased in two-sheet sections, make up the sections for sewing by inserting two sheets inside of two others, or in any sized section you desire. The lower set-screw of the machine is to regulate the tension of the spring that opens the jaws when the foot is removed from the treadle.



Further information on any point regarding the Perfect Flat Opener or the Creasing Machine will be furnished by addressing J. M. Irwin, Quincy, Illinois.

A NEW PRINTERS' SUPPLY HOUSE IN NEW YORK CITY.

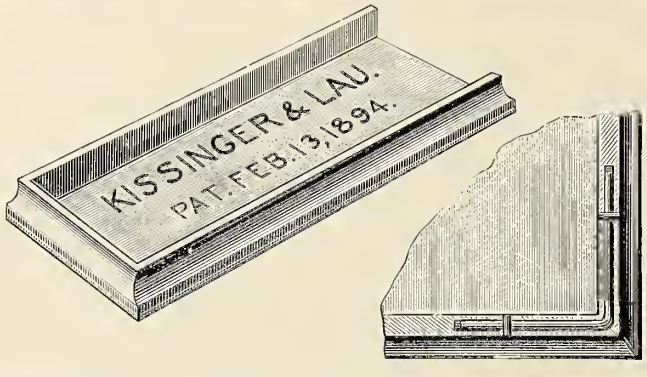
So many inquiries having been made in regard to a New York branch for the sale of their many specialties for printers, Golding & Co., of Boston, have recently opened, at 28 Elm street, New York, a commodious salesroom where a full line of their productions will be carried in stock. Printers in that territory will undoubtedly find a great saving in transportation charges, as well as in time formerly consumed in getting supplies from headquarters. This branch will be in charge of an experienced manager and salesman, who is also a practical printer. Intending purchasers will be given every facility for inquiring into and testing the merits of the many labor-saving productions of this firm. Printers are given a cordial invitation to call. They will find that especial provision has been made to entertain them. A full line of the presses turned out by this firm will be exhibited ready for operation, and a practical demonstration of their superiority can readily be given. Out-of-town printers who find it inconvenient to visit the city can have their wants promptly supplied. Correspondence is solicited, and will be given immediate attention.

THE NEW MONARCH JOB FOLDER.

The Brown Folding Machine Company, of Erie, Pennsylvania, illustrate their new Monarch jobbing folder by an insert in this issue. The following gives particulars regarding the range and class of work the machine will perform. The many new ideas are worthy of consideration. It has eight and sixteen page pasters and eight-page trimmers. New automatic slitting device to prevent "buckling" on three-fold work, performing this work on any weight of paper up to 150 pounds. New throw-out device to cast away defective sections. New drop-roll trip to assist new feeders and prevent waste of paper. New movable tape rolls for handling small work. New automatic packer head that obviates all necessity of adjusting same for different size sheets. The doing away with tapes around the third set of folding rolls, and thereby preventing any possibility of tape prints. It will fold four, eight, sixteen and thirty-two pages on any size sheet from 37 by 50 down to 14 by 20. It will fold twenty-four pages on any size sheet from 36 by 36 down to 14 by 20. It will fold and paste eight and sixteen pages on any size sheet from 18 by 24 to 37 by 50. It will paste and trim eight pages on any size sheet from 18 by 24 to 37 by 50. As perfect register as can be secured by machinery is attained by the use of automatic side registers at the first, second and third folds. The registers are adjustable to different sizes of work, and are positive in their action.

THE COLUMBIAN ALL-BRASS GALLEY.

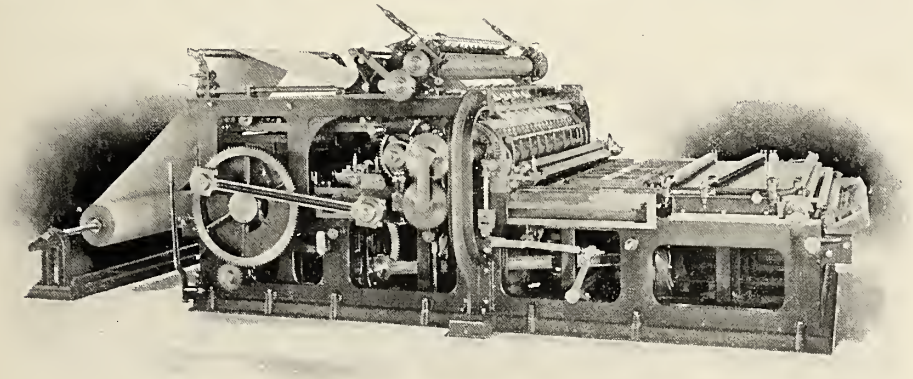
The accompanying cuts show what is perhaps the best all-brass galley upon the market. A glance at the illustrations is sufficient to convince one of its absolute rigidity. A



small steel rod is bent to fit into holes bored into the solid part of the rim where the matriced ends join. These are caught in a slight groove by a pin inserted at right angles near their ends, the driving in of the pin serving to draw the matriced ends tightly together. There are no projections to catch on the sides or tops of galley racks, and it is so simply made as to do away with the possibility of getting out of order. Made by Kissinger & Lau, who have an advertisement on another page.

A NEW PERFECTING BOOK PRESS.

In the report of "Patents of Interest to Printers," in the July number, appeared a diagram of a new machine invented by Mr. Joseph L. Cox, of Battle Creek, Michigan, patent for which had been assigned to the Duplex Printing Press Company, of that place. The diagram gave our readers a very good idea of the general principles of the machine, and the short description accompanying it explained a little about it; but for the benefit of those who wish further details we present the accompanying illustration, made from the first machine set up and running, and give a little additional information regarding the invention. This machine is intended as a book press, takes the paper from the roll and perfects it, and is an outgrowth of the Duplex Printing Press Company's well-known "Duplex" newspaper press, which is in general use in a large number of newspaper offices throughout the land. The advantages which their newspaper press offers in its particular line are correspondingly covered in the book field by this new press, and its manufacturers claim that, while fully equal to any press now in the market as to impression, register, inking, etc., it greatly excels all others in speed. The difficulties of off-setting when printing



upon surfaced paper on both sides of the sheet have been entirely overcome by a simple device, and great speed is attained by oppositely reciprocating both the beds and the cylinders. By adopting this bed-and-cylinder movement, it is possible to print a sheet the equivalent of 38 by 50 inches with but twenty-five inches of travel on the part of the form. The cylinders are alternately thrown on and off impression, and each cylinder rotates continuously in one direction. The machine is so arranged that the printed sheets can be cut off of different lengths, and there are a number of new devices in regard to feeding, making delivery, etc. It is a new departure in printing machinery and promises to secure very valuable results. A speed of from 2,000 to 3,000 perfected sheets per hour, according to the size of the press, is what the makers now claim for it. An examination of the illustration will show that the machine is of specially heavy construction. It is built with an idea to secure convenience in operation and to turn out the finest quality of work in its particular line. But one machine has been made up to this time, which is now running in the works at Battle Creek, and can be seen by those interested. It will probably be two months before the machines will be ready for general sale.

CEROTYPES.

To quote from a booklet on the subject recently received, "A cerotype is an electrotype produced by the cerographic or wax relief line process of engraving." The process has long been in use in the making of the finer grade of maps, etc.; but not until recently has a successful application of it been made to what may be termed a commercial use. It is to the ingenuity and energy of the firm of Frank McLees & Brothers, of 96 Fulton street, New York, that this accomplishment is due, and the specimens of work we have received from them are ample proof of the success of their efforts. The samples embrace nearly all classes of stationery, from a visiting card to an elaborate letter-head, and we doubt if any but an expert could detect the fact that the printing was not done by lithography. The advantages of using the process lie in its giving a much more beautiful and clean-cut effect than could be derived from etching, and its cost is but a small percentage of that of wood or steel engraving or lithography. "Cerotypes" are type-high and may be printed on any ordinary printing press, no special equipment being required.

HOW EVERY PRINTER MAY ADD TO HIS INCOME.

The Metropolitan Mailing and Delivery Service, 10 West Twenty-third street, New York, offers to deliver addressed mail matter to all parts of New York city at half the postal rate. This benefits the printer, because postage is often the most important part of the expense of sending out advertising matter. Therefore, if one-half that expense can be saved, it leaves just that much more to be expended in printing. Recently, a manufacturer who was having printed ten thousand catalogues, each one requiring 4 cents postage, offered to spend with the printer in extra catalogues all the latter could save for him in postage. By using the Metropolitan Delivery Service this was easily done, and the printer got out of it $200 more than would otherwise have been possible. Thousands of dollars are being spent in postage each month that might in this way be diverted into the pockets of the printers with but little exertion on their part. Further information may be obtained by addressing the company at the address given above. They also address envelopes or wrappers from trade or élite lists for $1.25 per thousand and attend to all wrapping, inclosing and mailing.

A NEW COMBINATION PAPER CUTTER.

Our readers will notice this month that the advertisement of the Oswego Machine Works, Oswego, New York, is changed to show their new combination two-speed hand and power paper cutter, having mechanical device for changing the speed and power, which is done by shifting the gear at the right. The machine is made with double clamp screw, grooved table and interlocking gauge, and has a simple and reliable adjustment of knife. The pedestal base renders the machine solid and absolutely accurate.

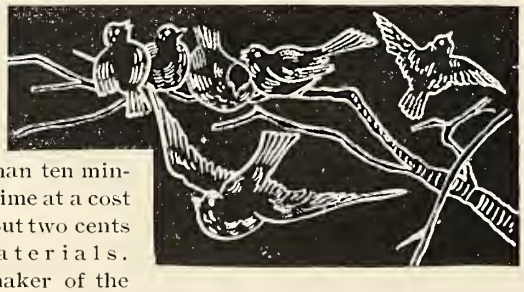
A NEW METHOD OF HARDENING AND TEMPERING KNIVES.

Mr. A. A. Simonds, manufacturer of planing machine and paper machine knives, Dayton, Ohio, has adopted a new method of hardening and tempering, by which the most uniform results are obtained. This uniformity of temper is secured by means of a scientific and accurate instrument by which the degree of heat can be measured, and the old method of depending upon the eye, which is influenced by every shade of outside light, with the general health of the workman and other circumstances, is entirely done away

with. Repeated experiments in the manufacture of knives has taught the point of temperature which gives the strongest and most reliable knife, and every one manufactured can be now turned out in an exact and scientific way. The temper also is drawn to a degree, and if it is found that the knives are too hard or too soft for a particular work, the manufacturer can very easily remedy it. The degree once established, orders can be duplicated at any time and the customer be assured of getting exactly what he had before.

THE "WHITE-ON-BLACK" PROCESS.

The accompanying illustration gives a fair idea of what may be accomplished by this process. The design shown was copied by the use of tracing paper, and the cut made in



less than ten minutes' time at a cost of about two cents for materials. The maker of the cut we show lays no claim to artistic ability, and any crudity in the design is due to that fact, and is not the fault of the process. Operating it is so simple that anyone can do it after once reading the instructions. Any clipping or drawing can be reproduced without a difference in the cost, which is so slight per cut as to hardly merit being taken into consideration. After the plate has been used it may be melted over again and made into a new plate. No etching of any kind is used, nor is retouching or toolwork required after the plate has been made. From the same drawing a plate can be made the reverse of that shown here, i. e., black lines on a grained background. This requires no more time than to make the "white-on-black" plate, and the result is as satisfactory. Further information may be found in our "Want" columns, or from the originator of the process, Mr. Henry Kahrs, 240 East Thirty-third street, New York.

A NEW RULING CATALOGUE.

A new book has been issued by A. Dredge, 75 Gold street, New York, which will prove of great value to those who have charge of ruling machines, or who take orders for blank-book work or any kind of work which requires ruling. The work gives all the widths and styles of faint lining and the various colors best suited for different classes of ruling. It will be sent to anyone interested in this class of work upon receipt of 5 cents to cover cost of postage. The pens made by Mr. Dredge have no equal in the market for fineness of lines and spring, his double-back faint-line pens being considered perfect in every way. He also makes an extra fine point double-back pen, specially suited for fast ruling, and a headline double-decker pen which will be found useful. He has constructed a cabinet specially fitted up for keeping pens, circular describing which will be sent to anyone interested.

AN EXCEPTIONAL OPPORTUNITY.

The Union Quoin Company announce that as it is their desire that all users of the Brower quoin should have the latest improved quoin of that make, they will make exchange of improved for old-style quoins for a nominal consideration. All who wish to make the exchange are requested to communicate with the company direct at 358 Dearborn street, Chicago, stating the number of quoins they have and the sizes.

IT WILL PAY

Photo-engravers to send to Scovill & Adams Company, 423 Broome street, New York, for their photo-engravers' catalogue with latest information concerning the art.

PEERLESS DISTRIBUTION.

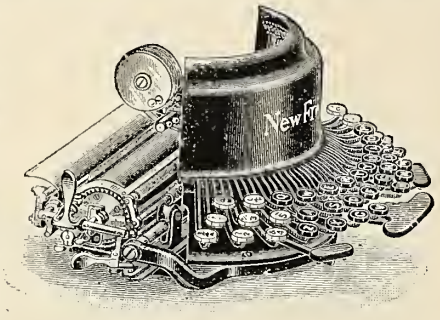
The requirements of progressive, money-making printers for rapid and at the same time first-class work have made it a necessity that first of all one should have a simple and very solid and substantial press, with toggle impression, such as the Peerless possesses; then that the ink should be fed to the press automatically and become thoroughly distributed before reaching the form. Every practical printer knows that the great majority of jobs that come into the general job printing office are worked satisfactorily and economically by the disk method of distribution; hence will be seen the benefit of having the cylinder-disk distribution, to be used at will, that through its use colors, cuts, tints, half-tones and all fine work can be done in the best manner on the same press. The Johnson cylinder-disk distributor, for Peerless and B.-F.-Gordon presses, meets this demand in all respects, and is the greatest improvement in distribution for disk presses ever made. For description and price, address Frank Barhydt, New York Life Building, Chicago.

HARVEST EXCURSIONS VIA BURLINGTON ROUTE.

Harvest excursions will be run by the Burlington Route on September 10 and September 24, from Chicago, Peoria, St. Louis and other points on the line to the farming regions of the West, Northwest and Southwest. Very low round-trip rates will be in effect. For folder giving details or for land pamphlets, apply to P. S. Eustis, General Passenger Agent, Chicago, Burlington & Quincy Railroad, Chicago, Illinois.

"LETTERS OF CREDIT."

"Nearly five years ago I bought one of your writing machines, which I have had in daily use, very often writing half a dozen copies at one time. The machine has given me all along the greatest satisfaction, has never required any repairs, and is to-day as good as when I bought it." This statement comes from a prominent New York business man and can be found over his signature in a little book entitled "Letters of Credit," recently gotten out by the manufacturers of the New Franklin typewriting machine. As the proof of the pudding is always to be found in the eating, so does the test of the worth of a writing machine lie in its ability to withstand the wear and tear of daily use in a business office. If the machine mentioned is as good as new after five years of daily use, would it seem that any further argument is necessary?



The New Franklin is the only high-class machine which can be purchased at a moderate price. The fact that there is no difference between it and any other of the best machines save in the price is proven by the hundreds of letters testifying to their worth which have been received from their users. Send for booklet bearing the title given above, to the manufacturers of the New Franklin—Tower, Dawson & Co., 306-308 Broadway, New York.

Oliphant Specimen

15 A 40a 12 POINT OLIPHANT (2 line Nonp. $3 00

Valuable Gold Bronzed Frames
New Brussles Carpet for Hardwood Floor
Durable Japaned Household Ware
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10 A 25a 18 POINT OLIPHANT (3 line Nonp.) $3 50

Latest Artistic Fancy
Beautiful Body Type Specimen
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8 A 15a 24 POINT OLIPHANT (4 line Nonp.) $4 00

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5 A 10a 36 POINT OLIPHANT (6 line Nonp.) $5 50

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Retailer of Childrens School Clothing

4 A 8a 48 POINT OLIPHANT (8 line Nonp.) $7 25

Northern Medical Records

4 A 6a 60 POINT OLIPHANT (10 line Nonp.) $9 25

Pleasant Lake Resorts

3 A 4a 72 POINT OLIPHANT (12 line Nonp.) $9 50

Eastern Art School

MANUFACTURED BY BARNHART BROS. & SPINDLER, CHICAGO, ILL.

FOR SALE BY MINNESOTA TYPE FOUNDRY, ST. PAUL; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA.

The Abbey Text

FOR several months past we have been closely engaged in the preparation of this New Face to which we have given the name of Abbey Text. Every effort, mechanical skill or long experience could suggest, has been exerted to make this New Face perfect in character and durable in wear The trend of fashion to-day, in the printing business, calls for an extended use of Old Style, thus every Printer, if the necessity arise must be prepared to do his part effectively in Old Style Characters To do this well he should add to his plant this New Face, also the Series of Cadmus and No. 5 Old Styles These Faces will be found requisite during the Old Style Era

SIZE AND PRICE OF FONTS AS FOLLOWS: 12 PT. $2.75, 18 PT. $3.25, 24 PT. $3.50, 30 PT. $4.50, 36 PT. $5.00, 48 PT. $7.00 AND 60 PT. $8.50.

A. D. Farmer & Son Type Fdg. Co

CHICAGO, 111 & 113 QUINCY ST. NEW YORK, BEEKMAN ST.

Specimens of Bradley Series

The Series of Printing Type displayed on these pages is a design from the pen of Mr. Will H. Bradley whose artistic creations have embellished recent Numbers of the "Inland Printer" and numerous other publications. Exclusive Permission having been granted to us by Mr. Bradley and the Inland Printer Publishing Company to reproduce this design, we take pleasure in presenting it in Eight Sizes from Six Point to Forty-eight Point.

This Series of Letter is made at the MacKellar, Smiths & Jordan Foundry, 606 to 614 Sansom St., Philadelphia, Pa. and can be had at any of our Branches. To insure Promptness in Filling Orders, and to reduce the cost of freight, Customers are requested to place their orders for our Productions with the Branch nearest to their place of business. Owing to the varied and complete stock of Jobbing, Book and Newspaper Faces, Wood Goods, Presses, Perforators, and other useful Printing Materials, always on hand, any of our Branches are in a position to furnish Printing Office Outfits in the shortest possible time. Send for Prices

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American Type Founders Co.

48 POINT 3 A 8 a $6 75

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The Inland Printer A Technical Journal Devoted to the Art of Printing Published at 212 & 214 Monroe Street Chicago U S A Volume XV Number III AEighteen Hundred & Ninety Four

10 POINT 16 A 50 a $2 75

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The German Inventors of 1540 printed in Black Letter as did also some years later the Printers in the Venetian Chapel

Specimens of Bradley Series

PATENT PENDING

Specimens of Bradley Series

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The American Printer a Manual of Typography, containing Practical Directions for Managing a Printing Office as well as Complete Instructions for Apprentices many Useful Tables numerous Schemes for Imposing Forms in every variety also Hints to Authors, etc. By Thomas MacKellar, Ph. D. Authors and Publishers as well as young printers may consult this Volume with profit

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Roman Letters were employed in Manuscripts from the fifth to about the close of the twelfth century, when Gothic Letters afterward Old English came gradually into use This style continued for several centuries.

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6 POINT 20 A 80 a $2 25

The Book mentioned contains a Sketch on the Discovery of the Art of Printing, and Notices on Type and the Process of Manufacture, Stereotyping Electrotyping, and Lithography. The Implements used in Typography are described and their uses fully explained; and complete Schemes for Imposition are laid down. The Valuable Tables and Plans of Cases for Various Languages, Music & Labor-saving Rule will be found extremely useful; as well as the Extensive Lists of Abbreviations, Foreign Words, Phrases and Orthographical Hints. Price, Two Dollars per Copy.

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The Crescent Type Foundry,

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Gentlemen:-

Enclosed please find our order #7236 for the complete series of "Iroquois" 6 to 36-Pt., also for series of "Iroquois Condensed" 6 to 60-Pt. Ship same by U. S. Express as soon as possible ~~and~~ as we are in a great hurry for same. When ~~are~~ may we expect that new typewriter type? An early reply will be considered a favor by Yours respectfully,

MALLET & PLANER PRTG. CO.

Complete with Extra Characters and Spaces.

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We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 20th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

BOOKS.

ALL live printers should have Bishop's "Practical Printer," 200 pages, price $1. Also his "Printers' Ready Reckoner," 50 cents each; the "Printers' Order Book," price $3, and "Specimens of Job Work," price $2. Sold by H. G. Bishop, 126 Duane street, N. Y., and all typefounders. Handiest and most useful works published for printers. Also "The Job Printer's List of Prices and Estimate Guide," price $1. All who are starting in business need these books.



A PORTUGAL firm sends for Vol. III. of American Specimen Exchange. Sent, unbound, $1. E. H. McCLURE, Buffalo, N. Y.

ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, or Ann street and Park Row, New York.

CALENDAR BLOTTER SPECIMENS is still king. Price, 50 cents, postpaid. If you are not convinced that this is the finest specimen book for printers ever issued, send a 1-cent stamp for a sample page. HOLLIS CORBIN, publisher, St. Johns, Mich.

FOR SALE—Official Memorial of the World's Columbian Exposition, by the Joint Committee on Ceremonies. Contains full report of dedicatory and opening ceremonies, and facts and figures of great and increasing interest. Fully illustrated with half-tone engravings of buildings, views, and portraits of officials. Printed on fine enameled paper, 320 pages 8 by 11 inches, gilt edges. Price, full cloth, $1; full leather, $1.25; full leather, padded, $2, with 30 cents added for postage on each volume. Formerly sold for $4, $5 and $7, respectively. Address THE HENRY O. SHEPARD CO., 214 Monroe street, Chicago.

PRINTERS—Mail $5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO., Kinney avenue and Wold street, Cincinnati, Ohio.

THE PIONEER in the line of calendar-blotter advertising—now so popular—is W. H. Wright, Jr., of Buffalo, N. Y. An elegantly made book containing reprints of his effective issues is yours for $1. As a storehouse of ideas in text and suggestions in color it is unsurpassed. Why not get it?

TYPE COMPOSITION THAT TALKS.—*The North Star*, Westfield, Mass. Cover design and all display ads. changed with each issue; mail a dime for parcel of copies; an object lesson for printers, young and old. Last month's buyers are sending compliments.

WILL BE OUT THIS MONTH—McCulloch's Practical Specimens No. 7; still in the lead. Send 25 cents to F. H. McCulloch, Austin, Minn. Large size job record, $2; small size, $1.25. They are what you want.

FOR SALE.

FOR SALE—A good job printing office, almost new; two excellent presses; nearly 300 fonts of job type, 1,000 pounds of body type, and everything that goes to make a first-class office; inventory $3,000. Will sell at a big discount, on reasonable terms. Address, THE LEADER, Wichita, Kansas.

FOR SALE—Complete job printing office, Rochester, N. Y. Inventory $3,500, will sell for $2,500. Everything modern and in first-class condition. Has established trade that will make good living and pay good interest on investment for practical man. Address "I 24," care INLAND PRINTER.

FOLDING MACHINES, new and secondhand. J. H. STONEMETZ & CO., 23 Park Row, New York.

FOR SALE—Latest improved dryer and varnishing machine. For full particulars address "I 14," care INLAND PRINTER.

HOE WEB PERFECTING PRESS, with complete stereotyping outfit, prints four or eight pages, splendid condition, $4,000. J. H. STONEMETZ & CO., 23 Park Row, New York.

ONE 4 horse-power upright engine, with 6 horse-power boiler (Shniedewend & Lee make), but little used and good as new. $150 cash only. SHANNON & CO., Greenville, S. C.

$950 BUYS THORNE TYPESETTING MACHINE, 9-point; first-class condition. Quick if you want it. PRESS, Delevan, N. Y.

SITUATIONS WANTED.

SITUATION WANTED—By a competent pressman; 12 years' experience; age 25; good references as to ability and character. Address "I 22," care INLAND PRINTER.

STEREOTYPER, ten years' experience, wants position. Rapid and clean compositor as well. Reference and address, "PRESS OFFICE," Middletown, N. Y.

SITUATION WANTED—As foreman of an up-to-date medium-sized country job office, by a thoroughly competent, energetic young man; temperate habits; good reference. Address "I 21," care INLAND PRINTER.

WANT TO GO SOUTH—A bookbinder who can rule, forward and finish, and has had charge of job bindery for eight years; is steady, sober and married; must be a steady job. Address "I 23," care INLAND PRINTER.

WANTED—A practical photo-engraver would like a position; thoroughly understands the new three-color process; capable of taking charge of business. Address "I 18," care INLAND PRINTER.

WANTED—Position as foreman, job or ad. man, or local editor, by practical printer of good character; nine years' experience; references furnished. Country preferred. Address "I 13," care INLAND PRINTER.

WANTED—Position as superintendent or manager of printing business; twenty years' experience. Reliable, and reference furnished. Address "I 10," care INLAND PRINTER.

WANTED—Situation by first-class pressman and job compositor. Familiar with cylinder and job presses on all classes of work. Can make up forms, and capable of taking charge and pushing work. Fifteen years' experience; temperate and reliable. Am a mason. "I 11," care INLAND PRINTER.

HELP WANTED.

DESIGNS WANTED—The Minnesota Typefoundry Company, of St. Paul, Minnesota, are desirous of opening correspondence with designers, with a view to obtaining designs for cuts, type faces, ornaments, borders, etc.

EXPERIENCED DESIGNER WANTED, familiar with all classes of bookbinders' and paper-cutting machinery, for the West. Address, stating all particulars, "I 17," care INLAND PRINTER.

EXPERIENCED SALESMEN of type and printing machinery will be interested to know that the American Typefounders' Company are looking for several first-class traveling men. Applications can be made to the New York, Chicago, St. Louis and Omaha branches.

WANTED—A good half-tone etcher; must furnish references. VOLGER & WILD, Buffalo, N. Y.

WANTED—Cylinder pressman for fine catalogue work; references required; a fine opening for good man. Address "I 16," care INLAND PRINTER.

WANTED—First-class job compositor; none but an artist need apply. Forward specimens of work and state where last employed; good wages and a year's work guaranteed to the right man. If necessary will forward fare. Address L. A. MACDONALD, Box 988, Portland, Ore.

WANTED—Foreman for a large general bindery. Address, with references, stating wages wanted, age, experience, etc., COURIER-JOURNAL JOB PRINTING CO., Louisville, Ky.

BUSINESS OPPORTUNITIES.

CASH BARGAIN—Job office in Detroit, Michigan; well equipped; every letter on point system; good machinery. Don't waste stamps if you haven't the cash. Want to leave the state and will sell cheap in preference to moving. Business established eight years. Address "I 20," care INLAND PRINTER.

FINE BUSINESS OPPORTUNITY.

CENTRALLY LOCATED JOB PRINTING PLANT and established business. Plant complete in every department; cost $50,000. Business for the last six years averaged over $68,000. For terms address "No. 333," care INLAND PRINTER.

FOR SALE—A large and old-established book and job printing office in St. Paul, Minn., or will sell part interest to the right man and give him the management. For particulars address "I 15," care INLAND PRINTER.

FOR SALE OR TRADE—An old-established job printing, ruling and stereotyping office in town of 30,000; machinery and material in good condition; office will inventory at fair secondhand price $3,200; will sell for $3,000. Very easy terms, if desired; or trade for real estate. A good opportunity for a practical man. Address "I 26," care INLAND PRINTER.

HARRY FRANKS, 70 Pitt street, Sydney, Australia, is in position to conduct agencies and control Australasian business. Communicate with him. Now representing The Mergenthaler Linotype Co., New York; Messrs. W. H. Parsons & Co., paper manufacturers, New York; besides many others.

PRINTING OFFICE FOR SALE—In a thriving Southern California city, a power book, job and newspaper plant is offered for sale at a low figure. Good opportunity for an energetic and capable man. Write "I 25," care INLAND PRINTER.

WANTED—Partner with $3,000 to meet corresponding amount of capital to establish a printing, blank book and lithographing business in a progressive seaboard city of 75,000 inhabitants; the coming New York of the South. Party must have a practical knowledge of the business. Excellent opportunity. Address "I 12," care INLAND PRINTER.

WELL-EQUIPPED and established printing, binding, legal blank and blank book business, good location, near business center of the coming big city of the Pacific Coast. To close out assets of a bank this property is offered for one-third its cost. Price $4,500. C. M. SHEAFE, Receiver, Seattle, Wash.

MISCELLANEOUS.

ANYBODY CAN NOW MAKE CUTS, from drawings, prints or photos, with my simple pen-and-ink zinc etching process. Takes only about five minutes to etch one or several cuts. The few materials required can be obtained in even a country town, at a cost of a few dimes. Common tinner's zinc is used. A boy of fifteen can work it. You make a drawing with pen and ink on the zinc, or transfer a print or lead pencil drawing thereto, and a little acid "does the rest." A little practice makes elegant work. Now in extensive use all over the United States and Canada. Instructions as plain as A, B, C. Sent to any part of the world for $1. Illustrated circulars on application. THOS. M. DAY, Centerville, Ind., U. S. A.

CUTS—HALF-TONE, LINE, ETC.—are lying, dust-covered, in many offices. I want 'em. Prove yours, mark (no fancy) price on each, mail sheet; cash sent, if ordered; small half-tones preferred. Act quickly! *The North Star*, Westfield, Mass.

EDITORIALS FURNISHED busy newspaper publishers. For sample "copy" and rates, address "I 19," care INLAND PRINTER.

EMBOSSING COMPOSITION for use on platen presses. The best material made; readily softened; hardens in three to five minutes; full instructions in package. Price, $1 per cake. Write for full particulars. I. WHITESON, 298 Dearborn street, Chicago.

ENGRAVING MADE EASY. Two simple methods. **White-on-Black** and **Granotype.** The plates are of type metal and are cast, thin or type-high, directly from the writing or drawing, which is done on a piece of cardboard. Advertisement and embossing plates, illustrations, borders, ornaments, etc., are quickly and cheaply produced by these methods. Running expenses (not counting metal, which may be used again) about 2 cents for each plate. Both styles can be made from one drawing. Send stamp for circulars, samples, etc., to HENRY KAHRS, 240 East Thirty-third street, New York.

I AM NOW PREPARED to give practical instructions in the following processes: Photo-engraving in line and half-tone, collotype and the very latest three-color process. For particulars address H. C. RICKERTS, 43 Washington avenue, Albany, N. Y.

POSTAL CARDS REDEEMED—Uncle Sam will not redeem printed, but not used, postal cards; I will. Send sample, state quantity, and I will quote price. W. S. PARKER, 152 Monroe st., Chicago.

PRINTING INKS—Best in the world. Carmines, 12½ cents an ounce; best job and cut black ever known, $1 a pound; best news ink seen since the world began, 4 cents a pound. Illustrated price list free on application. Address WILLIAM JOHNSTON, Manager *Printers' Ink* Press, 10 Spruce St., New York.

TO EXCHANGE—Mandolins, violins, guitars, for first-class jobwork; will send catalogues free and guarantee goods. Write at once. BROKAW MUSIC COMPANY, St. Joseph, Mo.

WANTED, THE BEST SALESMAN

On the road to handle the "Century" Pony, the "New Model" web and other high-grade printing machinery. Technical knowledge not necessary, but must possess sufficient adaptability to grasp salient points of the work. None but a man of strong individuality, good address, indefatigable energy and one who has acquired the habit of success need apply. Do not call, but write, with all particulars. All communications confidential.

CAMPBELL PRINTING PRESS & MFG. CO.
5 Madison avenue, New York.

We Want 800 More Printers

To know about the superior quality and low price of the **"Complete" Set of Composing Rules.**

We Have 800 More Catalogues

That explain all about it. You're entitled to one—it costs a cent for a postal card.

HARRISON RULE MFG. CO., Norwalk, Ohio.

A set of these rules would make a most appropriate and acceptable birthday gift for a printer friend. Have you such a friend?

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Patents procured in the United States and in all Foreign Countries. Opinions furnished as to scope and validity of Patents. Careful attention given to examiuatious as to patentability of iuventions. **Patents relating to the Printing interests a specialty.** Address,

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DIXON'S ELECTROTYPERS' GRAPHITE FOR MOLDING AND POLISHING,
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DIXON'S BELT DRESSING....WHICH PREVENTS SLIPPING AND PRESERVES THE LEATHER,

Are two Indispensable Articles for Printers and Publishers.

Send for Circulars. JOS. DIXON CRUCIBLE CO., Jersey City, N. J.

WANTED...

Designers and manufacturers of original articles adaptable to

ADVERTISING PURPOSES

for wall, desk and pocket, suitable for tradesmen's distribution. Original ideas also in Calendars invited.

Send particulars and prices for quantities to

WM. ASHTON & SONS (Established 25 years),
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ST. LOUIS PHOTO-ENGRAVING CO.

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THE DURANT COUNTERS

Received the Highest Award at the World's Columbian Exposition.

Send for Catalogue to **W. N. DURANT**, MILWAUKEE, WIS.



CALENDARS ..AND.. Calendar Pads. 1896

Send for Catalogue and Price List.

JAMES BATCHELAR, 49-51 Ann St., New York.

...To Inland Printer Subscribers...

THIS issue ends Volume XV, and quite a number of subscriptions now expire. If you desire to continue your subscription, please see that it is renewed *at once*, as we can then make the correction on our mail lists, and you will be saved the annoyance of having your name stricken from the list, and perhaps meet with delay in getting your October number. Examine the address label on this month's envelope. If it says "Sept. '95," see that your renewal is forwarded immediately.

THE INLAND PRINTER will be better beginning with October than it has ever been before. You will regret it if you allow your name to drop from the list. Send on your subscription and get your friends to send on theirs. There is no paper in the world like THE INLAND PRINTER. In order to get the best obtainable in printerdom and the graphic arts, subscribe for this publication.

Some Presses Cannot Print

everything—they have limitations—are only "good enough." For ordinary job work, halftone, cut and solid block printing, and embossing, the **Gally Improved Universal**, series of 1895, completely meets the wants of the most exacting in quality and in output. SPEED is limited only by expertness of feeder. COST?—relatively the cheapest, better value, pays big dividends. CONSTRUCTION—mechanically true in principle, workmanship the best, hence durable.

Heavy Embossing.

Hot or cold embossing as well as letterpress printing can be done on Style No. 3, but for extra heavy work and book-cover stamping the SPECIAL Universal Embossing Press is unexcelled. Rapid, does not stall, easy to handle, and always strength to spare.

Paper-Box Cutting

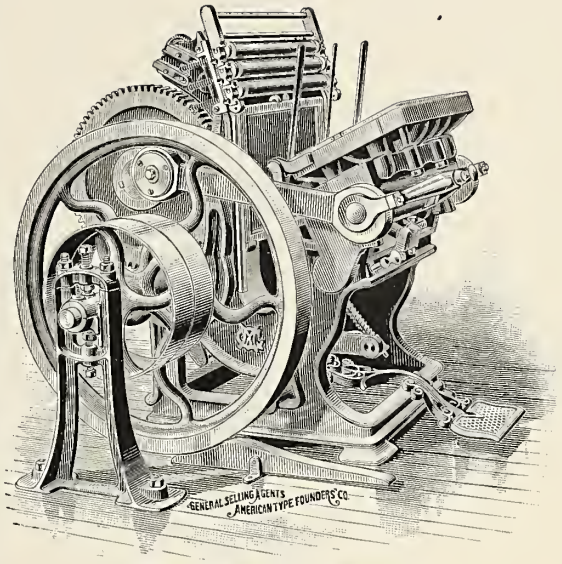
and Creasing was first done on Gally's Universal, and this is practically the only style of press used on this work today. A case of survival of the fittest.

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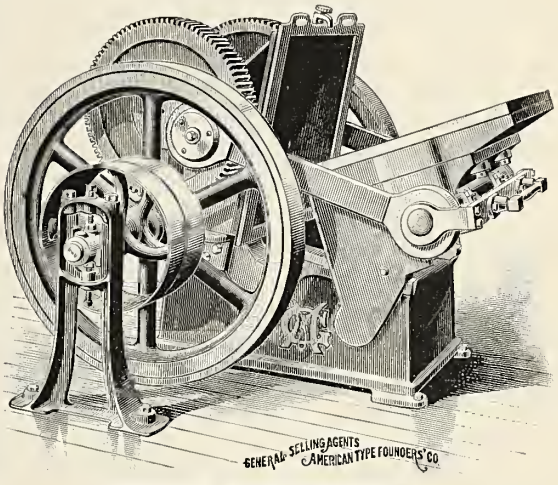
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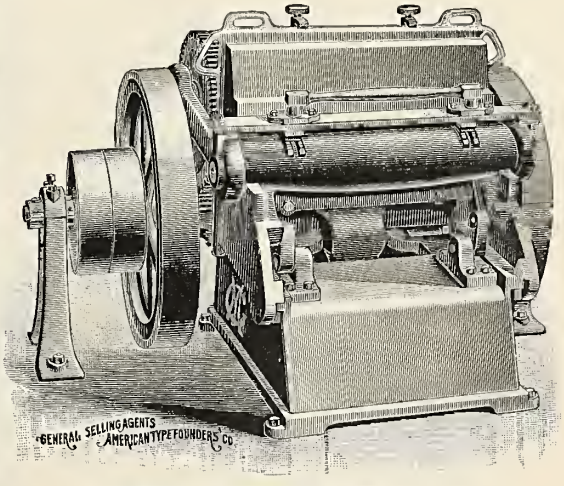
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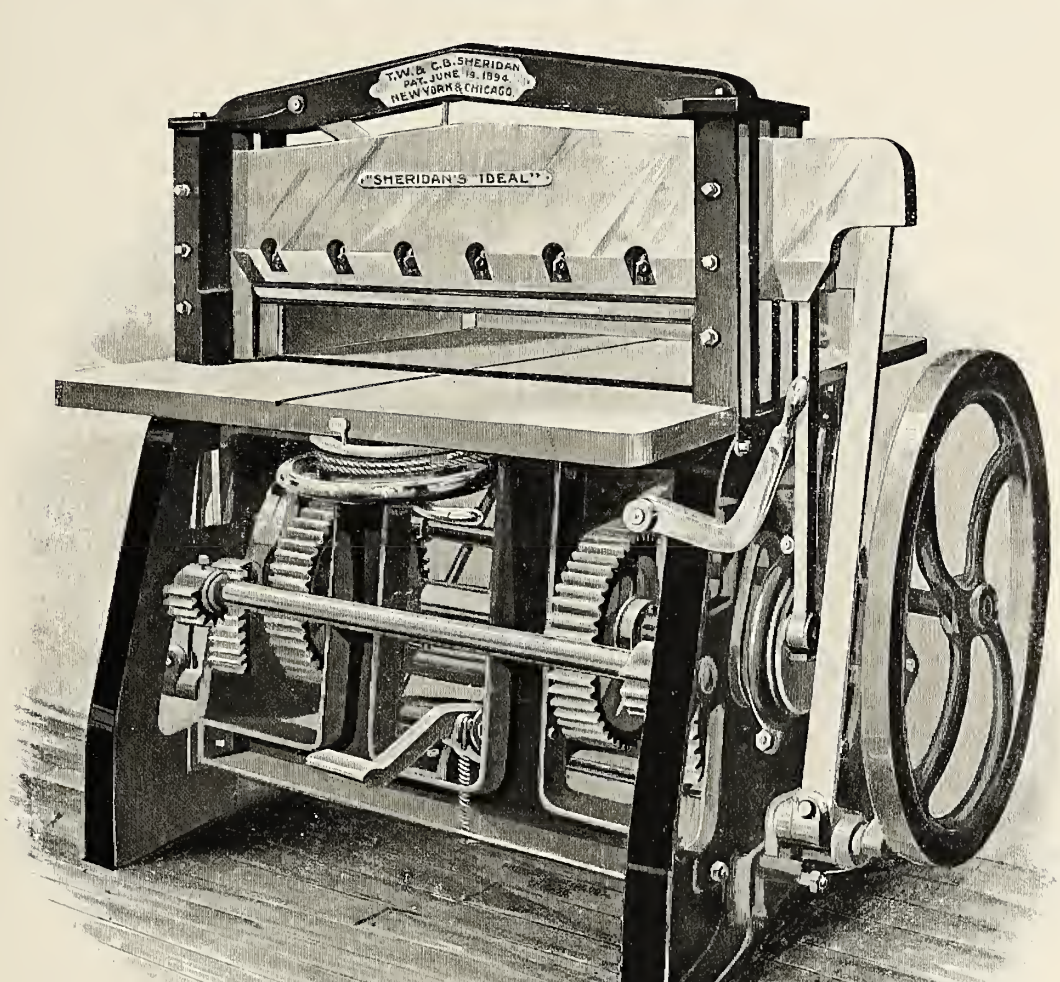


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Successors to
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WE DESIRE to call the attention of *Book Binders, Embossers, Hat Tip Printers* and *Wood Printers,* to the *superior* quality of our **Brass Type,** perfect in every respect, and made of our celebrated extra quality of *hard brass.*

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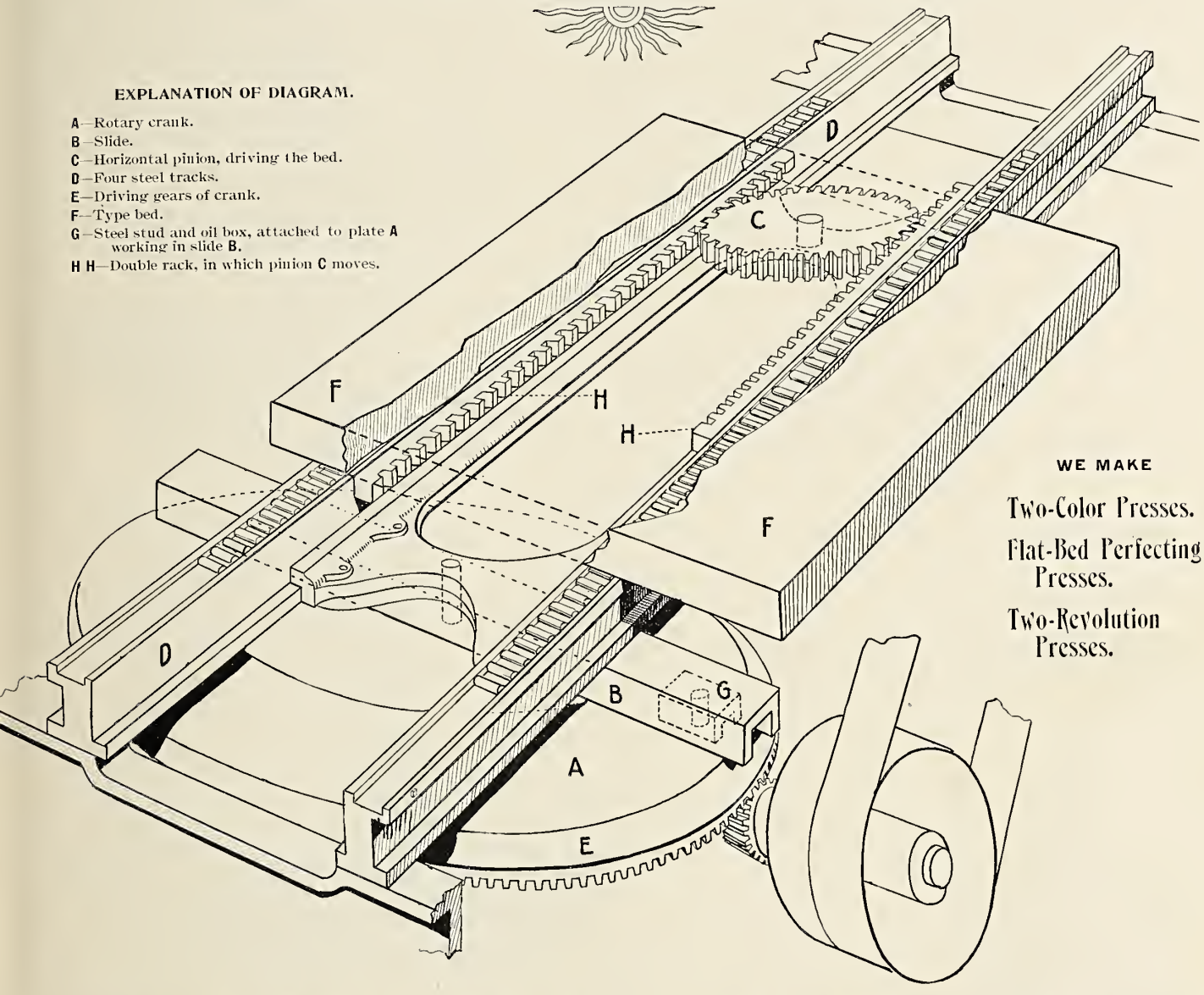
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Two-Color Presses.

Flat-Bed Perfecting Presses.

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THE above drawing shows the movement of the New Huber Press. It is so simple and powerful, it must impress the users of printing presses with its lasting qualities and ease of operation. The movement is driven by our celebrated crank, doing away with all cam gears, springs and centers—running without jolt or jar. The bed moves on four steel tracks, with small, hardened, steel rollers in the carriage, and is driven by a horizontal pinion working in a double rack, never leaving the mesh, and, therefore, requiring no shoes to reverse. It has a full tooth register rack around the cylinder, during the entire print stroke. It has a pyramid distribution, or four form rollers and five vibrators, connecting all together, and giving the most uniform spread of the ink. It has the brake and back-up motion.

We invite investigation of our new construction and mechanism, and guarantee satisfaction in speed, in register, in impression, in distribution and life.

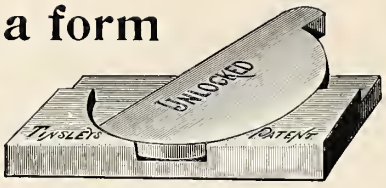
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Locks up a form .. in a .. very small space



$2.00 A DOZEN.

The old-time method of jamming in leads to make some forms tight, has induced the patentee of the

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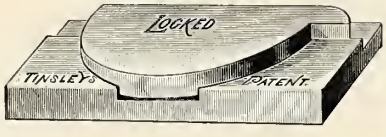


Your "devil" can handle it.

When locked it is practically as rigid as a quad, for the surfaces upon which it rests are absolutely flat. In this respect it is superior to others, for they all rest on inclined surfaces when locked, and are thus exposed to the jarring of the press, which tends to loosen them.

No more forcing in of leads

to make some forms tight.



You can purchase them of your dealer.

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Patent "Success" Safety Benzine Can.

FOR PRINTERS, LITHOGRAPHERS, PHOTO-ENGRAVERS, Etc.



IT IS SAFE,
Because it is impossible for the benzine to escape.

IT IS CLEAN,
Because the adjustment is so perfect that the flow can be regulated to the exact measure required, and the hands may be kept free from contact with the fluid.

IT IS ECONOMICAL,
Both because it saves benzine and helps to lower the insurance rate.

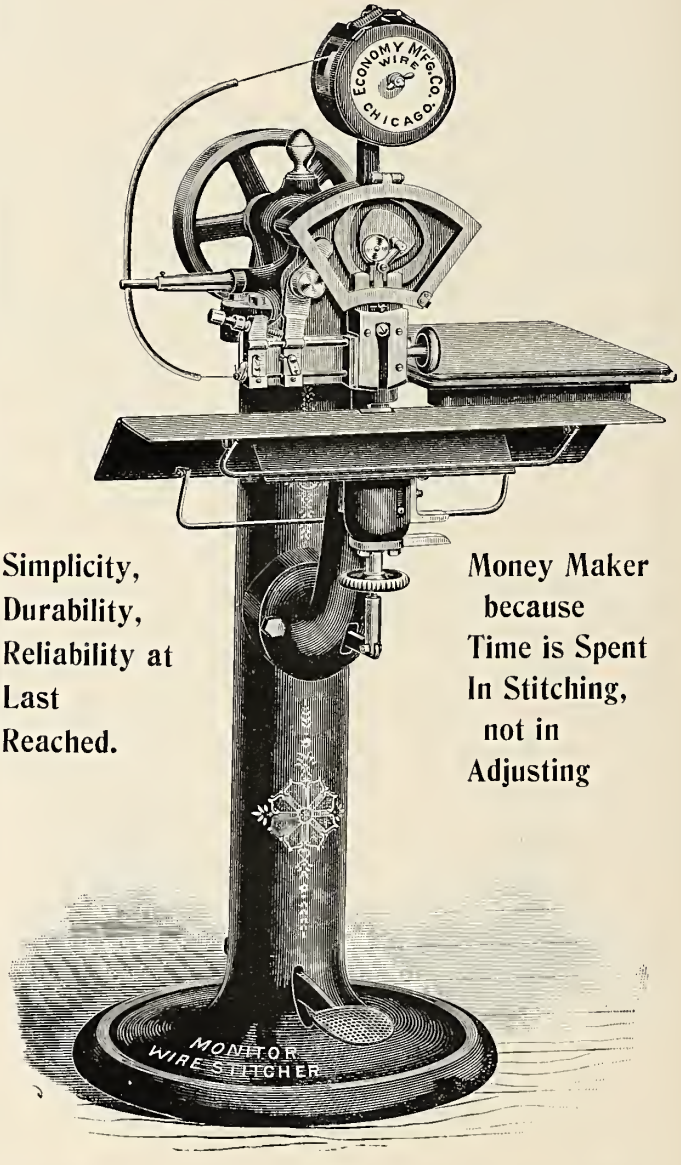
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Quart Can, - - -	75 cts.
Gallon Can, - - -	$2.00

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The BEST is the CHEAPEST MONEY MAKER.



Simplicity, Durability, Reliability at Last Reached.

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No. 1.

FOUR SIZES.—SEE THE "MONITOR" BEFORE YOU BUY.

WHAT THEY SAY:

CHICAGO, ILL., July 29, 1895.

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Yours truly, GEO. E. MARSHALL & CO.

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Gentlemen,—I have given your Stitcher a good trial, and find it satisfactory in every way, and am highly pleased with it.

I have paid your draft today at the bank.

Yours truly, WILL WELLS.

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PRINTERS' AND BOOKBINDERS' MACHINERY....

Manufacturers of Everything in First-class . . . .

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Latham Job Backer.
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Latham Standing Presses.
Latham Round Corner and Punching Machine.
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Latham Perforating Machines,

.....MONITOR WIRE STITCHER,

...And all other Machinery for Printers and Bookbinders...

These machines are all of modern construction and have no superiors in the market.

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1813	32 x 52 N. S. Taylor, double cylinder press, air springs, tape, back up,	$2,000
1839	23 x 28 Campbell Drum Cylinder, spiral springs, rack, screw and table distribution,	750
1884	40 x 55 Hoe drum cylinder, 2-roller, rack and screw distribution, tape delivery, wire springs,	1,000
1900	23 x 28 Cincinnati, tapeless delivery, rack and screw distribution,	750
1942	21 x 27 Potter, spiral springs, tapeless delivery,	800
——	32 x 46 3-revolution Hoe Press, in fine order, with Folder attached,	1,500
——	36 x 53 Taylor, 4-roller, rack, screw and table distribution, tapeless delivery, air springs,	1,150
2513	24¾ x 28 R. Hoe, rack and screw, tape delivery, spiral springs,	750
2515	24 x 30 Cottrell & Babcock Drum, rack and screw, tape delivery, spiral sp'gs,	750
2516	19½ x 24½ Taylor Drum, air springs, rack, screw and table,	550
——	41 x 54 Potter Drum, 2-roller, spiral springs and tapeless delivery,	1,000
2533	16 x 21½ Hoe Pony, tapeless delivery,	575
2546	35 x 52, 4-roller, No. 7 Cottrell, air sp'gs, tapeless delivery,	2,000
2547	20 x 25 Cottrell Pony, rack and screw, air springs,	750
2566	35 x 47½ Campbell, 4-roller drum	800
2567	21½ x 23½ Hoe Pony Cylinder, complete with over-head fixtures, wire springs,	650
2570	41 x 52 Campbell, 2-rev. press, front delivery, 2 rollers,	1,800
2581	18 x 21 C. & B. Pony Cylinder Press, air springs and tape delivery,	——
2593	Campbell complete, 6-col. quarto, tapeless delivery,	——
2600	20 x 25 Campbell,	——
——	22 x 28 Extra heavy Pony Whitlock,	——

PAPER CUTTERS—LEVER.

1244	30-inch Plow Cutter,	23
1400	Plow Cutter,	20
1669	14-inch Card Cutter,	9
2503	28-inch Anson & Hardy, iron frame, Plow Cutter,	20
2504	Eagle Card Cutters,	88
2531	25-inch Cranston, under cut,	75
2561	30-inch Advance,	105
2562	25-inch Advance,	85
2601	23-inch Peerless,	75

HALF-MEDIUM JOB PRESSES.

2606	13 x 19 Peerless, steam and fountain,	285
——	13 x 19 Universal, steam and fountain,	285
2576	13 x 19 Nonpareil Press, chromatic attachment,	190
2577	13 x 19 Globe Press,	175

QUARTER-MEDIUM JOB PRESSES.

——	10 x 15 Peerless; in fine condition,	200
——	10 x 15 Universal, steam and fountain,	210
2534	11 x 16 Star, steam and throwoff,	180
2557	10 x 15 Prouty, with throwoff,	160

EIGHTH-MEDIUM JOB PRESSES.

1114	7¼ x 11 Briggs Label Press,	175
——	6 x 9¾ Standard,	70
2520	6 x 9 Columbian,	70
2525	5 x 8 Pearl; nearly new,	60
2558	6 x 10 Prouty, with throwoff,	90
2559	6 x 10 Prouty,	85
2572	7 x 11 O. S. Gordon,	90
2240	7 x 11 Pearl,	80
2591	7 x 10 Washington,	70
2601	5 x 8 Columbian,	——
2610	9 x 13 Nonp.,	——
——	7 x 11 Gordon,	——

BOOKBINDERS' MACHINERY.

971	11¼-inch Sanborn Roller Backer,	175
1267	Book Trimmer,	85
——	No. 5 Wood Standing Press,	55
——	26-inch Card Cutter,	30
2523	28-inch Rosback Perforator,	90
2527	24-inch Rosback Perforator,	75
2543	24-inch B & C Perforator,	75
2548	Marshall Round Corner Cutter,	55
2550	24-inch Rosback,	75
2552	Hickok Stabber, foot power,	30
2563	20-inch B & C Perforator,	65
2585	28-inch Rosback Foot Power Perforator,	75
2951	13-inch Roller Backer,	200

RULING MACHINES.

1882	36-inch Hickok Ruling Machine feint line,	140
2007	Double Ruling Machine,	——
2564	36-inch Hickok Ruling Machine,	140
2565	Lithograph Ruling Machine,	——

WIRE STITCHERS.

——	2 No. 11 Thompson,	200
1697	Brown Stapler, flat table, treadle,	20
1746	Stapling Machine,	20
1939	No. 2 Donnell Wire Stitcher,	110
2002	No. 2 Stapling Machine,	18
2554	Saddle Back Stapler,	24
2582	No. 3 Donnell,	200
2584	No. 1 Donnell,	100
2596	No. 3 Donnell,	200
2597	No. 4 Donnell,	300
2599	Morrison Perfection C,	135
——	No. 3 Donnell,	——
——	No. 3 Donnell,	——

PAGING AND NUMBERING MACHINES.

1332	Seybold Numbering Machine, 4 and 6-wheel steel head,	135
——	5-Wheel Hand Numbering Machine,	20
1453	Hoole, 4-wheel, brass head,	110
1455	Hoole, 4-wheel, brass head,	110
1456	Culver, Page & Hoyne, 4-wheel, brass head,	120
1457	Swalback, with two heads, 4 and 6 wheel, brass,	140
1459	Hoole, 4-wheel, brass head,	115
——	5-fig. hand Numbering Machine,	——
1691	Cooper Paging Machine, 4-wheel head,	120
1695	Hoole & Co. (Eureka), 6-fig. steel head Numbering Machine, treadle,	110
1704	Hoole Paging Machine, 4-wheel head,	120
2589	Hoole Numbering Machine,	——
——	S. K. White Paging Machine, steam power,	——
——	Champion Paging and Numbering Machine, 4 and 6 wheel head,	——

FOLDING MACHINES.

——	6-column Forsythe,	150
——	32 x 46 Stonemetz Folder; 3 and 4 folds, 8 pp. paster and trimmer,	500
——	6-col. Quarto Stonemetz No. 30, size A; folds sheet 22 x 28 to 33 x 46; 4 folds, for hand feed or attaching to press,	525
——	6-column Dexter Folder,	500
1832	6-column Dexter Folder,	350
——	One 7-column quarto hand feed Dexter Folder, with paster and trimmer for 8-page paper,	315
——	6-column quarto Dexter Newspaper Folder, attached to press,	350

ENGINES.

——	10 h.-p. Horizontal Steam Boiler; nearly new,	125
1415	2 horse-power Sombart,	120
1516	1 horse-power Shipman Oil Engine,	95
1615	1 horse-power Sombart Gas Engine,	120
1675	1 horse-power Sombart,	170
——	2 horse-power Racine Oil Engine,	125
——	10 horse-power Otto; fine condition,	500
2594	2 horse-power Regan Gas or Gasoline Engine, complete,	200
2609	4 horse-power Charter Gas Engine,	——

STEREOTYPE OUTFITS.

1753	17 x 30 Carleton, Caps & Co. Stereotype outfit,	110
1964	1 Dorman Stereotype Machine,	265
——	1 12 x 25 Carleton, Caps & Co. Stereotype outfit,	90
2586	No. 5 Hoe Hand Molder,	125
2587	No. 7 Steam Heating Block,	50
2588	No. 20 Steam Wax Kettle, with gauge,	15
2590	1 Vulcanizer,	——
2604	Murray Stereotype Machine,	——
——	Saw Table, 24 x 24; Planer Table, 12 x 16; Trimmer Table, 18 x 24,	250

ELECTRIC MOTORS.

1780	20 horse-power Belding Motor,	600
1750	¾ horse-power Hawkeye Motor, 500 volt,	80

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50 Stands; several hundred Cases, Galley Racks; 2 Times Mailers.

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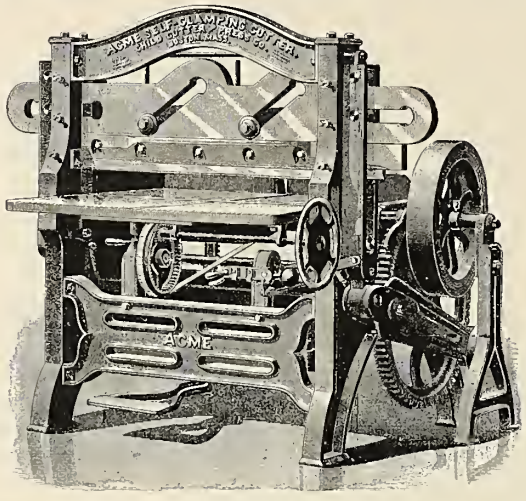
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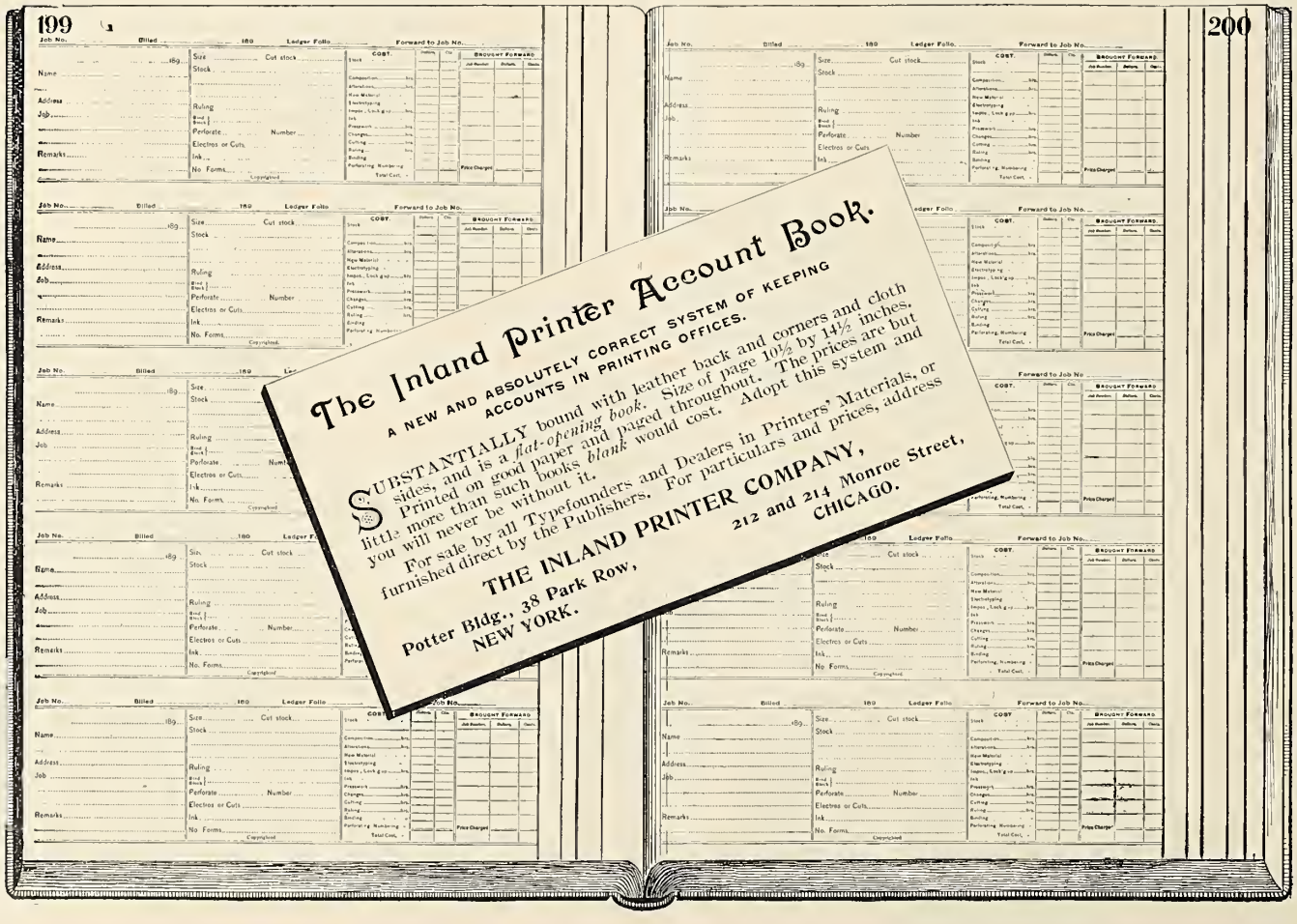


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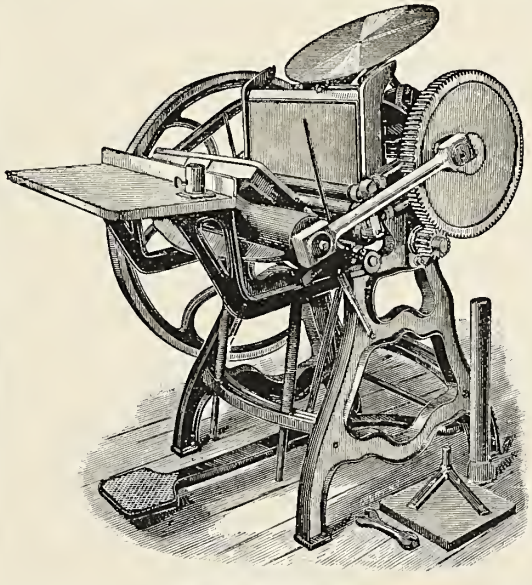
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" 9x13 " " 750 "	100	" 10x15 " " "	175
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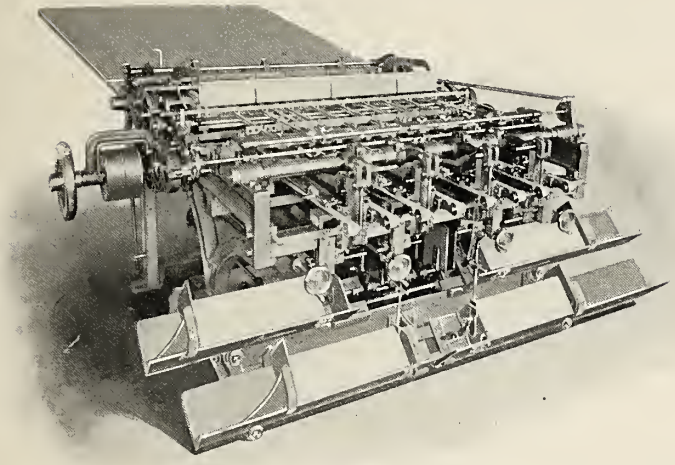
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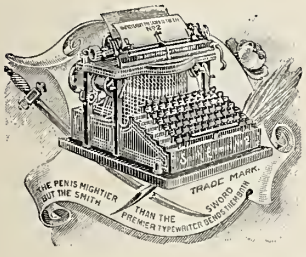
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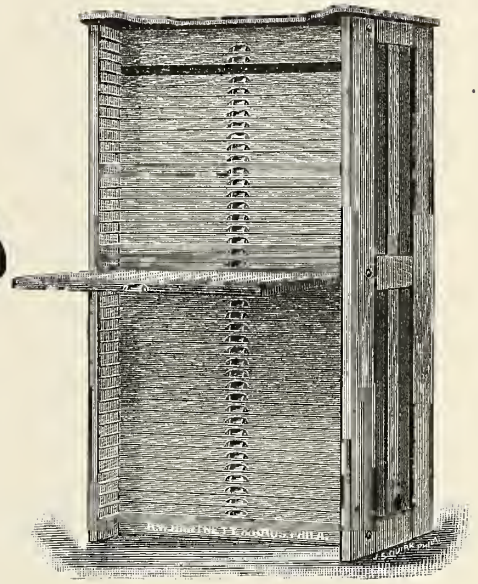
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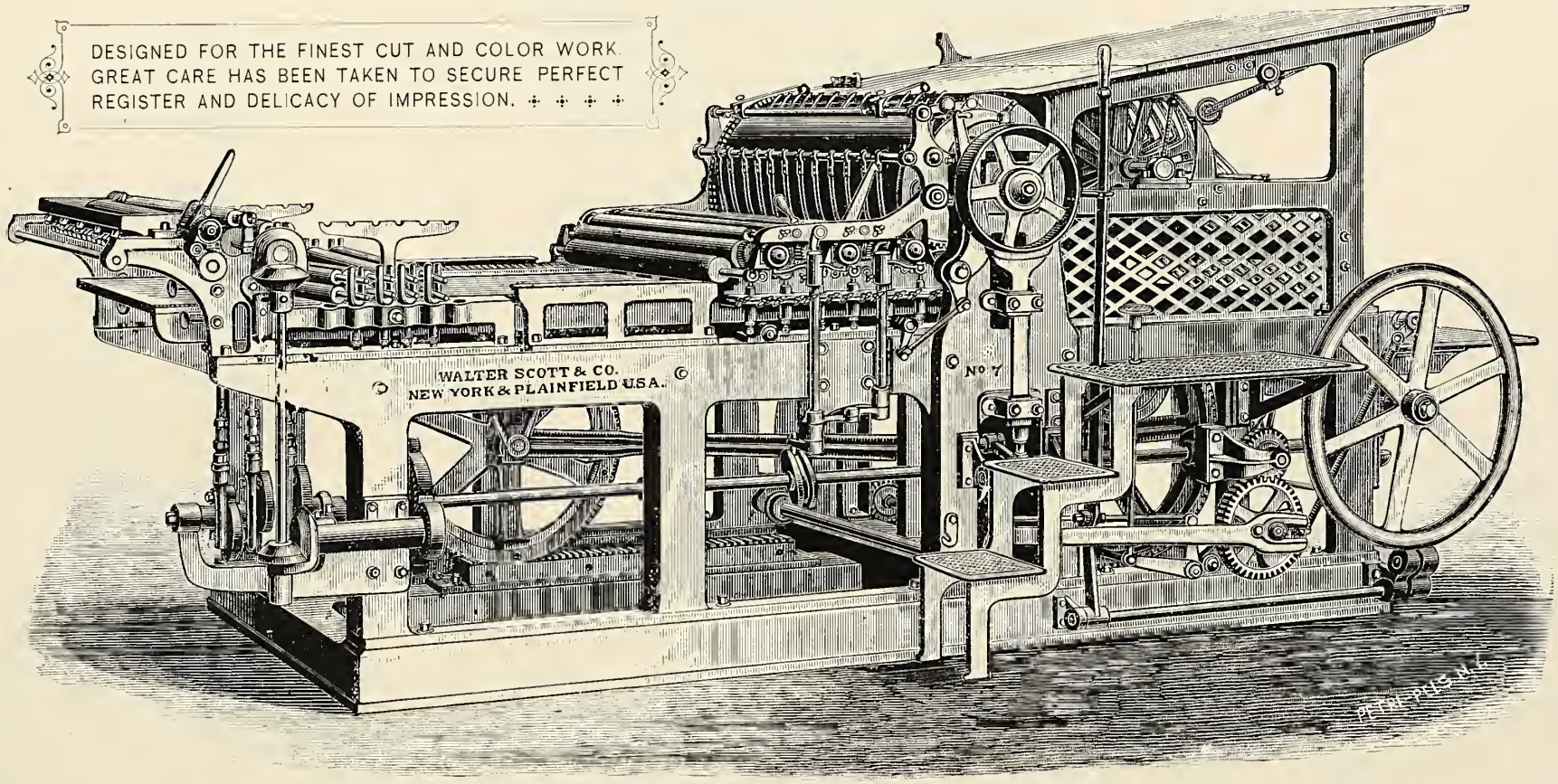
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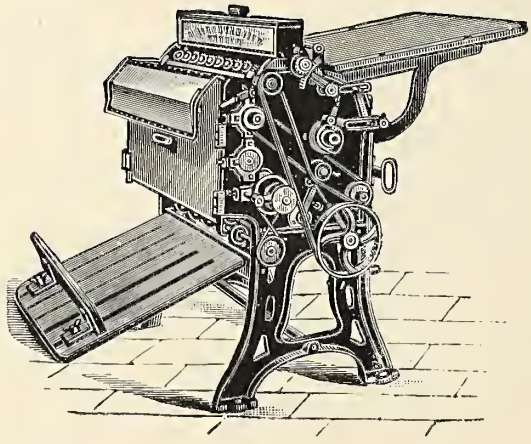
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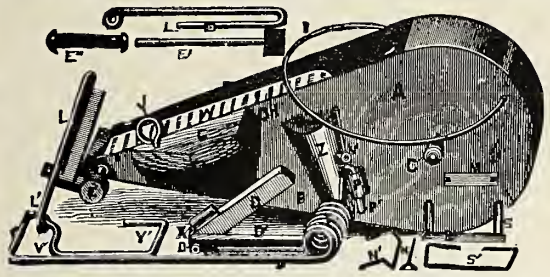
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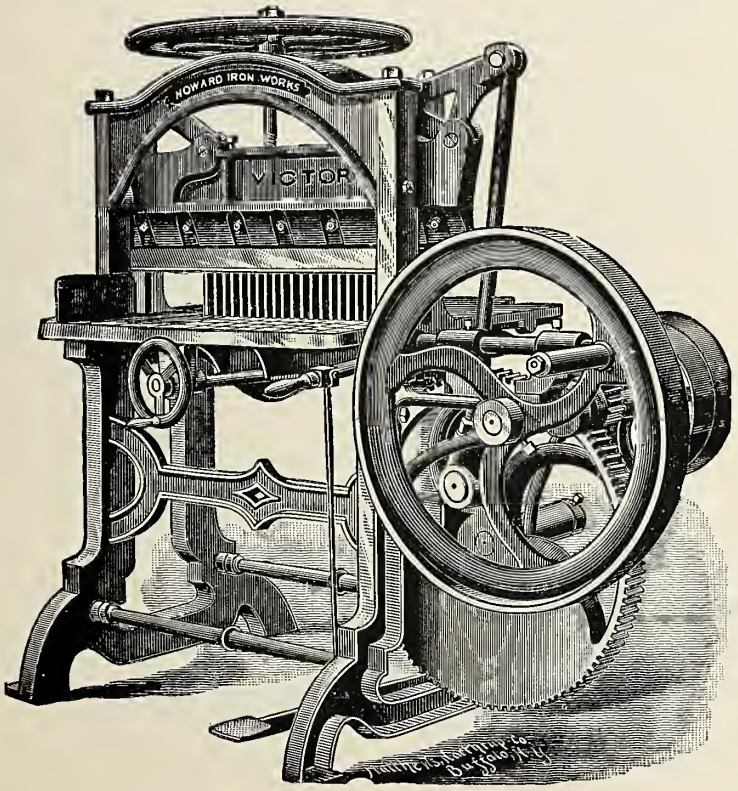
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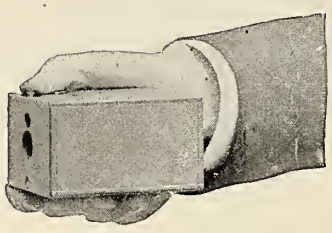
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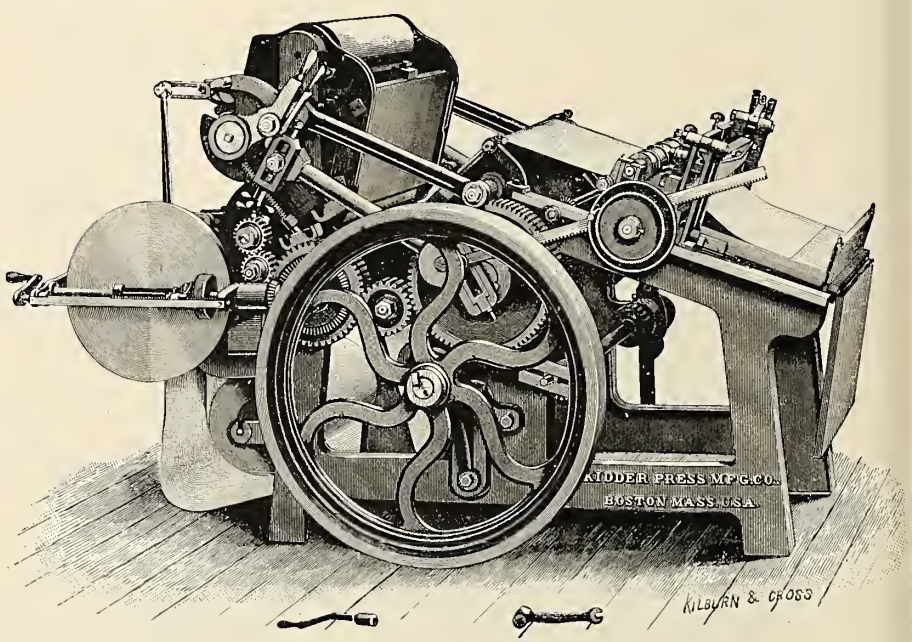
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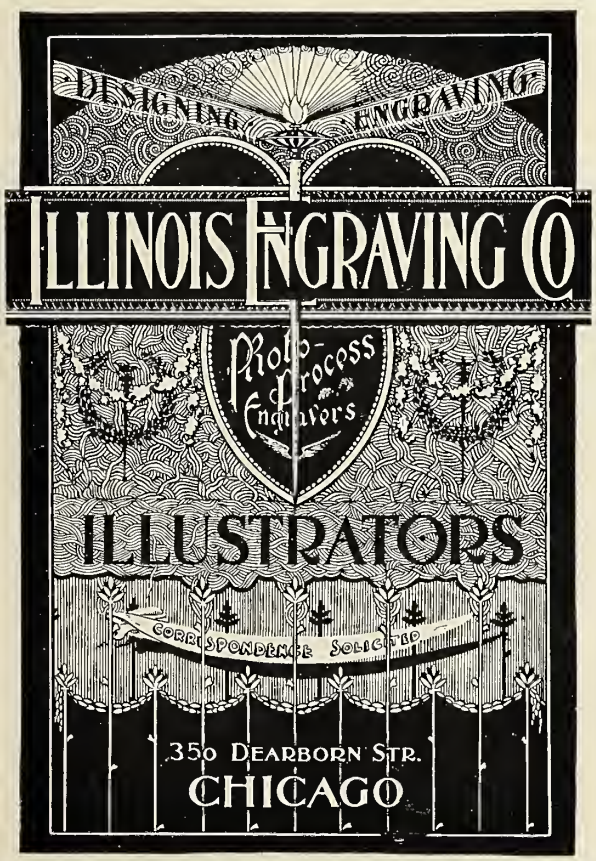
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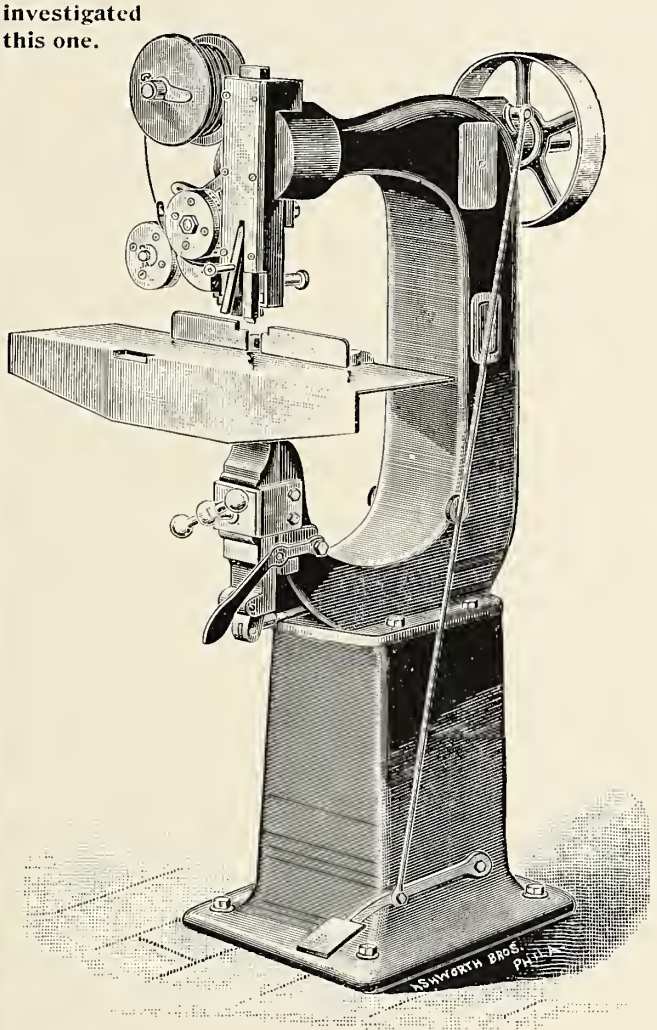
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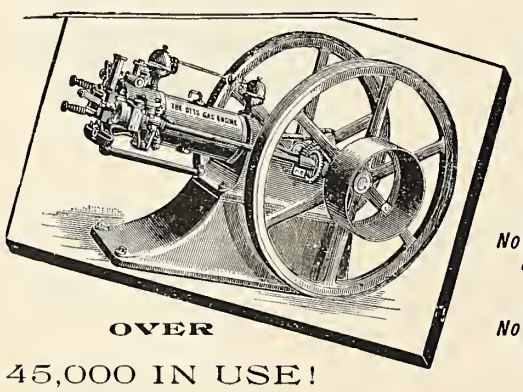
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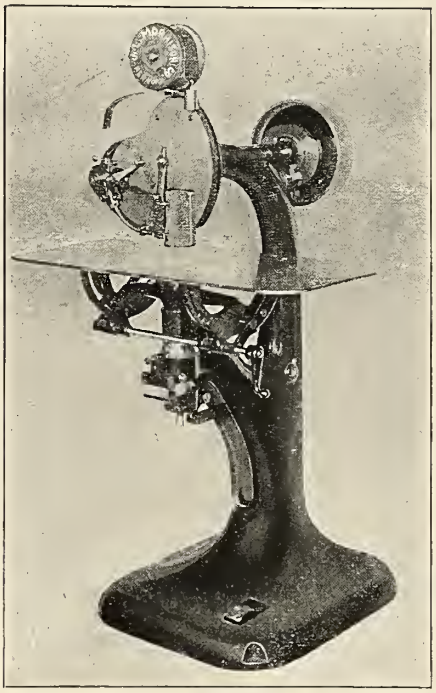
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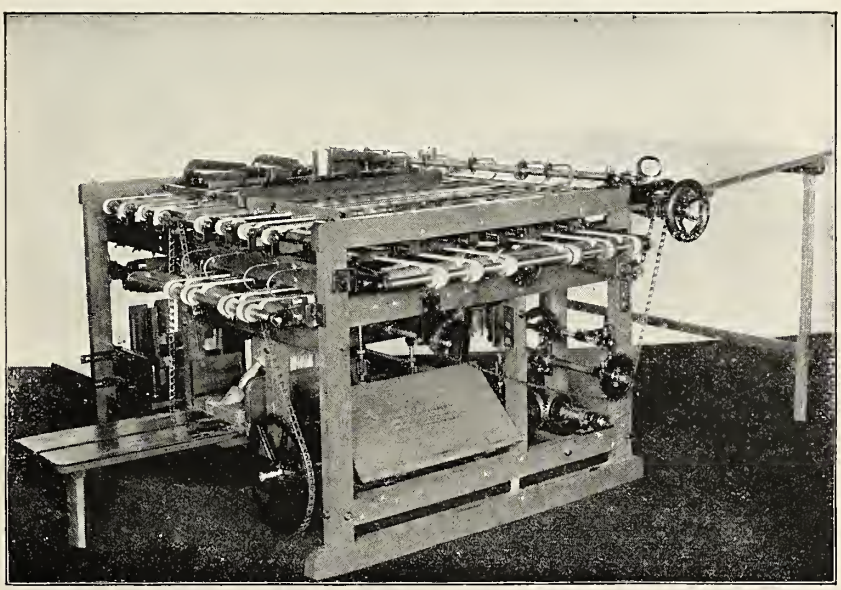
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"SATISFIED."

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In classic language such as taught
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If I could sing the sweet refrains,
That in my soul in silence cluster,
From many a heart I'd strike the chains,
And give the Star of hope new lustre.

Capt Jack Crawford.

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WE are reminded of the above anecdote by the experience of our most modest representative who recently waited upon a well-known publishing firm and, in due course, asked the manager if he would not like to put in some of our Colt's Armory Presses. "*Like to?*" was the response, "well, rather, if that were all, I would put them in; it's not a question of choice; *for with your press in sight there is no second.*"

IT is gratifying to record that much greater heed is being given to the fact that the real cost of a machine is determined solely by its product-producing capacity. To those who concur with this proposition *then to our "Colt's Armory" Presses*, for whatever purpose adapted, **THERE IS NO SECOND!** And our proof to this claim is the experience of our patrons.*

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*Excerpt from a letter regarding Embossing Presses, dated August 5, by R. W. Hartnett, Esq., the well-known Printers' Machinist of Philadelphia:

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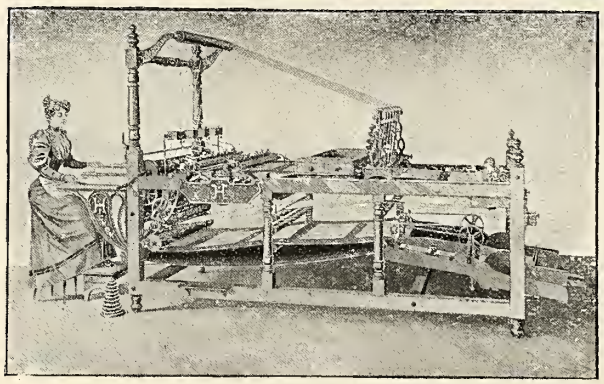
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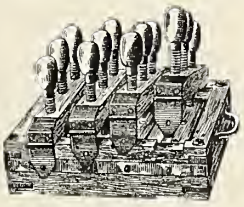
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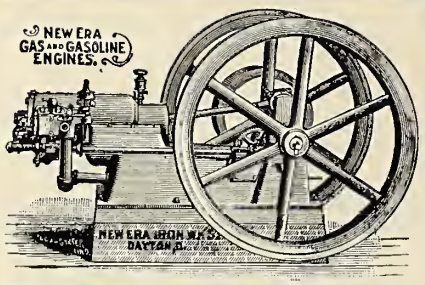
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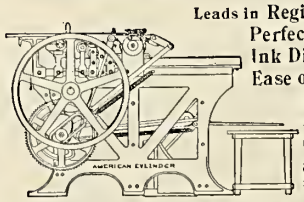
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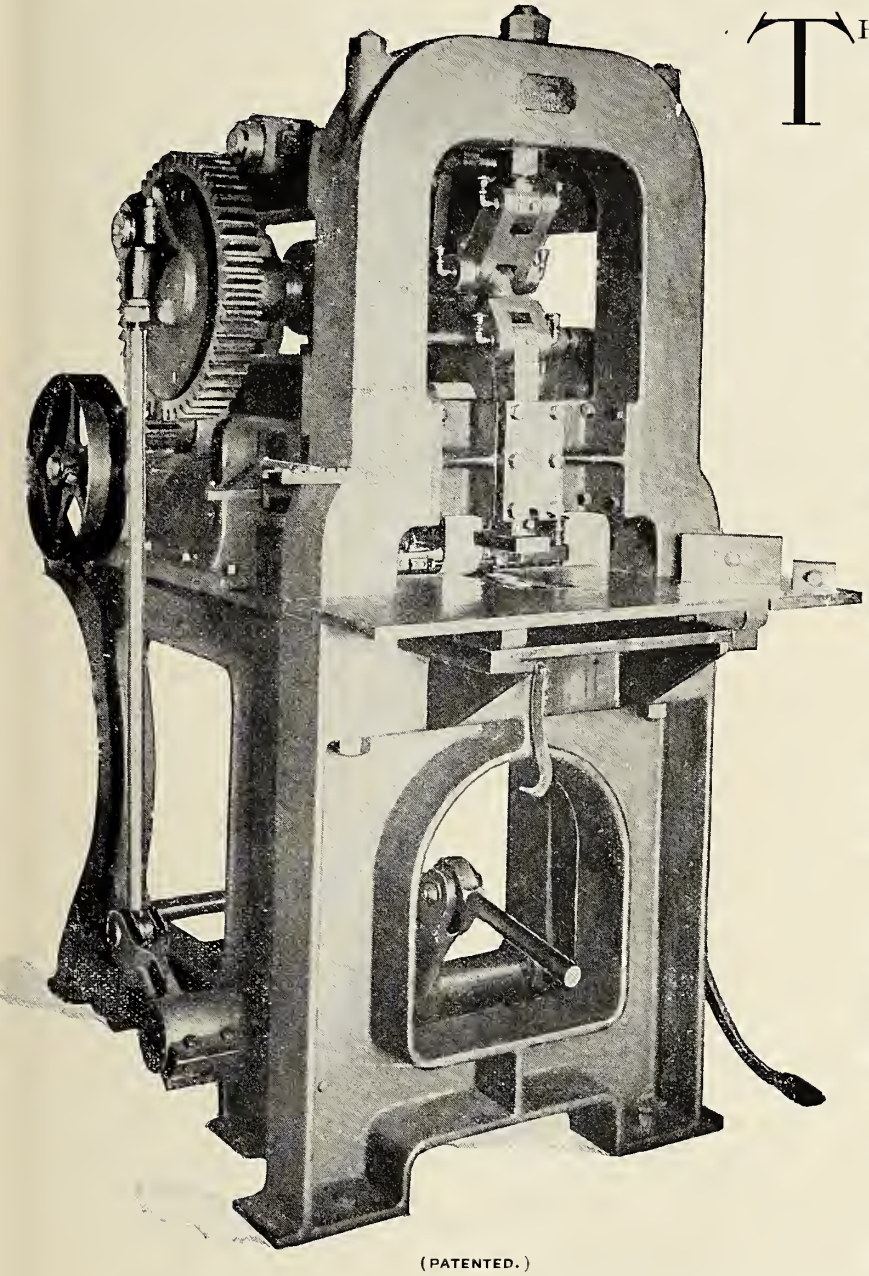
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Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CYLINDER PRESS MANUFACTURERS.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

Goss Printing Press Co., 335–351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago.

Hoe, R., & Co., New York. Manufacturers printing presses, electrotype machinery and printing materials.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS AND STEREOTYPERS.

American Type Founders' Co. in following branches: Boston, 150 Congress street; Philadelphia, 606 Sansom street; Baltimore, corner Frederick and Water streets; Cincinnati, 7 Longworth street; Milwaukee, 89 Huron street; Minneapolis, 113 First avenue, south; Kansas City, 533 Delaware street; Denver, 1616 Blake street; Portland, Oregon, Second and Stark streets; San Francisco, 405 Sansome street.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Electrotypers, photo and wood engravers.

Drach, Chas. A., Electrotype Co., corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Franklin Engraving and Electrotyping Co. (formerly A. Zeese & Co.), electrotypers, photo-zinc etchers, half-tone, wax and wood engravers, 341 to 351 Dearborn street, Chicago.

Heybach-Bush Co., Fifth and Main streets, Louisville, Ky. Most complete establishment in the South.

Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.

Zeese & Sons, A., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300–306 Dearborn street, Chicago.

ENGRAVERS.

Benedict, Geo. H., & Co., half-tone and zinc etchers, wax and wood engravers and electrotypers, 175 and 177 Clark street, Chicago.

Rainbow, A. W., Company, 358 Dearborn street, Chicago. Fine wood cuts a specialty.

Rogers, Murphy & Co., high-class wood and process engravers, 318 Dearborn street, Chicago.

ETCHING ZINC.

Bruce & Cook, 186–190 Water st. and 248 Pearl st., New York. Pure etching zinc a specialty.

FOLDING MACHINES.

Bennett Folder.—Rockford Folder Co., Mfrs., Rockford, Ill. Cable address, "Folder."

Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

Chambers Brothers Company, Philadelphia, Pa. Paper-folding machinery.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, New York and Chicago.

Bonnell, J. Harper, Co. (Limited), 17 Quincy street, Chicago; Ed Hanff, manager.

Buffalo Printing Ink Works, Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.

Golding & Co., Boston, Philadelphia and Chicago. "Owl" brand fine blacks and colors.

Johnson, Chas. Eneu, & Co., 509 South Tenth street, Philadelphia, Pa. Branches: 529 Commercial street, San Francisco; 45 and 47 Rose street, N. Y.; 99 Harrison street, Chicago.

Levey, Fred'k H., & Co., 59 Beekman st., New York. Specialty, brilliant woodcut inks. Chicago Agents, Illinois Typefounding Co.

Mather's, Geo., Sons Co., 29 Rose street, New York. Book and fine cut and colored inks.

Morrill, Geo. H., & Co., 146 Congress st., Boston; 17 to 27 Vandewater st., New York; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

Queen City Printing Ink Co., The, Cincinnati and Chicago.

Thalmann Printing Ink Co., St. Louis and Chicago. Mfrs. job, book and half-tone cut inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

JOB PRINTING PRESSES.

Bronson, H., Manufacturer Old Style Gordon press, 233 Randolph street, Chicago.

Golding & Co., Boston, Philadelphia and Chicago. Highest World's Fair award for Golding Jobber and Pearl presses.

Liberty Machine Works, The, 54 Frankfort st., New York. Sole manufacturers of the new style Noiseless Liberty Press.

JOB PRINTING PRESSES.

Universal Printing Press, embossers and paper-box cutting and creasing presses. General selling agents American Typefounders' Co. Address nearest branch, as per list under head of Typefounders.

Wesel, F., Mfg. Co., 11 Spruce st., New York.

MACHINE KNIVES.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives and machine knives.

White, L. & I. J., Buffalo, N. Y., manufacturers of paper-cutting knives; superior quality.

MACHINERY MERCHANTS.

American Type Founders' Co., merchants in all kinds of printing presses, cutters, folders, gas engines, paper-box machinery, etc. Address nearest branch. See list of branches under head of Typefounders.

MAP AND RELIEF-LINE ENGRAVING.

Franklin Engraving and Electrotyping Co. (formerly A. Zeese & Co.), electrotypers, photo-zinc etchers, half-tone, wax and wood engravers, 341 to 351 Dearborn street, Chicago.

Zeese & Sons, A., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300–306 Dearborn street, Chicago.

PAPER CUTTERS.

American Type Founders' Co., agents in New York for Dooley hand and power cutters. Cutters of all makes on sale at our branches. Address nearest branch, as per list under head of Typefounders.

Wesel, F., Mfg. Co., 11 Spruce st., New York.

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Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives. Scientific tempering.

PAPER DEALERS AND MAKERS.

Butler, J. W., Paper Co., 216 and 218 Monroe street, Chicago.

Chicago Paper Co., 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.

Elliot, A. G., & Co., 30 to 34 South Sixth street, Philadelphia. Paper of every description.

Illinois Paper Co., 181 Monroe street, Chicago. Book, cover, manila, rope manila papers, etc.

Smith, Bradner, & Co., 119 Monroe st., Chicago.

Southworth Company, manufacturers of writing and ledger papers, Bankers' Linen, Vellum Bond, Mittineague, Mass.

Taylor, Geo. H., & Co., 207 and 209 Monroe st., Chicago. Plate, book, news, colored covers, manila, etc., and specialties.

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Piper, E. J., 44 Hampden st., Springfield, Mass. Improved ruling machines.

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Hyde & Seaman, 127 Winthrop st., Brooklyn, N. Y. Star-wheel fly-sticks and star-wheels.

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CUTS FOR CATALOGUES, BOOKS, SOUVENIRS, NEWSPAPERS LETTER HEADS ETC.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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Binner Engraving Co., 195–207 S. Canal st., Chicago. Zinc, half-tone and wood engraving.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Boston Engraving & McIndoe Printing Co., 50 Hartford street and 113 Purchase street, Boston, Mass. The largest combined engraving and printing establishment in New England. Fine cut making and fine cut printing, our specialties.

Crosscup & West Engraving Co., The, 911 Filbert street, Philadelphia. Engraving of a high order.

Franklin Engraving and Electrotyping Co. (formerly A. Zeese & Co.), electrotypers, photo-zinc etchers, half-tone, wax and wood engravers, 341 to 351 Dearborn street, Chicago.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

Peters, C. J., & Son, 145 High street, Boston. Our half-tones are unexcelled.

Post-Express Printing Co., Rochester, N. Y. Superior half-tones and zinc etching.

Sanders Engraving Co., 400 and 402 N. Third street, St. Louis, Mo. Photo-engravers.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300–306 Dearborn street, Chicago.

PHOTO-ENGRAVERS' ELECTRIC LAMPS.

Colt, J. B., & Co., 115–117 Nassau st., New York. Mfrs. of self-focusing arc electric lamps. Acknowledged by well-known firms to be the best.

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New York Steel & Copper Plate Co., 171 Wallabout st., Brooklyn, N. Y. Copper for half-tone.

Royle, John, & Sons, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw tables, shoot planes, etc.

PRINTERS.

Darrow, P. C., Ptg. Co., 401 Pontiac bldg., Chicago. Superior color work and designing.

PRINTERS' MACHINERY.

James, Geo. C., & Co., manufacturers and dealers, 62 Longworth street, Cincinnati, Ohio.

PRINTERS' MATERIALS.

American Type Founders' Co. has "everything for the printer" in its eighteen branches. Address nearest branch. See list of branches under head of Typefounders.

Bronson, H., new and secondhand machinery and supplies, 233 Randolph street, Chicago.

Chicago Printers' Supply Co., 602 Pontiac bldg., Chicago. Brass rules, galleys, leads, slugs, etc Agents for the Perry Quoin and G. B. Kane & Co's inks.

Dodson Printers' Supply Company, Atlanta, Ga. Largest stock in the South. Lowest prices.

Gehlert, Louis, printers' and stereotypers' blankets, 204 E. Eighteenth street, New York.

Graham, E. K., & Co., 516 Commerce street, Philadelphia. New and secondhand machinery and supplies.

Hamilton Mfg. Co., Two Rivers, Wis. Mfrs. of cases, stands, cabinets and all printers' wood goods.

Hartnett, R. W., & Bros., 52 and 54 North Sixth street, Philadelphia, Pa.

PRINTERS' MATERIALS.

Mexican Printers' Supply Agency, Ed. M. Vargas & Co., proprietors, P. O. box 34, Yrapuato, Gto., Mexico. Importers of all kinds of printers' machinery and materials. American manufacturers who want first-class representation in Mexico are requested to send us their catalogues, special price lists with discounts, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Printers' woodwork of all kinds—cabinets, cases, wood type, patent steel furniture, etc. Dealers in metal type and machinery.

Pease, P. S., & Co., 115 Jefferson ave., Detroit, Mich. Type, paper, ink, printers' supplies.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Simons, S., & Co., 13–27 N. Elizabeth st., Chicago. Make cabinets, cases, galleys, and everything of wood used in a printing office. Make bookbinders' boards and engravers' wood. Send for our illustrated catalogue.

Washington Typefoundry, N. Bunch, proprietor, 314-316 8th street N. W., Washington, D. C.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 11 Spruce street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

American Type Founders' Co., 113 First avenue, south, Minneapolis, Minn., makers of roller composition, printers' rollers and liquid glue.

Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendernagel & Co., 521 Minor st., Philadelphia. Composition and lithographers' rollers.

Bingham Brothers Company, 49–51 Rose street, New York. Also padding glues.

Bingham & Runge, 12 to 18 Frankfort st., Cleveland, Ohio. Printers' rollers and composition.

Birchard, C. H., & Co., 634 Filbert st., Philadelphia, Pa. Out of town orders promptly attended to.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Hart, Henry L., 117 N. Water street, Rochester, N. Y.; 10 and 12 Lock street, Buffalo, N. Y.

Osgood, J. H., & Co., 100 Milk st., Boston, Mass. Best "Patent" and "Old Style" composition.

Stahlbrodt, E. A., 18 Mill street, Rochester, N. Y. Roller composition and flour paste.

Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

PRINTERS' WAREHOUSES.

Graham, L., & Son, 44–46 Baronne street, New Orleans, La. Southern Printers' Warehouse.

Heybach-Bush Co., Fifth and Main sts., Louisville, Ky. Everything for printers.

STEREOTYPERS' MACHINERY.

Lloyd, Geo. E., & Company (Incorporated), electrotype, stereotype and electrical machinery of all kinds. Telephone, 403. Corner Canal and Jackson streets, Chicago. Send for catalogue.

TYPEFOUNDERS.

American Type Founders' Co., sole makers in United States of copper alloy type, self-spacing type, music type, Greek type. Greatest output, completest selection, most original designs. For sale at following branches:
Boston, 150 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 83 Ellicott st.
Pittsburgh, 308 Wood st.
Cleveland, 239 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 139-141 Monroe st.
Milwaukee, 89 Huron st.
St. Louis, Fourth and Elm sts.
Minneapolis, 113 First ave., South.
St. Paul, 84 East Fifth st.
Kansas City, 533 Delaware st.
Omaha, 1118 Howard st.
Denver, 1616 Blake st.
Portland, Second and Stark sts.
San Francisco, 405 Sansome st.

Barnhart Bros. & Spindler, 183 to 187 Monroe st., Chicago. Superior copper-mixed type on the point system. All kinds of printing materials.

Bruce's, Geo., Son & Co., 13 Chambers street, New York.

Crescent Type Foundry, 358 Dearborn street, Chicago, typefounders and dealers in printers' supplies. Brass rules a specialty. Everything on "standard line."

Dominion Typefounding Co., 780 Craig street, Montreal, Canada. Typefounders to the government of Canada. Exclusive agent for the American Typefounders' Company. A full line of printers' supplies from the best manufacturers.

Farmer, A. D., & Son Typefounding Co., 63 and 65 Beekman street, New York; 111-113 Quincy street, Chicago.

Graham, John, typefounder, 451 Belden avenue, Chicago. Send for specimen sheet.

Hansen, H. C., typefounder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217 and 219 Olive street, St. Louis, Mo.

Newton Copper-faced Type Co., 14 Frankfort st., New York. Estimating cost deduct quads.

Pacific States Type Foundry, San Francisco, Cal. All printers' supplies.

Standard Typefoundry, 200 Clark st., Chicago. Agents Inland and Keystone Typefoundries.

Toronto Typefoundry, most complete printers' supply house in Canada.

TYPE METALS.

Nassau Smelting & Refining Works. B. Lowenstein & Bro., props., mfrs. of standard linotype, electrotype, stereotype and type metals, 540-546 West Sixteenth st., New York.

TYPESETTING MACHINES.

American Type Founders' Co., agents for Thorne Typesetters. Address nearest branch. See list of branches under head of Typefounders. Type nicked for Thorne machines supplied at short notice.

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American Wood Type Co., South Windham, Conn. Send for catalogue.

Hamilton Mfg. Co., Two Rivers, Wis. Manufacturers of wood type, borders, ornaments, wood rule, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Wood type unexcelled for finish. Wood rule, borders, reglet, furniture and all wood goods.

Wells, Heber, 157 William street, New York. New specimen book of beautiful faces.



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Are now Making a very Superior Line of **FOLIOS** WHITE AND BLUE, LAID AND WOVE,

IN THE FOLLOWING SIZES AND WEIGHTS:

17 x 22 — 20, 22, 24 and 28 lb.
19 x 24 — 24 and 28 lb.

For Correspondence, Insurance Policies, Legal Blanks and general mercantile purposes these papers are unequaled.

ASK YOUR STATIONER FOR THEM.

MILLS AT DALTON, MASS.

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THE INLAND PRINTER

A TECHNICAL JOURNAL

DEVOTED TO THE ART OF PRINTING.

VOLUME XVI.

October, 1895, to March, 1896.

CHICAGO, ILL., U. S. A.:

The Inland Printer Company, Publishers.

Compliments of the

Fancy Stationery Department.

Season { September first, 1895 to August, - - - 1896

Folders
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Invitation and Announcement Cards

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Do not fail to secure our Samples of Fancy Stationery

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1896		JANUARY				1896
SUNDAY.	MONDAY.	TUESDAY.	WEDNESDAY.	THURSDAY.	FRIDAY.	SATURDAY.
7 LAST QUAR.	11 NEW MOON.	22 FIRST QUAR.	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
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26	27	28	29	30	31	30 FULL MOON.

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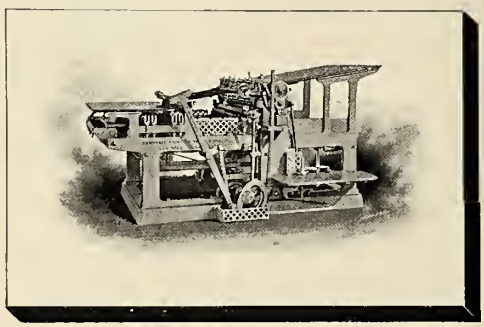
OUR FANCY STATIONERY DEPARTMENT offers to the Printing and Stationery trade not only a complete line of staple goods, but intends to lead in supplying new, original and artistic designs "up-to-date." The day of the commonplace is passing away. The public demand originality and individuality. We are sure that it will pay you to keep in touch with a concern which spares no expense or trouble to meet advanced demands. Correspondence solicited regarding Stationery in all forms.

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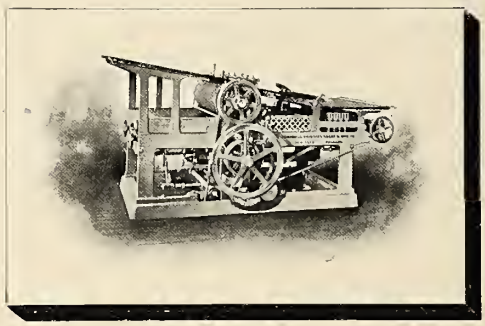
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in its all around excellence and its ability to make money for its owner.



Write us for particulars.

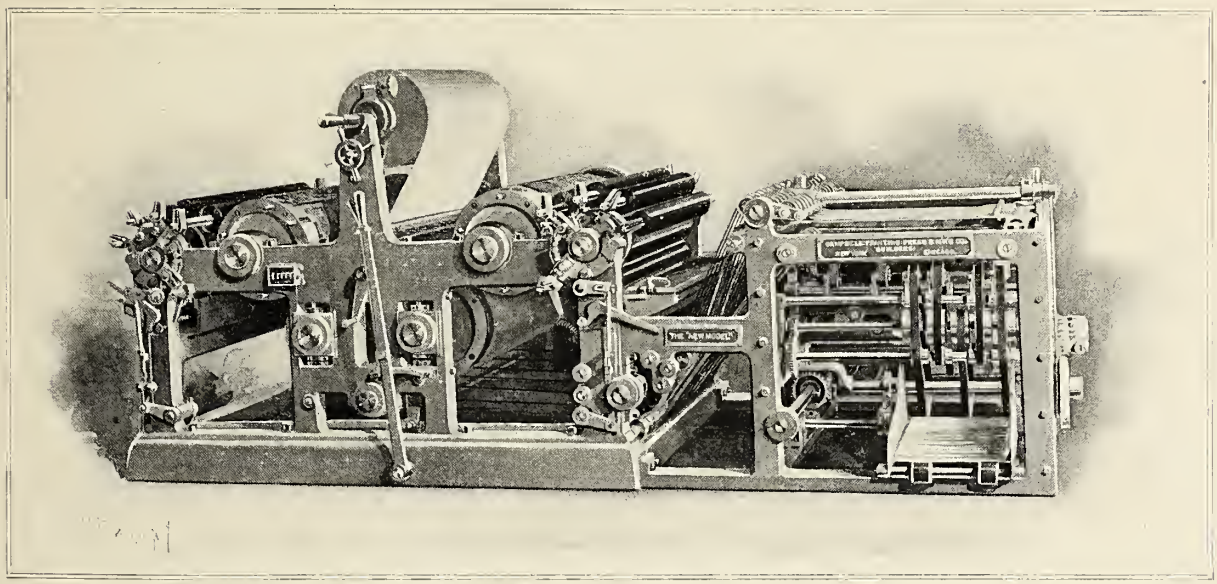
Campbell Printing Press & Mfg. Co.

5 Madison Avenue, New York. **334 Dearborn Street, Chicago.**

Simplicity

Is the Foundation Stone upon which we have built .....

The "New Model" Web



Keeping that in mind, we have developed a Printing Machine that for speed, convenience, compactness and economy in operation is without an equal.

Simplicity—How much that word means—write for our Booklet and learn more about it.

Campbell Printing Press & Mfg. Co.

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Illustration No. 11: General Superintendent's Office.

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"MODERNIZED ADVERTISING" sent postpaid upon receipt of ten cents postage. Illustrated from cover to cover with modern advertising designs.

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FIRST PRIZE, . .	$50.00
SECOND " . . .	30.00
THIRD " . . .	25.00
FOURTH " . . .	20.00
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SIXTH " . . .	10.00
Ten Consolation Prizes of .	3.00 each.

Do Not Miss This!

Here is your chance to win a prize with which to make your... Christmas Purchases.

The Riverside Paper Company, of Holyoke, Mass., offer the above mentioned sums, aggregating One Hundred and Eighty Dollars, for the best displayed and best constructed advertisements of the famous Magna Charta Bond Paper, made up from the wording printed in typewriter type hereunder:

Magna Charta Bond. The leader of all bond papers. Made from new rag stock. Free from adulteration. Perfectly sized. Long fiber. A paper that will withstand the ravages of time. White: 17x22—12, 14, 16, 18, 20, 24 lb.; 17x28—16, 20, 24, 28 lb.; 19x24—16, 18, 20, 24, 28 lb.; 22x32—32, 40 lb. Blue: 17x22—16, 20 lb.; 17x28—20, 24 lb.; 19x24—20, 24 lb. Crushed, in white only: 17x22—16, 20 lb.; 17x28—20, 24 lb.; 19x24—20, 24 lb. The Magna Charta Bond Papers are all finished by plating. Manufactured by Riverside Paper Company, Holyoke, Mass.

CONTRIBUTORS WILL PLEASE READ THE FOLLOWING RULES AND OBSERVE THEM STRICTLY, AS ANY DEPARTURE THEREFROM WILL DISQUALIFY THEIR SPECIMENS:

1.—The advertisement is designed for publication as a page of THE INLAND PRINTER. Contributors may use any space not larger than THE INLAND PRINTER page (preferably 33 by 52 ems pica), and matter can be set the narrow way of page, or lengthwise, as desired.

2.—The use of cuts and ornaments is not prohibited, but type composition must form the principal part of the work.

3.—The wording of the advertisement may be changed to suit the ideas of contributors. Any alterations from the text will be considered in making the awards, and will count for or against the specimens, according to their merits.

4.—Twenty-five impressions of each specimen are required, printed in black ink on white paper, 9½ by 12½ inches in size.

5.—All specimens must be mailed flat, addressed to the editor of THE INLAND PRINTER, and distinctly labeled "Riverside Paper Company Advertising Competition."

6.—An electrotype or stereotype of each specimen must accompany the proofs, and if sent by express, charges must be prepaid.

7.—In the left-hand corner of both proofs and plates contributors are requested to place their identification mark or motto, a duplicate of which containing the full name and address must be inclosed in a sealed envelope, marked on the outside "Riverside Paper Company Advertisement Competition," with the contributor's mark or motto printed or written in the upper right-hand corner.

8.—As it is necessary that these rules should not debar anyone from competing who desires to do so, arrangements may be made with THE INLAND PRINTER for the photo-engraving of specimens by contributors who find it impossible to send electrotypes or stereotypes.

9.—All contributions must be in the hands of the editor of THE INLAND PRINTER not later than November 1, 1895.

10.—Announcement of awards will be made in the December issue of THE INLAND PRINTER.

11.—Each contributor will receive a complete bound set of the specimens at the conclusion of the contest.

12.—Contributors may send as many specimens as they may desire, but no contributor will be entitled to more than one prize.

13.—The prizes will be awarded by judges who will be selected by THE INLAND PRINTER.

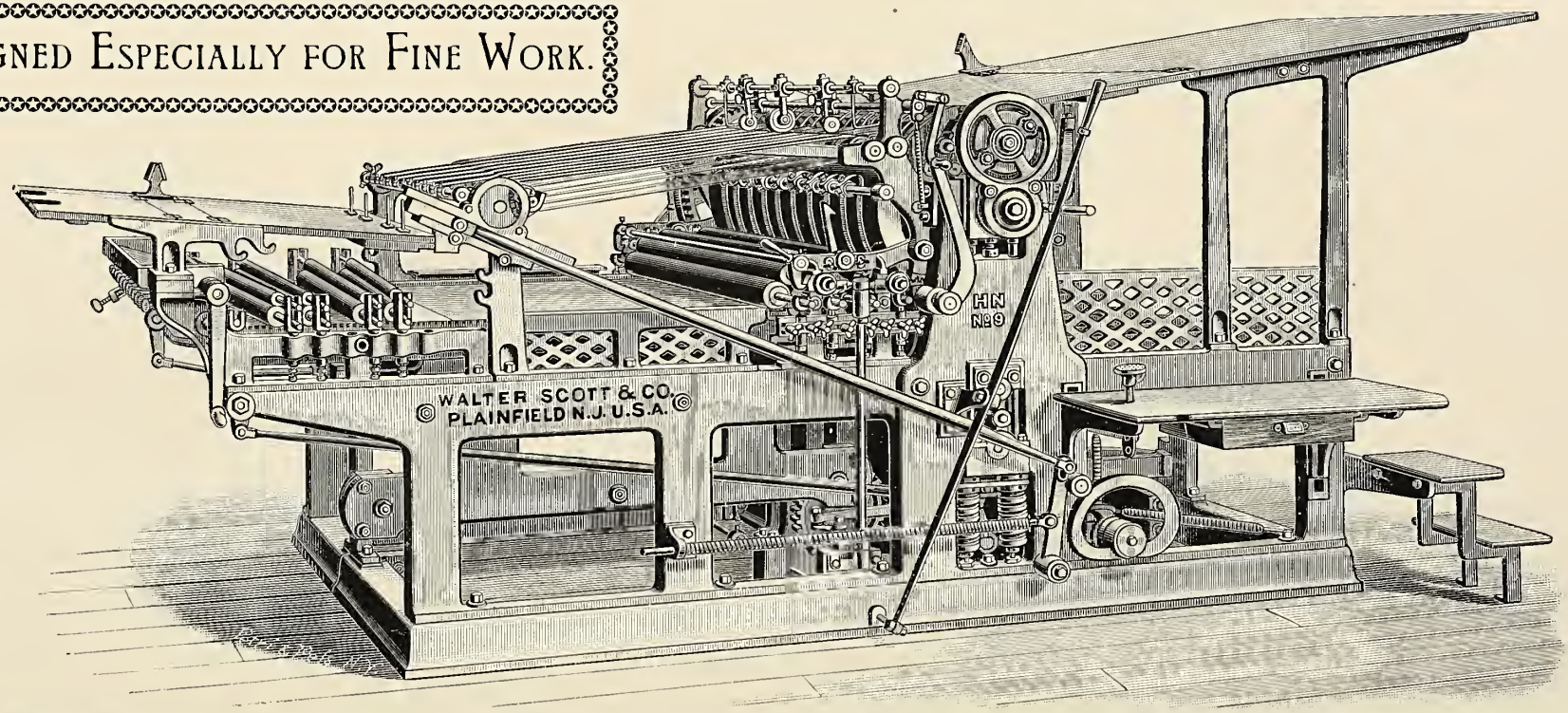
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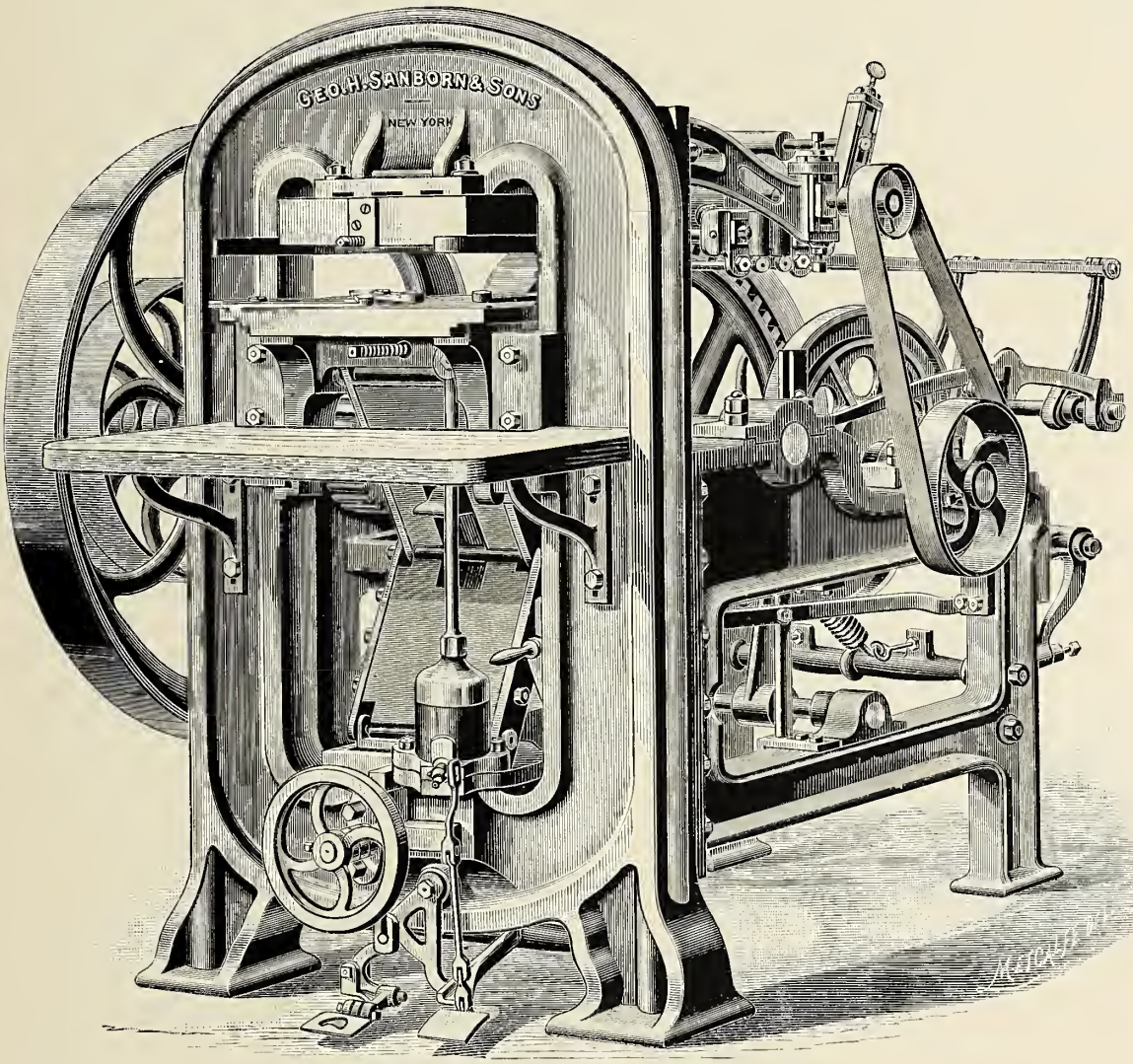
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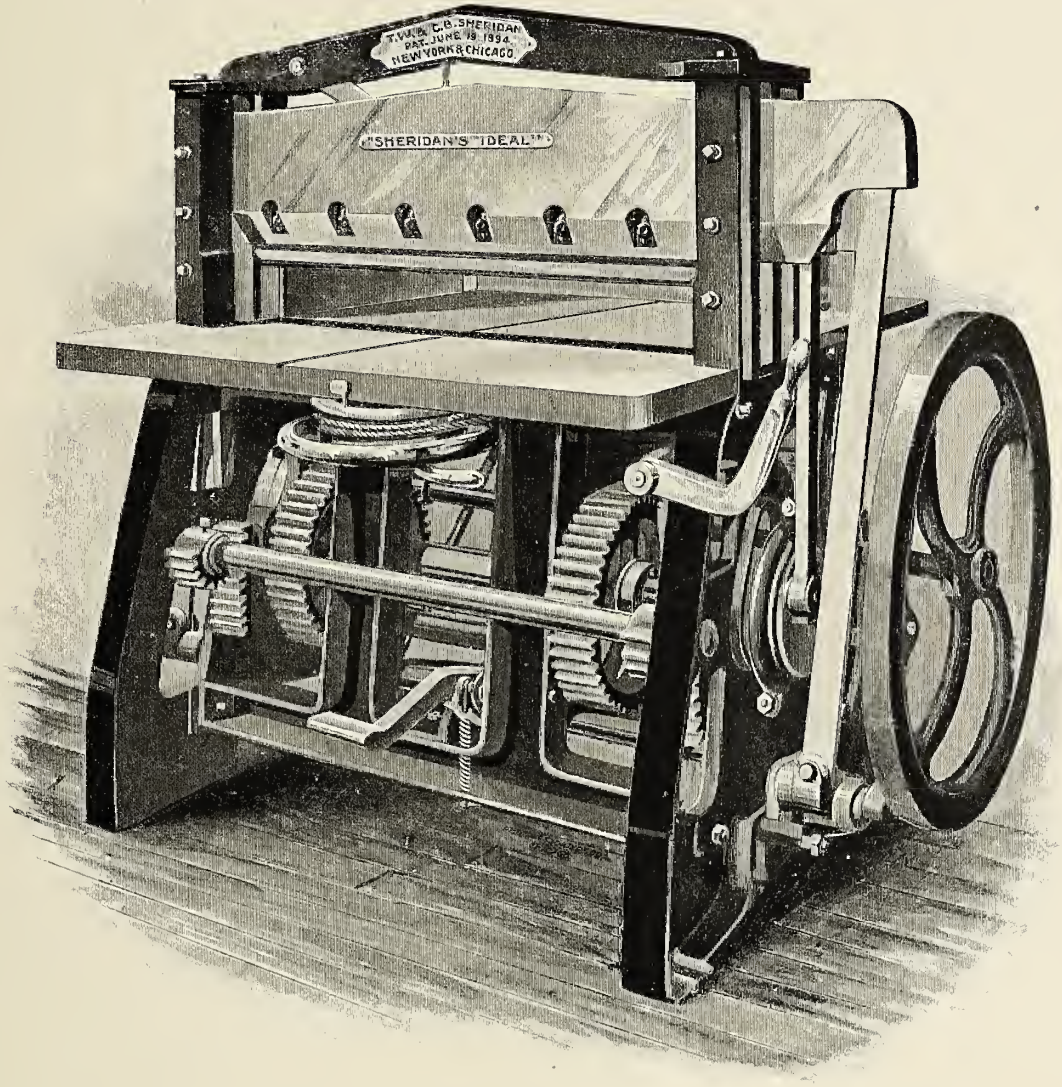
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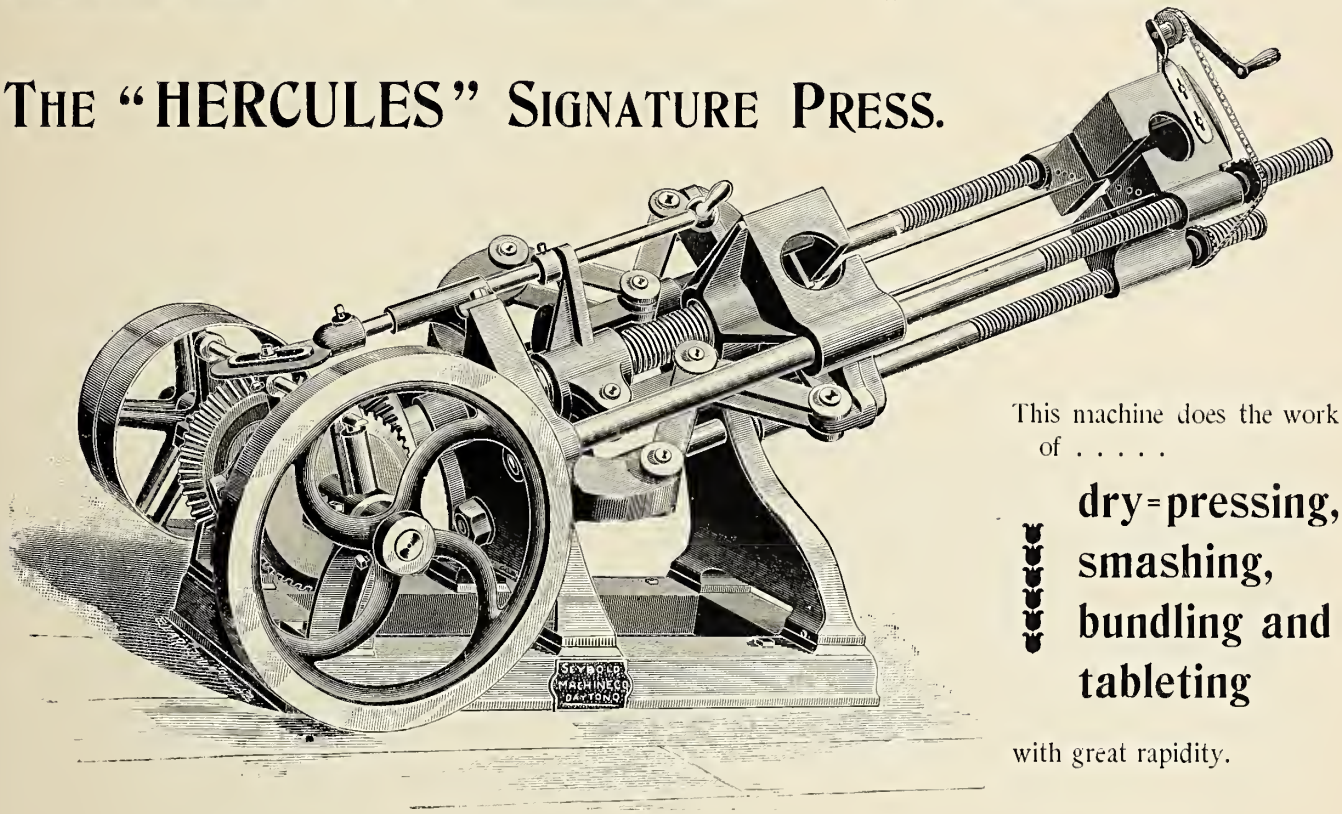
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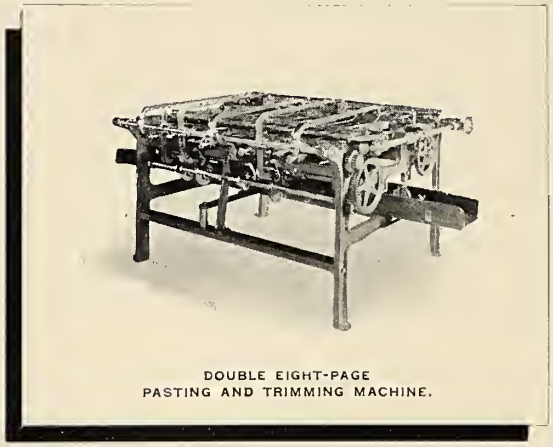
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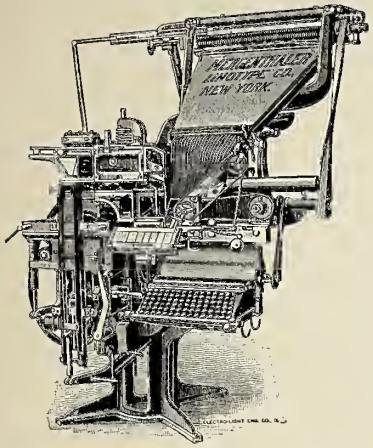
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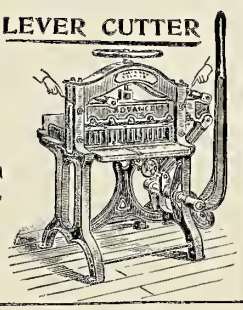
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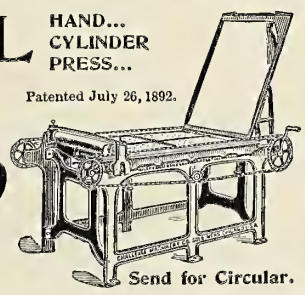
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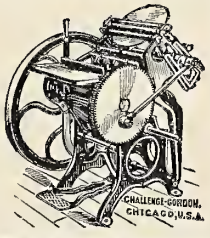
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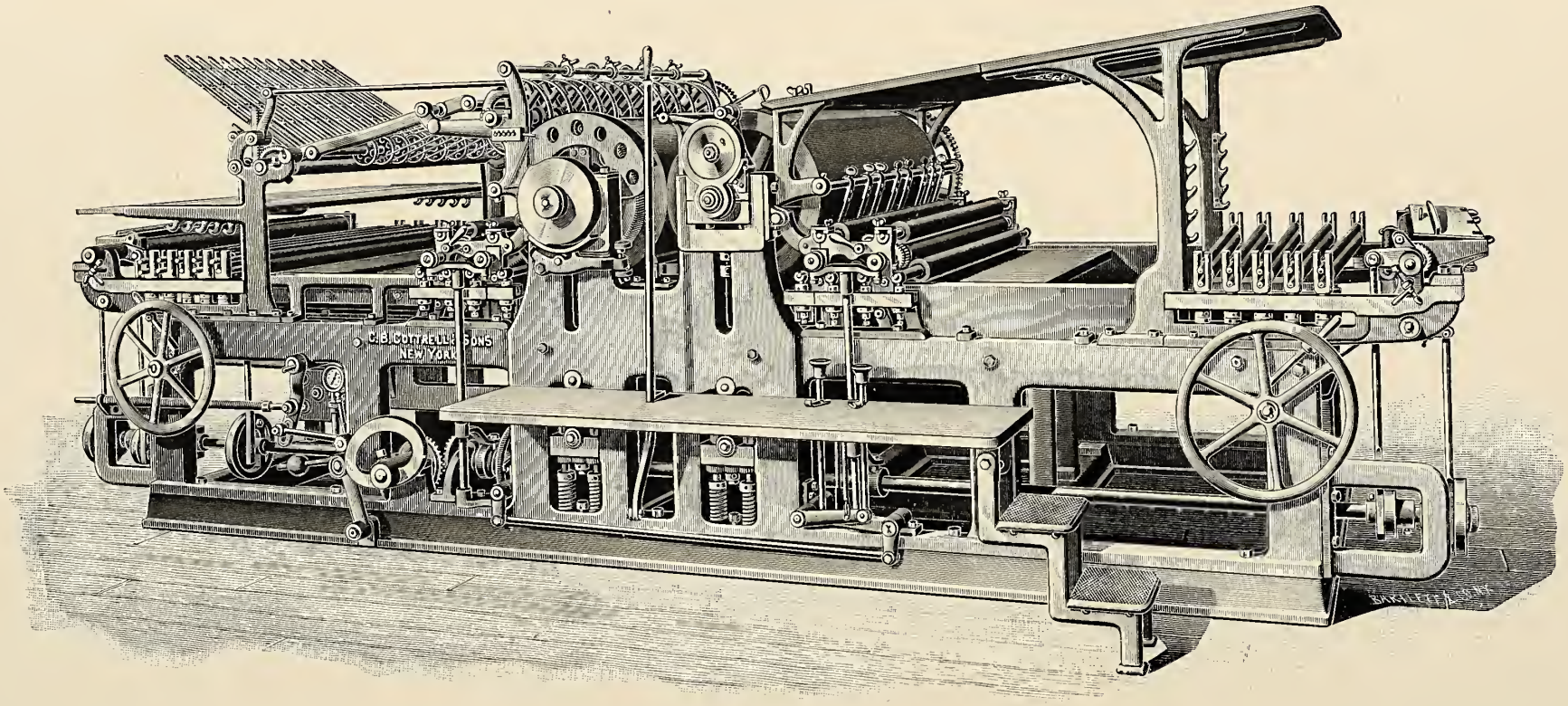


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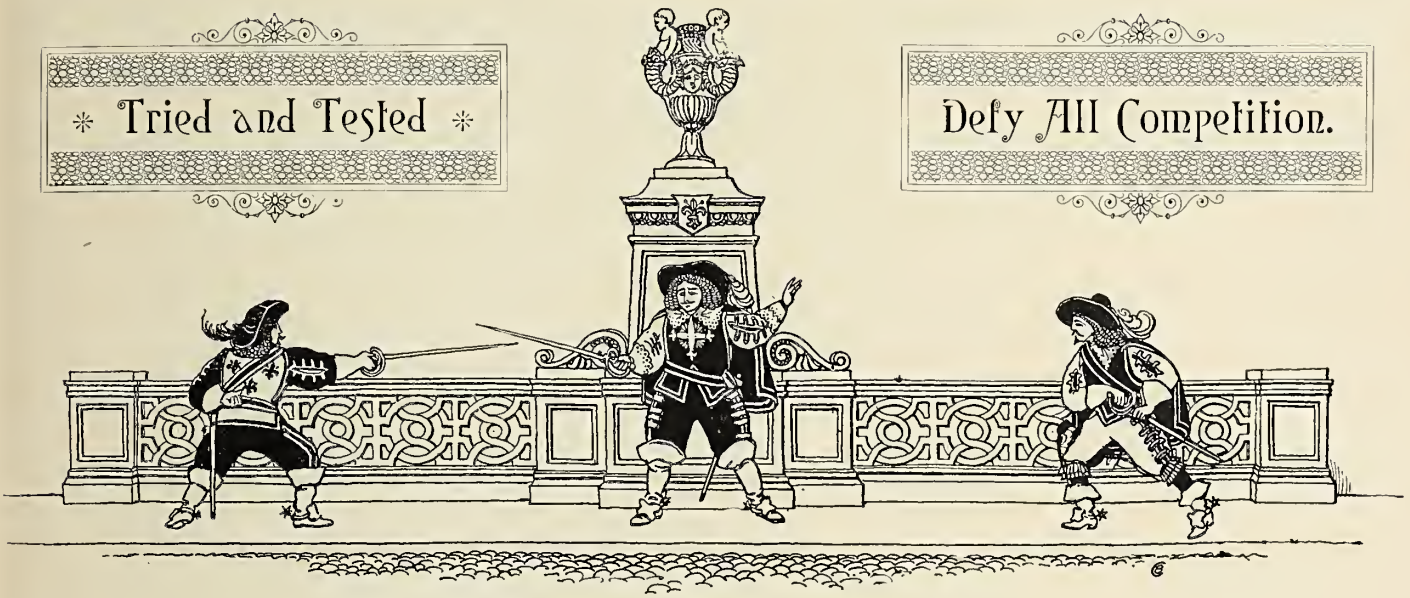
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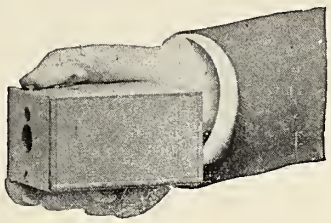
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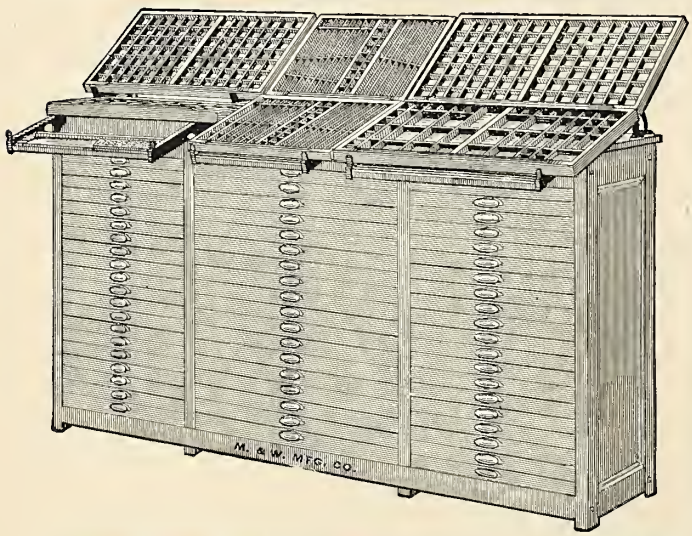
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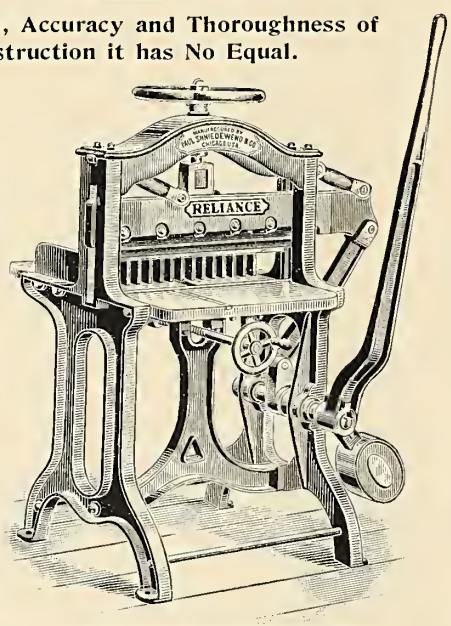


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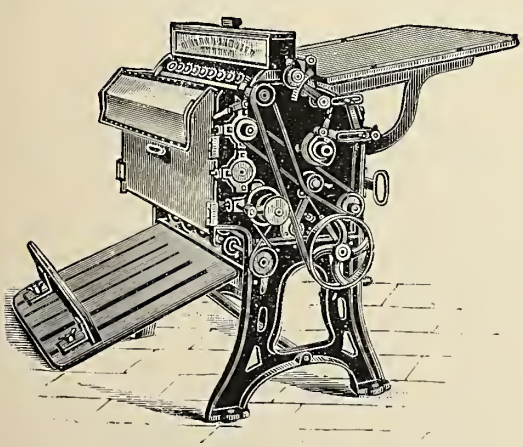


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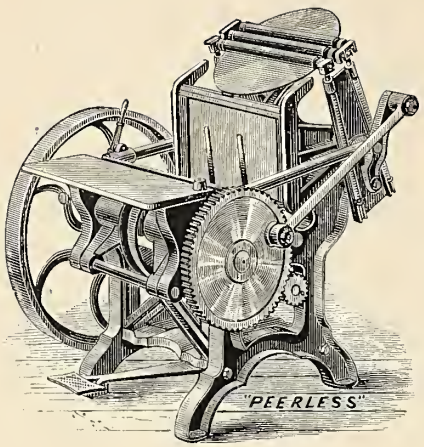
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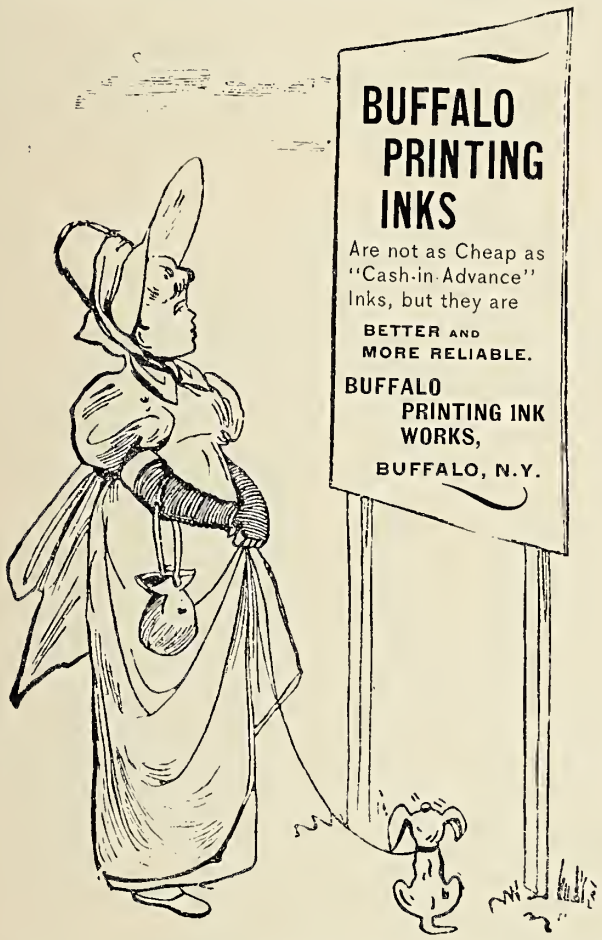
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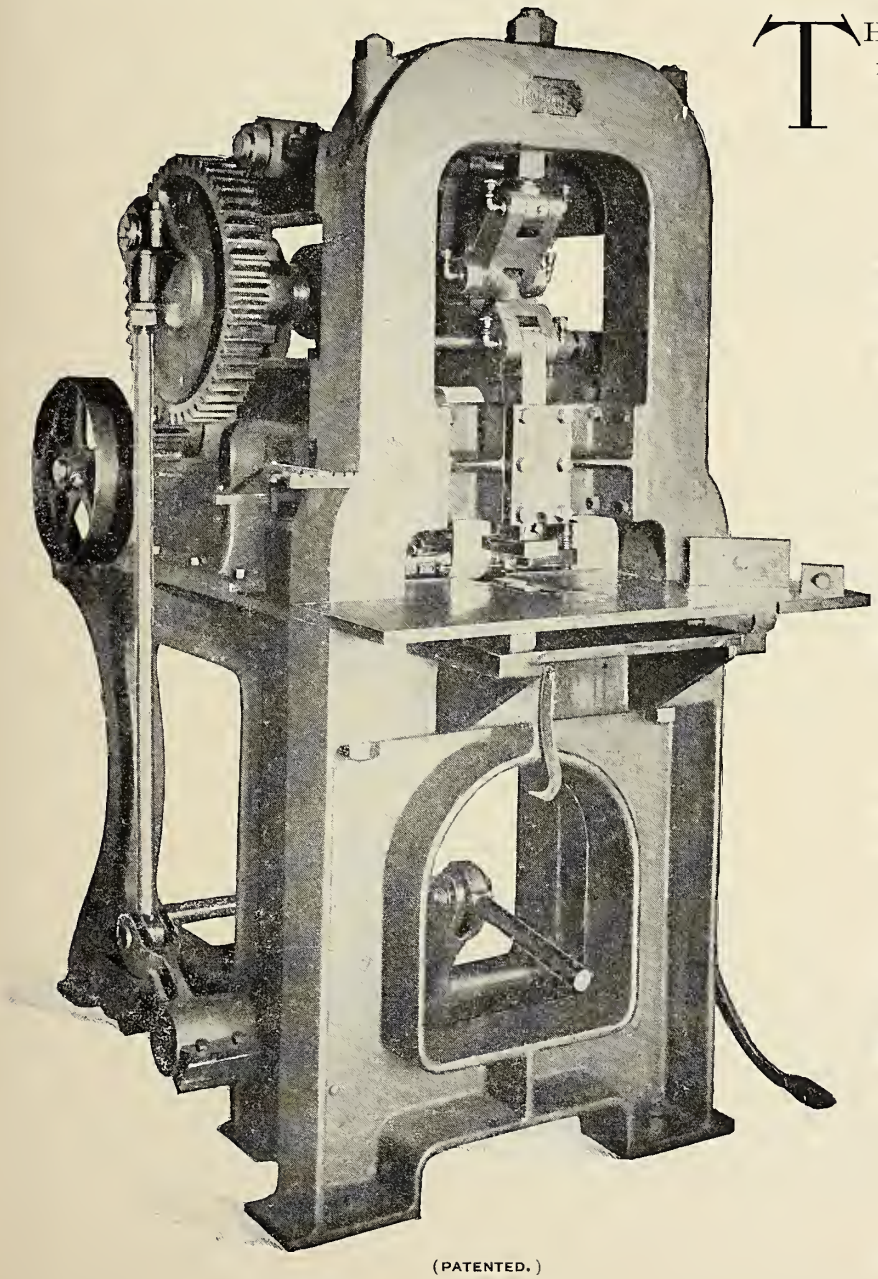
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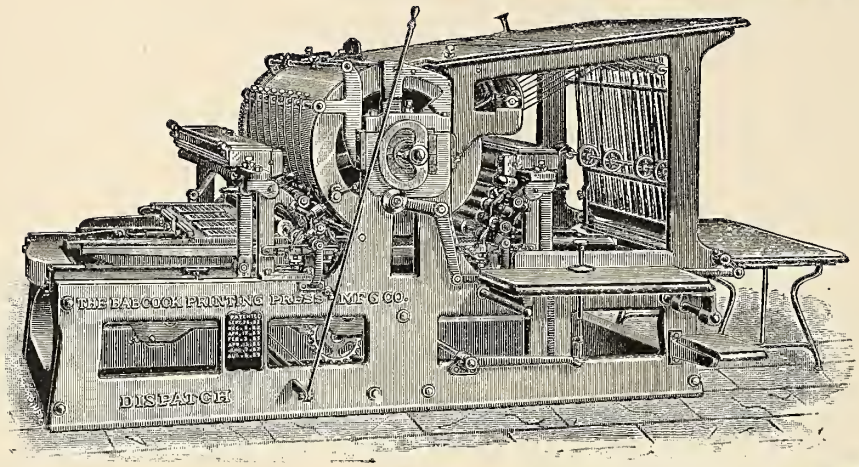
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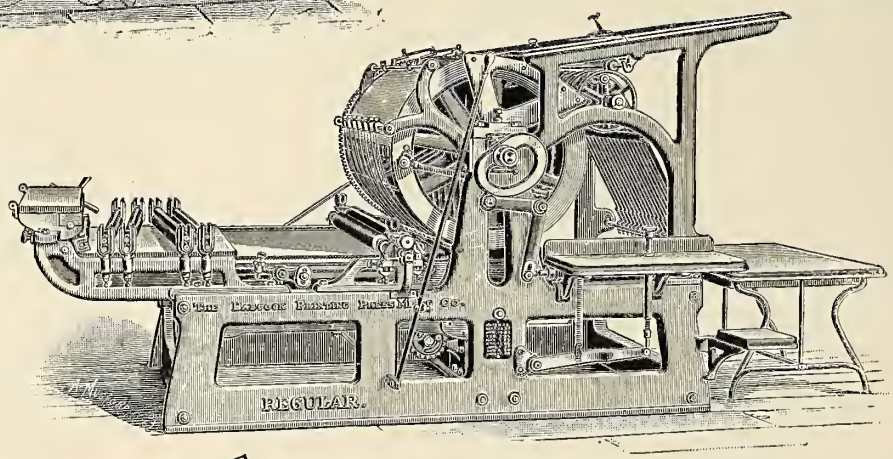
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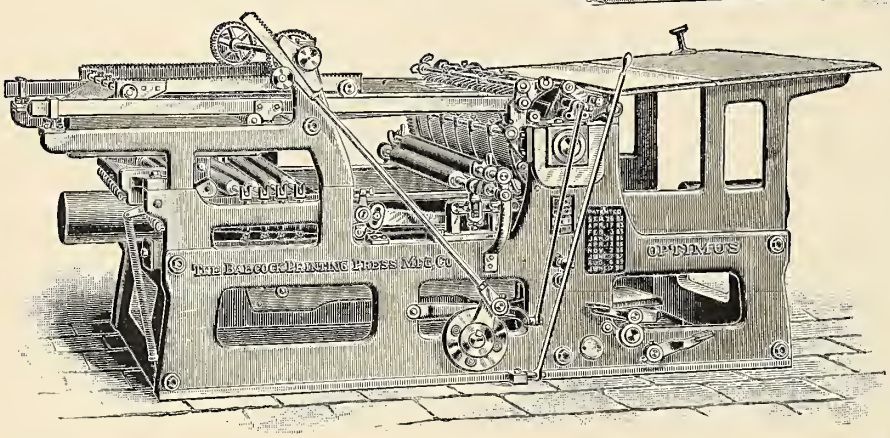
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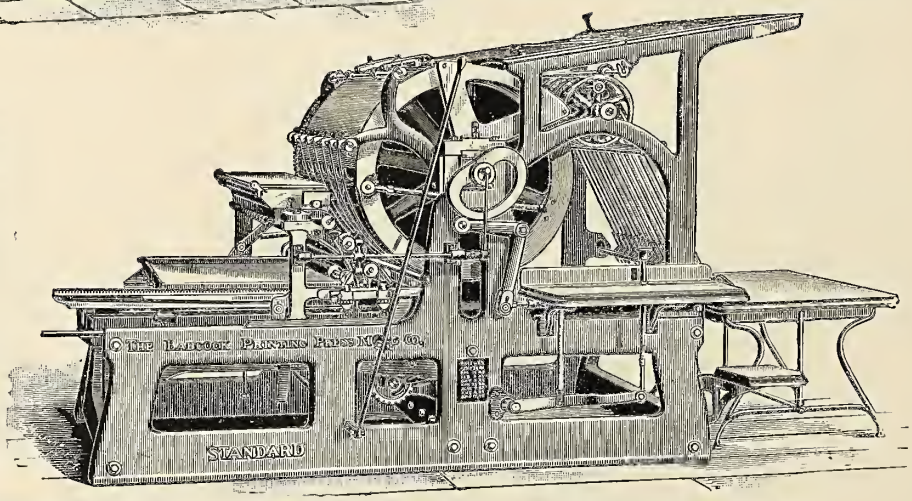
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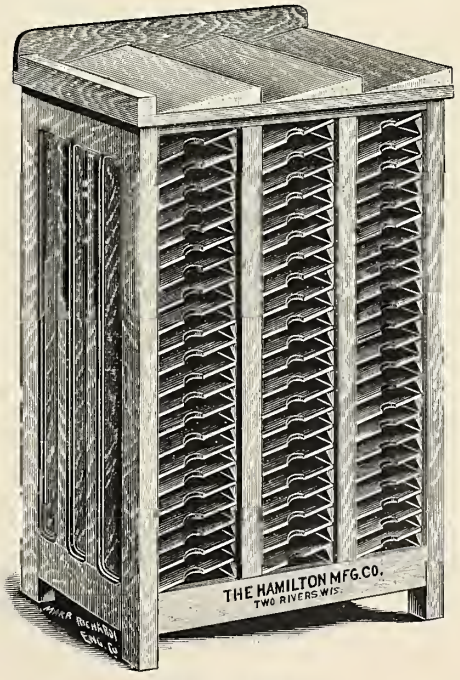
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D   D           D   D
A     A       A     A
M       M   M       M
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M       M   M       M
A     A       A     A
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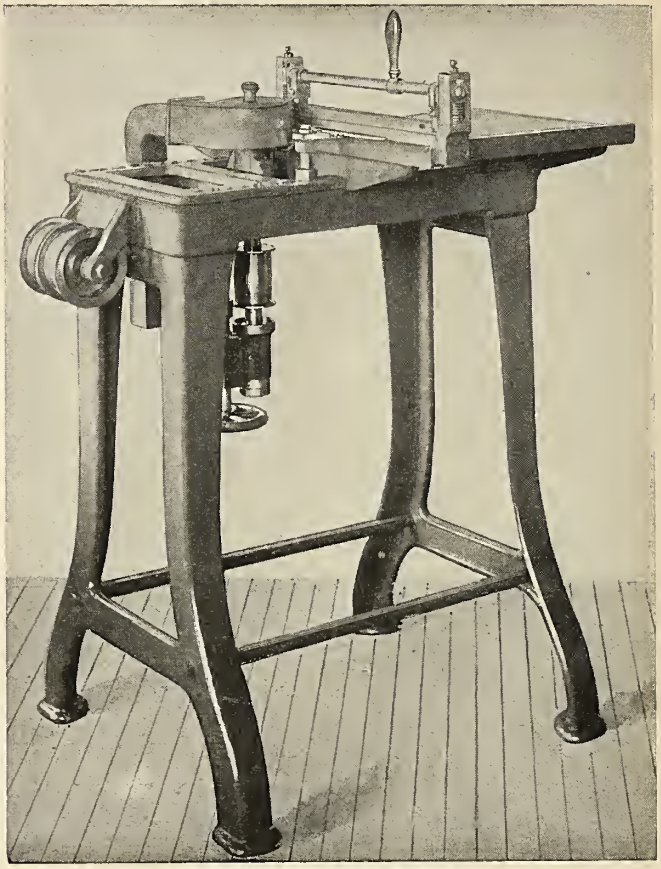
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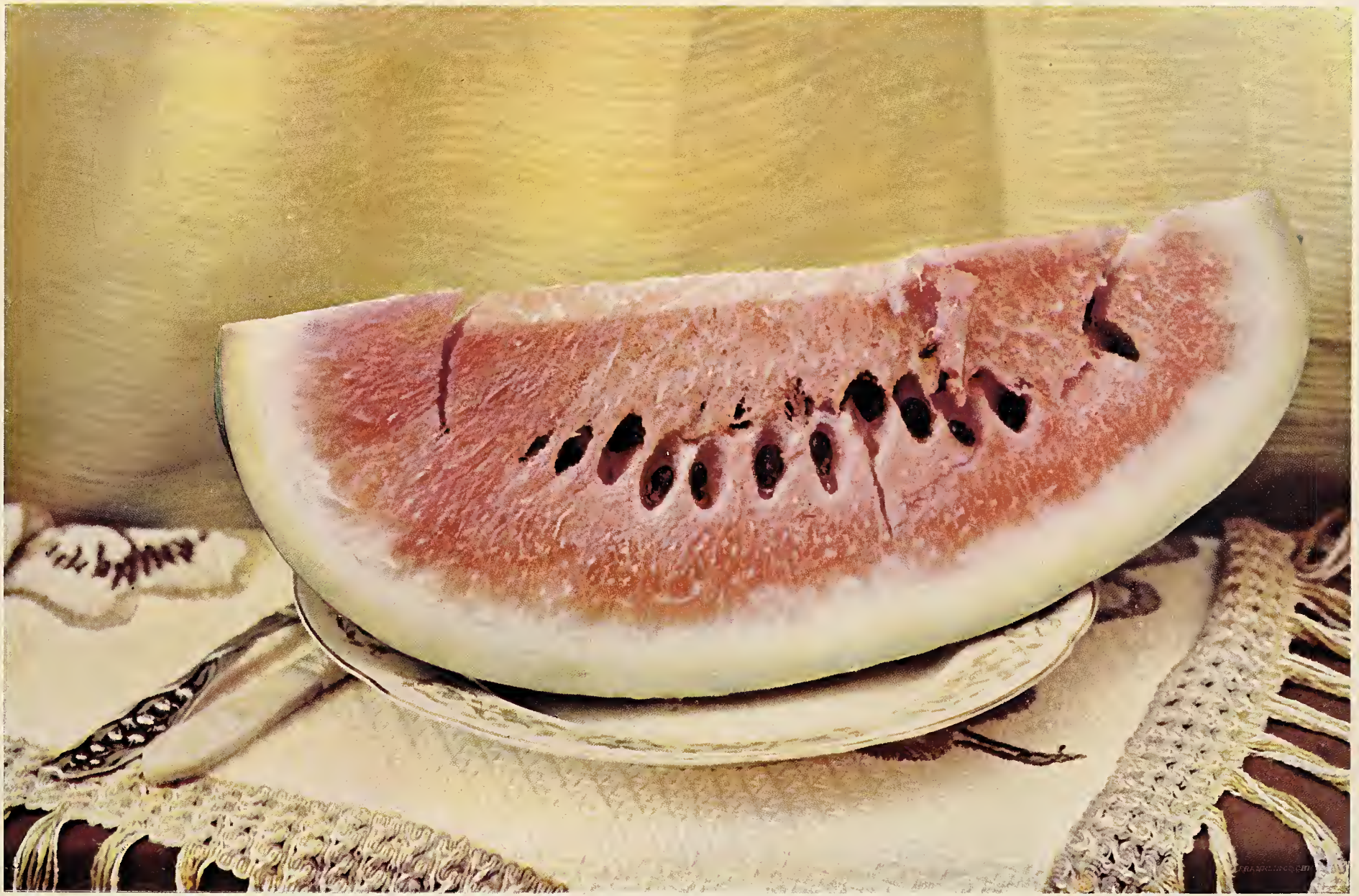
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Supplement, THE INLAND PRINTER, October, 1895.

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THE INLAND PRINTER

VOL. 16 NO. 1

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OLD BARNEY.

BY OPIE READ.



STANDING at his office window, many a man looks out upon a scene of turmoil, and wonders what has become of a certain tramp printer whom he knew years ago. I have one in mind. I remember many, for they strolled with the seasons, northward and southward, keeping pace with the varying moods of the year; but one of them stands bold and clear in the vivid light of the long ago. I can see his sun-burned face, his stubbed red beard—always about six weeks old—his blue eyes, dimmed by many a gas-light; I can catch the accent of his cynical utterances. He held man in contempt, but would share his last bit of tobacco with him. Woman stood beyond the border line of his consideration, but in his pocket he carried the faded and mouse-gnawed photograph of a girl. He always entered the office with a limp, with a tip-tap of his worn-down shoes. The boys were ever glad to see him, for he brought many a new story, and our welcome of him was loud and hearty. He was modest in his responses—merely nodded at our enthusiasm. His name was Barney Fugerson.

One night, upon a spread of newspapers, he lay in the office. All day he had distributed "tight" advertisements and dead time-tables. He filled his pipe with three or four grades of tobacco and began to talk.

"Why don't you boys apprentice yourselves to a butcher and learn to hack off meat?" he asked. "Oh, you want to be printers, eh? Too many at the business already. Better learn to hack off beef."

"Do you wish that you had learned it?" I ventured to ask.

He turned over on his side, gave me a full view of his blurred eyes and thus answered: "No, for my case was hopeless from the start. Give me a match."

I brought him a match. He lighted his pipe and lay on his back, puffing and looking up at the smoke. How I envied him, his skill at the case, his knowledge of the world. He was a great man berating the means that had made him great.

"Oh, I know you boys think that you would improve on my condition," said he, "but you wouldn't. You'd be homeless just as I am."

"But why should you be homeless?" I asked.

Again he gave me a full view of his blurred eyes. "Because my blood is too quick," he answered. "It would be impossible for me to settle down and live as other men do. Prosperity would wear me out. Three meals a day and a place to sleep would weigh on my mind and eventually kill me. But I can't tramp always," he added with a sigh. "One of these days I'll be compelled to hold a regular sit. You boys will wonder why old Barney does not come round and the years will pass and you will see him not. And then you will forget him."

We cried out that we could never forget him. "Oh, yes, you will," he persisted. We were strong in our protests against this unjust opinion. He sighed distressfully, and taking out an empty half-pint bottle, said: "If you think you won't, prove it by getting this bottle filled with corn-juice. See if you can raise enough money among you."

We grabbled out all the money we had, and the bottle was filled. Then he told us of his work on

the great daily papers and we sat entranced. We learned that the foremen in all great printing houses were wolves and that all editors were ignorant. He had taken the twist out of many a sentence written by men of national reputation. He took out a copy of the *Courier-Journal* and pointed out matter that he had set up, telegraphed from Russia, and we read it over and over again. He produced a soiled cutting, an editorial from the New York *Tribune*, and informed us that he had put it in type from original manuscript. We asked him if it were Greeley's writing, and he answered that it was not. "Bone Smith and Jay Cloyd set up the old man's stuff," said he. "I think this thing was written by Dana."

"Was it hard to read?" one of the boys asked.

"Not for me. But a blacksmith couldn't have made out a word of it."

"Did you ever strike anything you couldn't read?" I asked.

"Did I? I was in Cincinnati not long ago and they stood me up against some of old Bloss; and I rattled an em-quad in a stick, put on my coat and left town. Hadn't gone very far before I overtook Oscar Howard. Asked him why he had left so suddenly and he simply said 'Bloss.' That was enough and we shook hands."

"But how about Watterson's matter?"

"Oh, he wabbles, but he's easy."

"Does anybody write correctly?"

"Haven't found him. Once in a while an old printer quits the case and takes to the pen; and naturally enough he writes fairly well."

"But the foremen can't write anything, can they?"

"Not a line."

He had helped to set up the sermons of the great preachers in the East, had worked on the New York *Ledger*, and he showed us a "take" of "Norwood," the novel written by Beecher. He halted so often in his discourse to "nip" the bottle that his pipe was constantly going out, and he kept us busy striking matches for him. I knew that he could write a greater story than "Norwood" or Sylvanus Cobb's "Gunmaker of Moscow," and I asked him why he didn't. His pipe was out again and I lighted a match for him and held it over the blackened bowl.

"Why — don't — I? That'll do. Thank you. Why don't I? Well, the fact is, I haven't had time. But somebody ought to do something in the literary line. Those fellows can't write — can't even spell."

I was sorry to hear this, for the "Gunmaker of Moscow" had delighted me and I had read it time and again, believing each time that Cobb was surely the world's greatest writer, and wondering why kings and queens did not leap down from their thrones to grasp his hand. But Barney Fugerson said that he could not write. It was a struggle, but I was forced to acknowledge within the darkening sanctuary of my literary estimate that he couldn't.

It was late when we left him lying there on his pallet of papers, with a lamp burning on a corner of the imposing stone just above his head. Reluctantly I bade him good-night — I would willingly have sat with him until sunrise — and went to my bed to muse over his modest and self-repressing genius. I dreamed of him, dreamed that the world had at last acknowledged his greatness and that he had not denied me a friendly nod. Early at morning I hastened to the office to sweep out and to put a bucket of fresh water in the "sanctum." Barney was gone. He had rolled up his bed and taken it with him, not to sleep upon but to read by the roadside.

Nearly a year passed before I saw him again. And he came back the very afternoon that the black martins returned to build their nests under the eaves of the Methodist church. The office had changed hands; a lawyer had bought the paper; mine was the only familiar face. Barney came in with his tip-tap, spread out a copy of the paper to see whether any contemptuous change had been effected in the style of the paper, turned to me and in an undertone said: "They've made a horse-bill out of it. Too many stud heads. Lawyer owns it now, eh? He can't write. Good-bye."

And so he left. I have never seen him since that afternoon when the black martins were building their nests under the eaves of the Methodist church. I sit and look out on a scene of turmoil, and I wonder what ever became of old Barney.

Written for THE INLAND PRINTER.

SOME ENGLISH ILLUSTRATORS.

BY WOOD SMITH.

IN spite of the fact that the profession of art, like every other, is overcrowded, there has never been and probably never will be a better time for the illustrators of books and periodicals, or a more golden opportunity for men and women of ability to make their mark. It is essentially an age of illustration. Every week or so it seems that a journal is started for the special benefit of the artistic profession, and one is amazed at the pace reputations are made and destroyed. An artist seems no sooner to have made a successful début than every editor appears to have laid him under contribution, with the result that in a very short time he finds he can only discharge his commissions at the sacrifice of his art. We observe with regret that frequently as soon as an artist has attained a recognized position his work deteriorates, and one looks in vain for the finish and accuracy of detail that were the characteristics and the charm of the earlier work. An early and rapid success may be, and probably is, beneficial to the artist from a monetary point of view, but it is detrimental to



POSTER FOR "AN ARTIST'S MODEL."
By Julius Price.

the best interests of art, in the same manner that an early literary success is bad for literature, because in most cases style has to be sacrificed to the perpetual demand for "copy." In spite of this tendency, it is satisfactory to be able to note that there are, at the present time, many artists whose sterling ability has stood the test of years, whose work today still maintains a very high standard of excellence.

The demand for art has grown in a remarkable degree during the past ten years, and the printing trade may with justice be proud of having played an important and valuable part in its development. Without the coöperation of the printer, the best efforts of artists like William Small, Charles Green, Frank Dadd, Sir John Gilbert, Frank Dicksee, Holman Hunt, Herkomer, Walker, Hughes and Lawson would have been in vain, and the artistic education of the masses have remained practically stationary; for it must be remembered, in spite of what some would have us believe, the masses do not visit exhibitions and galleries of art. Their knowledge of art, crude though it may be, is derived through the medium of the illustrated journals, and the advertisements that everywhere cover our boardings and walls. While, therefore, the artist has his mission, the printer has a very great responsibility, and I claim for him, in most cases, he discharges it in a highly satisfactory manner, with credit both to himself and the art he serves.

In the limited space of a cursory article, it is impossible for us to do more than select two or three artists whose work may justly be considered representative of the present condition of illustrated journalism and periodical literature in England.

One of the most successful artists of the present school is Walter Paget, an artist of infinite resource and preëminent ability. His drawings are always of the highest order and can be studied with considerable pleasure and benefit. His *chef-d'œuvre* is undoubtedly the set of one hundred and twenty illustrations to the important edition of the Robinson Crusoe originally published by Cassell & Co., of London, and in America by McLoughlin Brothers, of New York, by whose courtesy we reproduce one of the illustrations. Figures, animals, sea and landscape are, one and all, delineated with an accuracy and charm that denotes the master hand. His brothers Sidney and H. M. Paget have also contributed largely to the periodical literature of the past few years and in their respective spheres have won considerable and just distinction. Very popular, too, is the work of Gordon Browne, who in addition to being one of the best all-around men possesses much of the humor which made his father — the "Phiz" of Dickens' day — welcome in every household, and although the son cannot be classed as one of the recognized humorists of the day,



ROMEO AND JULIET. BY FRANK DICKSEE, R.A.
(From the "International Shakespeare" Series. Cassell & Company.)



DRAWN BY HOLLAND TRINGHAM.
(From *Cassell's Family Magazine.*)

many of his drawings are full of a quiet, refined, irresistible humor. Much of his best work is to be found in the "Henry Irving" Shakespeare, which was almost, if not entirely—I write from memory—illustrated by himself. To Sir J. D. Linton, P.R.I., and Frank Dicksee, R.A., we are indebted for a magnificent series of illustrations to "Henry VIII.," "Romeo and Juliet" and "Othello," and to W. L. Wyllie, A.R.A., for innumerable illustrations of the many phases of Thames life, and for many charming seascapes both in black-and-white and color. As a delineator of poor-life and of childhood's ever-changing moods W. Rainey occupies a prominent position. The children of England are well provided with artists who may be considered exclusively their own special interpreters. The names of Kate Greenaway, Lizzie Lawson, J. Dealy and M. J. Dicksee are well known. Each has a style distinct in every way from the other, an individuality that renders their work all the more delightful. As an interpreter of boy-life Harold Copping cannot be excelled; and as a delineator of quaint poem-pictures of child-life Walter Crane occupies a unique and unassailable position.

Of the pen-and-ink work of Joseph Pennell, Herbert Railton, Holland Tringham, Alexander Ansted, it is impossible to write as one would wish without seeming to use extravagant language. As lecturer on illustrations at the Slade school and as the author of "Pen Drawing and Pen Draftsmen" Mr. Pennell has deservedly earned a position of authority on the subject, his own drawings being remarkable examples of pen-and-ink work, not so much for the amount of detail put into them, as for the wonderful power of suggestion conveyed to the mind of the observer by means of a few subtle strokes of the pen. The accompanying reproductions of drawings by Railton, Tringham and Ansted may be left to speak for themselves.

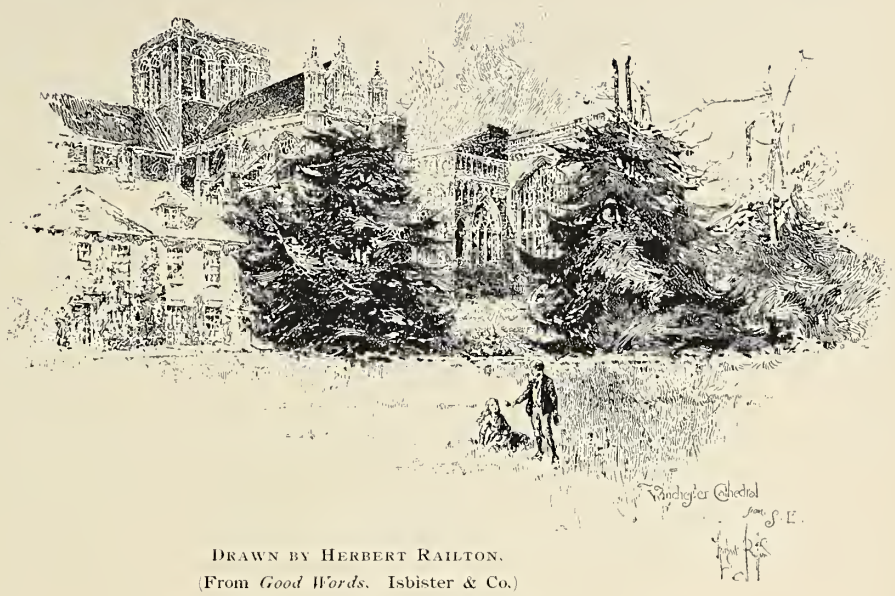


POSTER FOR "AN ARTIST'S MODEL."
By Howard Davie.



DRAWN BY GORDON BROWN.
(From *Good Words.* Isbister & Co.)

Space will not permit of our dealing in detail with the work of many artists who have done so much to raise the standard of art in England. To J. Fulleylove, T. W. Wilson, W. Hatherell, P. Tarrant, W. B. Wollen, A. Hopkins, Caton-Woodville, S. P. Hall, W. H. Overend, W. H. Margetson, J. Fullwood, E. B. Leighton and others we owe a considerable debt, for their labor in the field of art has been very great and must have a far-reaching and



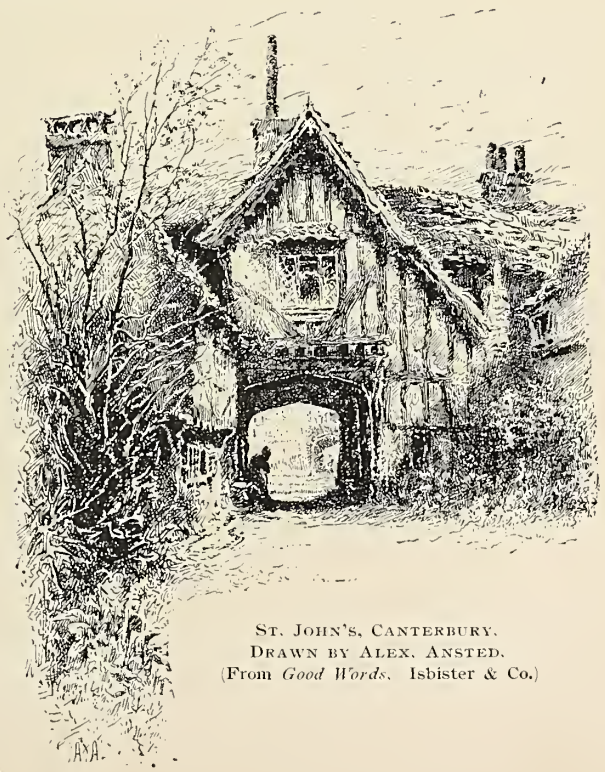
DRAWN BY HERBERT RAILTON.
(From *Good Words*. Isbister & Co.)



"ROBINSON CRUSOE."
Drawn by Walter Paget.

lasting effect for good. Perhaps one of the most gratifying features of the present time is the demand for art in connection with commercial advertising. Old-style advertising is as dead as Queen Anne, and the printer has been one of the first to recognize the important fact.

A few years ago when the late Fred Walker, and more recently when Mr. Herkomer attempted to introduce a better state of things their efforts were only understood and appreciated by a few—the public certainly cared very little for the innovation and the attempt was not repeated for some years. A happier state of things, however, exists today, and I have no hesitation in saying that it is a good deal attributable to the forward movement among American and English printers. The accompanying reproductions of posters recently printed by Messrs. Waterlow & Sons will serve to illustrate the advance that has been made in this direction. Both of these were produced for the purpose of advertising the "Artist's Model." The girl with the palette is from the design by Julius Price, not, I believe, an English artist, and was printed on sheet imperial and in four colors; the other, designed by Howard Davie and representing Miss Letty Lind in a French workman's blouse, was printed as a nine-sheet poster in five colors. Dudley Hardy has also designed one or two posters, notably those for "The Chieftain" and for "To-Day," which are remarkable alike for the strength and boldness of the designs and the excellence of their production.



ST. JOHN'S, CANTERBURY.
DRAWN BY ALEX. ANSTED.
(From *Good Words*. Isbister & Co.)



OUT FOR A SAIL. BY W. RAINEY.
(Reduced from the full-page illustration in *Little Folks*. Cassell & Company.)

The printing trade owes much to art and unhesitatingly acknowledges its debt; but at the same time it is, I think, beyond dispute that art owes a considerable debt to the printer, and it is to be hoped that the day is not far distant when the debt will be discharged in full recognition of the art of printing, in its best and noblest form, as one of the fine arts.

Written for THE INLAND PRINTER.

DIVISION OF WORDS INTO SYLLABLES.

BY F. HORACE TEALL.

USAGE, as well as science, determines that, speaking generally, etymology is properly ignored in dividing words into syllables. Usage, however, excepts one class of words from the operation of this rule; and although the exception is not scientific, it is very useful and natural. This exception gives our first rule, as follows:

RULE I.—In dividing before one of the Anglo-Saxon suffixes, *ed*, *ing*, *er*, do not take over a consonant with the suffix, even when the preceding vowel is long, unless a final consonant is doubled.

belat-ed	dwell-ing	scan-ning
creat-ed	smell-ing	win-ning
bak-ing	count-ing	bat-ted
assum-ing	deliver-er	hat-ter
baptiz-ing	partak-er	pot-ter

In Funk & Wagnalls' Standard Dictionary all such words with a long vowel are divided contrary to this rule, as *bela-ted*, *ba-king*; but this is one of the scientific hair-splittings that it is convenient to avoid, thus securing a convenient similarity of practice that cannot be misunderstood. A strong objection to the practice of the Standard Dictionary seems to be found in the fact that some words with a similar long vowel are divided in the other way, as *speak-ing*; and the reason for the difference is that a syllable like *bak* would ordinarily indicate a short vowel sound, while *speak* does not. The whole matter is one merely of conventionality, and in the words affected there is no possibility of misleading; therefore it seems better to secure absolute simplicity and uniformity by assuming that everyone understands that the part of the word at the end of a line represents a primitive word in its entirety, as if the final vowel were retained. Webster's International gives a mixed practice, utterly unreasonable, while the Standard is reasonable and consistent. Both dictionaries treat many other terminations as English separable suffixes, as *able*, *ive*, *or*, but this results in many unreasonable and unnecessary differences, such as *ac-tor* and *contract-or* in the International, and *conjunc-tive* and *disjunct-ive* in the Standard. Much more convenient and reasonable is the result of considering these as mere Anglicized forms of foreign terminations, and not strictly English suffixes; for by so doing we get the same division in



DRAWN BY WALTER CRANE.
(From *Good Words*. Isbister & Co.)

every word containing one of them, and at the same time are more truly scientific. See rule vi. Some of the words instanced above are divided after two consonants, instead of between them, but it will be noticed that in these cases the two consonants are original in the primitive words.

RULE II.—Two consonants separately pronounced belong in different syllables.

satisfac-tory	lan-guage	trium-phant
neces-sary	ear-nest	deg-radation
bril-liant	prac-tical	biog-raphy
pic-ture	con-tinue	his-tory
scrip-ture	sub-due	cul-ture
an-chor	adjec-tive	nor-mal
bot-tle	cas-tle	trick-le
bus-tle	bus-tling	lis-ten
blan-ket	drun-kard	hun-dred

One of the commonest violations of this rule is the division *carn-est*, for which no reason is apparent, unless it may have originated through false supposition of analogy with *earn-ing*. Another is *triumph-ant*, supposedly with some idea of preserving the word *triumph* as a separate element; but the word is not so preserved in speech, because of the change of accent. Probably for the same reason, *children* is often divided after the *d*, instead of between *l* and *d*, though the latter is the only correct way to divide it. In speech the division of sound comes naturally after the first consonant, and the second, when there are three, is closely joined to the third, not to the first.

RULE III.—(1) When a short vowel is followed by a single consonant or a digraph, as *ph*, the consonant is included in the syllable with it. (2) But when the sound of the consonant would be misrepresented by inclusion in the earlier syllable the letter properly goes into the next syllable.

mech-anism	sep-arate	cruci-gerous
pat-ent	graph-ic	do-cile
pal-ace	bun-ion	capa-city
prob-able	ne-cessary	ma-gic
compar-ative	lo-gic	fa-cile

The uncommon word *crucigerous* is given as an example because division after the *g* might indicate the hard sound of that letter to one not familiar with the word, and the other division should not. It is because of this possibility in unfamiliar words that the one practice is recommended for all similar cases.

RULE IV.—Long vowels and unaccented short ones generally close a syllable without the following consonant.

The commonest exception is the syllable *er*, as in *gener-ation*.

pa-triot	cli-mate	pecu-liar
appa-rent	me-dicinal	pecu-niary
wo-man	me-tallic	commu-ni-cate
ca-pable	exclu-sive	exami-nation
capa-ble	mo-narchic	sepa-rate

RULE V.—A short vowel preceding *sion*, *tion*, *cial*, *sure*, or any similar termination, closes its syllable without a consonant.

divi-sion	suffi-cient	reli-gious
mea-sure	benefi-cial	li-quor
posi-tion	reli-gion	opti-cian

A common way of providing for these divisions is by a rule that "the terminations *cean*, *cial*, *tial*, *ceous*, *cious*, *geous*, *tious*, *sion*, *tion*, and others of similar formation, must not be divided." The rule here given is thought to be better because it emphasizes the fact that the short accented vowel cannot always take a consonant with it to close the syllable. In each of these terminations the initial consonant and vowel are intimately connected in speech by aspiration, which is not indicated by the consonant alone; therefore this consonant and its vowel should not be separated. *Measure* is commonly misdivided *meas-ure* (it is so in the book in which the rule quoted above is found—Soule and Wheeler's "Manual of English Pronunciation and Spelling"). *Meas* does not spell the sound represented by *mezh*, but *sure* is a fair representation of *zhure*. One word in our list has a termination not strictly like the others, but its second syllable has a digraph (*qu*) that should never be divided.

RULE VI.—Words with Latin or Greek terminations (or as if from a classical model) should be divided according to sound, and not as if they had English suffixes.

classi-cal	albumi-nous	consis-tency
practi-cal	assis-tant	inhabi-tant
conjunc-tive	conduc-tor	correspon-dence
disjunc-tive	comfor-table	contrac-tor
detec-tive	termi-nal	impor-tance

The practice here prescribed is not a novel one, as many might suppose, but an old one that has become confused, through false etymology. *Classical* and *assistant* are not formed of English elements, *classic*, *al*, *assist*, *ant*; they are complete Latin words, Anglicized. Thus, the divisions here recommended are more strictly etymological than the others, as well as more accurate phonetically. This is true of all similar words, and our rule gives a simple uniform practice, instead of the hair-splitting that results in such conflict as the International's *effect-ive* and *produc-tive*.

A JAPANESE NOTICE.

In one of the hotels at Kyoto is the following notice:

NOTISS.

ON THE DINNING TIME NOBODY SHALL BE ENTER TO THE DINNING ROOM AND DROWING ROOM WITHOUT THE GUESTS ALLOW. ANY DEALER SHALL BE HONESTLY HIS TRADE. OF COURSE THE SOLD ONE SHALL BE PREPARED TO MAKE UP HIS PASSAGE.

The author of the above is supposed to mean that nobody who is not stopping in the house shall enter the dining room or the drawing-room without an invitation from some guest, and that dealers who come to the hotel to sell goods must guarantee the articles they offer.—*Chicago Record.*



THREE FRIENDS.

Half-tone engraving from photograph, by
FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY,
341-351 Dearborn street, Chicago.
Duplicate plates for sale.

[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

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J. CLYDE OSWALD, Manager.

CHICAGO, OCTOBER, 1895.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

COVER DESIGNS FOR THE INLAND PRINTER.

OUR readers will no doubt be pleased to learn that arrangements have been perfected with Mr. Will H. Bradley to contribute a series of six cover designs for THE INLAND PRINTER, commencing with the November issue. The general appreciation which Mr. Bradley's designs have received has been ratified by the criticisms of men of experience and taste. Mr. Coupland Harding, writing from New Zealand, says in this regard: "No subscriber who binds THE INLAND PRINTER would think of allowing the binder to destroy the beautiful and varied wrappers. They must be included in the volume." Others have expressed themselves in similar terms, soliciting that additional covers be furnished to replace those marred by handling, or otherwise rendered unsuitable for binding. Yielding to these requests, we shall be pleased to furnish to subscribers duplicates of the cover designs at a nominal sum for the purpose of binding. Applications for these additional covers must be made not later than November 1 next.

HOMES FOR AGED AND INFIRM PRINTERS.

ELSEWHERE in this issue we print the suggestion made by Mr. Cyrene H. Blakely respecting a home for indigent printers and writers. Mr. Blakely makes a very eloquent plea for the establishment of a retreat of this character, but strangely enough makes no reference to the Childs-Drexel Printers' Home. The reason for this may be that the United Typothetæ feels a little shy of the Typographical Union, as the Typographical Union is diffident with respect to the United Typothetæ. It does not appear in Mr. Blakely's remarks that any plan has been considered looking to a consolidation of the interests of all connected with the printing trades — trades-unionist or non-trades-unionist — in the furtherance of his idea. We might reasonably suppose that he does not feel that the Printers' Home at Colorado Springs fulfills its mission even to those whom it is designed to benefit. While the Childs-Drexel Home is a credit to the printers of America it has not been successful to the extent which was at first anticipated — its location was bitterly opposed from the start and the opposition still continues in all things connected with it. Yet it has undoubtedly been well managed.

The dissatisfaction of the inmates and the large number of deaths are due in the main to the great distance of the Home from the large printing centers. The printers resident at the Home are severed from their friends and connections and are naturally at times lonely and dissatisfied. They bring unreasonable charges against the management because they have no one to point out to them their childishness and folly. Again, a printer who shows symptoms of pulmonary disease will not take the long journey to the Home until his case is wellnigh hopeless, and at this stage of his ailment the high altitude of Colorado Springs makes a visit to the Home positively suicidal.

The desirability of having such an institution as Mr. Blakely suggests located near the homes of those whom it is intended to benefit is patent to all who have given the matter attention. Instead, therefore, of again committing the mistake which was made in building the Childs-Drexel Home, the

printers and publishers of the various states might readily found local institutions at a minimum of expense and which would be more cheerfully maintained as a matter of state pride and more peacefully managed than if located at a great distance. A plan of interchange of patients could readily be devised to meet the climatic requirements of beneficiaries.

THE MISSION OF THE TRADE SCHOOL.

ORGANIZED labor generally, with or without cause, has looked with suspicion on efforts to provide means of supplementary trade instruction for those who otherwise would in all probability be unable to obtain any instruction, or worse, be educated on such rule-of-thumb methods as to be practically incapacitated from any material advance in the industry they might be engaged in. General Manager H. V. Brill, of the New York Trade School, First avenue, Sixty-seventh and Sixty-eighth streets, New York, claims that the trade school is more directly in the interest of trade organization than many so-called trades-unionists are at all willing to admit. Describing the operation of the New York Trade School he writes:

Owing to the decadence of the apprenticeship system it is becoming more difficult, yearly, for a young man to secure a position where a trade in all its details may be learned. In olden times it was the master's duty to see that his apprentice was properly instructed, and frequently gave his own time to this purpose. In the present days of sharp competition, however, the employer requires all of his time to direct his business, and the journeyman has to give close attention to the work in hand. The latter cannot leave a job to instruct the apprentice, as his time is of too much value to his employer. Hence in most cases the young man is kept doing chores and other simple things, and what he learns at all of his trade is gotten largely by observation. After a few years the young man becomes dissatisfied. He has been kept continuously at what he can do best, and he sees that his prospects for being taught the advanced branches of the trade are remote. What is the result? Having, in the few years of his employment, picked up a smattering of the trade, he goes out as a workman seeking a position among the numerous small shops, and is contented with whatever wages he can get so long as it is more than he received when working as an apprentice. It is in this way the trades are flooded with incompetent men.

At the same time this serves to emphasize the value of the trade school. In such schools nothing in the education of the young man is left to chance. The instruction is systematic and thorough, and the students are constantly under the care of experienced men. The pupil is not only shown how to do his work but is made to understand why it should be done in a certain way. The trade schools have also an undeniable tendency to bring into the mechanical pursuits well educated young men; young men who have been able to supplement their common schooling with a term at a college or a high school. Such young men are too old and too well educated to be employed as errand boys, which is really what an apprentice is the first few years of his service; whereas in a trade school they obtain a knowledge of a trade that makes them of immediate value to an employer.

It is not many years back that the trades were not popular. But thanks to the efforts of the intelligent men of the various crafts directed through the influence of organization and coupled with educational value of the technical press, the trades today are held in higher esteem. It is education that will make the mechanic peer with the professional man. Therefore give to young men desiring to become mechanics every facility to obtain both a literary and a trade education, for it is the young man of today who is to become the journeyman and employer of the future.

Among the many trades taught at the New York Trade School that of printing is given careful attention. Instruction in printing was started three years ago, and has been continued successfully ever since. Every facility, in the way of perfect equipment and competent instructors, is afforded the student to acquire, in a thorough way, a practical knowledge of the trade. The full course, which includes both newspaper and general jobwork, extends over a period of six months, the instruction being given daily from 8 A.M. to 4 P.M.

The newspaper branch of the course is entered upon first. At the beginning, the student is taught the proper way to stand at the case, and how to set and hold the composing stick. A piece of reprint copy is then given him, which he proceeds to set up. Near at hand, where it can readily be seen, is a large diagram of the case showing the location of the various letters, spaces, quads, etc. With an entirely new beginner it is necessary to have this guide until the case is memorized, which is done in a very short time. The spacing and justification of every line is carefully explained by the instructor, and dull indeed must be the young man who by this method cannot quickly grasp these initiatory steps of the course. Original manuscript copy, obtained from newspaper offices, is interspersed with reprint copy. This gives the students practice in following written copy, which compositors on all the large dailies know is sometimes difficult to do, as the writing is not always as legible as it might be.

Each succeeding day develops in the pupil both speed and accuracy, and when, in the judgment of the instructor, the progress of the student warrants it he is promoted from plain composition to tabular work. This class of work has a peculiar fascination for the young men, and the eager attention and close application they give to this part of the course results in work of commendable excellence being produced. The following outline shows the successive steps each pupil is required to go through in learning to set tables:

1. Without brass rules.

One column of words and one column of figures.
" " " " two " "
" " " " three " "
" " " " four " "
Two " " " one " "
Three " "

2. With brass rules.

One column of words and two columns of figures.
" " " " three " "
" " " " four " "

With single, double and triple heads.

Two columns of words and two columns of figures.

On the conclusion of this part of the course the study of displayed advertisements is taken up. At first students follow reprint copy for a brief space of time as preparatory practice. Then the wording for an advertisement is furnished, and the student proceeds to devise the arrangement and style himself. A proof is taken of every advertisement so set, and each effort of the young men of the class is criticised, the defects are pointed out and the manner in which its appearance might be improved is shown. Perfection in display work can, of course, only be attained by constant study and close observation; but the taste for this sort of

work can be speedily developed under the direction of instructors of experience and ability.

During the final weeks of the newspaper course the whole class is employed in the same manner as compositors are on a large daily. Copy of all kinds is run in short "takes," set and corrected, "dupes" taken, pasted and measured each day, and forms are made up and locked.

As it becomes necessary, each student distributes the type he has set, and he also is made familiar with the different sizes of type, rules and leads as the term progresses.

When the course in newspaper work is finished instruction in job printing is commenced. This course embraces all kinds of mercantile printing, such as bill-heads, note-heads, statements, letter-heads, business cards, tickets, dodgers, circulars, blank forms, etc., including also locking up jobs, making ready on press and presswork.

In the large centers of trade, schools for technical education may obtain patronage sufficient to warrant their conduct by individual enterprise as a business venture, but in order that the greatest good may come from this plan of educating apprentices the labor of starting such schools and keeping interest in them alive should rest largely in the workmen themselves. THE INLAND PRINTER has uniformly urged this in all discussions concerning trade schools, and the success of the Printers' Technical School, of Rockford, Illinois, emphasizes this opinion. The New York Trade School is an enterprise which appears to warrant the support of the citizens of New York, and its plan should be carried by organized labor into every city, town and village in the Union.

THE EDUCATION OF LINOTYPE OPERATORS.

AN appreciation of the condition of things which typesetting machines has brought about in the larger cities and which is rapidly extending to the smaller towns, is manifested by printers generally in their anxiety to have opportunities to familiarize themselves with the operation of typesetting machines. Letters have been received by this office inquiring if the Mergenthaler Company have made provisions for the education of printers in the operation of the machines. We learn from the Mergenthaler Company that they have never offered any facilities in the way of a training school for operators, principally, they say, because they prefer to have the men acquire the knowledge in the office where the machines are being used, thus giving the older men a show equally with the young men. They say they find the older and experienced men have a more delicate touch than men not accustomed to typesetting, and are, therefore, more desirable because a machine will show better wearing qualities under their management. They claim that a typewriter would "bang the life out of a linotype in no time." Another reason they give for not having a place for men to learn to operate the machines is that they have not been able to get sufficiently far ahead on orders to be able to devote one to that purpose. Referring to the restrictions the union puts upon learners, the company is of the opinion that, like all unreasonable rules of the kind, there is generally a way of getting around its objectionable conditions.

Respecting the time which an operator usually requires to learn the machines it was estimated that three or four months' practice was necessary for a man to obtain an average speed. Some men require less time and some fail to ever be much good.

"IGNORANT ABUSE OF LABOR-SAVING MACHINERY."

IN a recent editorial under the heading quoted above, the Chicago *Tribune* condemns the utterances of certain labor agitators respecting labor-saving machinery, and reverts to time-honored arguments respecting the benefits which have accrued to workingmen and workingwomen by the introduction of labor-saving machinery. The conditions which might possibly govern skilled and unskilled labor without such machinery are pointed out, the miserably housed and miserably fed working classes of China, where hand-labor reigns supreme, being referred to as a contrast to the comparative comfort in which the American workman lives, the result of labor-saving machinery.

In so far as the printing trade is concerned, the history of labor-saving machinery sustains the contention of the *Tribune* that the workman has benefited — ultimately and indirectly; but it is a matter of doubt if the advent of typesetting machines will be eventually as felicitous for printers as we would desire. The experience of one correspondent — Mr. R. M. Tuttle — whose letter appears in another column in this issue, is certainly not encouraging: "I used to believe," writes Mr. Tuttle, "that as typesetting machines came into use more type would be set by the newspaper proprietor, and that in the long run about as many printers would be employed. But my belief in that regard was not correct. There is a tendency to ridicule the enormity of the Sunday editions of the large dailies. It seems to be very generally considered by the public that there was enough reading matter put forth even before machine typesetting was in vogue. This clubbing together of country newspapers to buy and use a machine was something that I did not look for, and it is the means of throwing out a large number of good men."

The *Tribune* asserts that the advent of labor-saving machinery brought about the shortening of the workday, and that trades-unionism did not effect it. If this be true, it might logically be expected that the shortening process would continue and keep step with the advances or encroachments of the various machines in almost all lines of industry. No one can deny that labor-saving machines displacing workmen are for a time the cause



AN OPPORTUNITY.

From painting by Debat-Ponsan.

of much individual distress. Yet American workmen, and those whom they elect to represent their interests, desire to place no obstruction in the way of labor-saving machinery. They do desire, however, that the immediate distress which results to labor abruptly displaced by machinery should be well considered, and that whatever means can be adopted to alleviate such distress should be used.

Written for THE INLAND PRINTER.

PRACTICAL METHODS FOR OVERLAYING.

NO. III.—BY WILLIAM J. KELLY.*

SINCE beginning this series of chapters on practical methods of overlaying engravings, for fine illustrated work particularly, a number of letters have been received regarding the treatment necessary for different makes of printing presses. To all such let it be understood that it is not our province to extol the merits or point out the demerits of any reputable made press on the market. Indeed all, or nearly all, such machines are good; and in proper hands they can be made to respond to the requirements of the most exacting. This is our experience with four-roller presses.

Of course it must not be expected that a press carrying only two form-rollers will do as fine work as one carrying double that number of rollers. There is, essentially, a great difference between the possibilities of the two machines; both in the distribution of ink and in the coating of the face of the form, for the four-roller press can be operated with less ink than the one with only half that number of rollers, and, by reason of these advantages, a much cleaner, brighter and denser result is obtainable. A printing press that needs to carry a greater quantity of color than the stock will take up instantly on the impression is not qualified, mechanically, to do high-class printing; and there must necessarily be over-color where this is done, or weak-color if the amount is reduced to secure clean work.

It has been our opinion, after many trials, both with and without advantages in forms, that the two-roller cylinder press has no place as a machine for printing illustrations and other varying lines of matter when pitted against one with four form-rollers. This conclusion has been more than indorsed lately by the experience of the writer while visiting a few pressrooms in which only two-roller presses were in use, the proprietors of which insisted that such machines could be made to turn out the very finest of work, because they were built by first-class manufacturers. So it goes, as gospel truth with some people, that a horse-chestnut must be a chestnut horse. If what is here urged is a fact, does it not argue that better and more adaptable printing presses are needed in many places, and they should be found in all reputable printing establishments, in order that our skilled pressmen shall have fair opportunities for producing the most satisfactory results.

*NOTE.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

OVERLAYS FOR TWO-ROLLER PRESSES.

Only a few days ago a private letter from a reader in Connecticut has this to say in reply to a personal letter of explanation to him: "Your statement that an overlay for a two-roller press required different treatment than for a four-roller one explains why I have been unable to get the effect I wanted." Accompanying this letter were a couple of specimens of half-tone printing, which showed evidence of careful treatment, and which, had the impressions been executed on a four-roller machine, would have passed exacting scrutiny.

The statement made to the correspondent was to the effect that overlays for two-roller presses should be made *stronger* than for presses carrying more rollers. No doubt this may seem odd to many who have been similarly situated regarding makes of presses. But such is the fact, and if pressmen will adopt this as a rule to meet the exigencies of the case a greater degree of satisfaction will follow, both in carrying color and securing depth on the solids.

With very few exceptions half-tone engravings printed on two-roller machines may be picked out at random by reason of their uneven and broken tones and lack of opaqueness on the solids. By slightly increasing the thickness of the overlay paper on the solids, as well as that used on the medium shades, backed by a rigid tympan, a fairly presentable piece of printing may be produced; certainly much better than when the overlay has been systematically prepared for the superior machine.

But even this suggestion of heavier overlaying is fraught with danger to the engraved plate, for if followed up with too heavy an overlay on portions of the engraving the plate is apt to be driven down in such places from successive impressions. It is, therefore, important that the beginner should feel his way and commence with slightly thicker papers for his overlays. From what has just been said, it must not be inferred that half-tone engraved plates will not stand pretty strong overlaying, for they will; but the relative tones must be worked out by something like continuity in their treatment of pressures, by the different thicknesses of papers used in building up the overlay.

MAKING A MEDIUM-THICK OVERLAY.

The subject selected for our overlay demonstration is reproduced from a photograph of the painting by Debat-Ponsan, entitled, "An Opportunity."

Its composition is the thoughtful time of eventide, as the last ray of sunshine passes the horizon. While the limit of the subject is concise, it is full of life, thought and natural beauty. In taking overlay paper impressions of this plate the pressman should first consider the phases and tones of the picture. He should select a sheet equally as thick as that on which it is here printed to act as a foundation for the stronger and strong-medium tones. This sheet will admit of cutting away nearly all the very light portions and scraping some tones down to different depths or almost entirely away. By doing this, strength is given to the solids and excessive light to brighter portions. This course has been followed in the present instance, and as a consequence we have a strong foreground in white and black. Back of this thick overlay sheet has been placed a sheet of only about half its thickness, out of which has been cut away portions to form suggestions of a setting sun and distant clouds, indicative of a summer evening. A similar sheet has been used to make sections of the overlay stronger, by cutting out parts of the wagon, oxen, draperies, flowers, trees, etc., and carefully pasting these pieces onto the thick sheet in their respective places.

In making overlays for illustrations, judgment must be exercised so that the foreground shall be *naturally* located from the background, and the entire perspective maintained: for nothing looks worse in art than to have all these essentials run into a conglomeration.

Written for THE INLAND PRINTER.

FORMS FOR ELECTROTYPING.

BY F. J. HENRY.

TO one who passes much time in a jobbing electrotyping foundry there is sure to come a feeling that there is a great lack of care or want of knowledge in the average printing office regarding what is suitable material for use in the composition of matter from which electrotypes are to be made. Whatever the cause may be, it is often that forms are permitted to be sent to the foundry in a condition unfit for molding and the result is, that when the plate does not show on the press just as the printer would like to have it, the electrotyper is sure to be mentioned in an uncomplimentary manner.

In order to obtain the best results all forms should be set with high spaces, quads, slugs, in short there should be nothing that is lower than the shoulder of the type. It is a tempting of fate to use thin rules, especially those known as diagram rules, in a form that is to be electrotyped; they leave a narrow opening in the wax which is very difficult to prepare properly for the battery, consequently such rules are almost sure to be defective in the plate. When rules are very thin it is frequently the case that the deposit will bridge across the opening in the wax and there will be but little copper deposited on the face or the sides of the rule. Rules and type with a good bevel on the sides make openings in the wax that readily admit of being properly coated with plumbago so the deposit will go on as it should, and in the operation of backing, the metal will fill the letters and rules, giving the proper support to the shell.

When there are curved lines in the form, or if the matter is not properly justified and every part firmly bound by the lock-up, there is great liability of some of the lines being displaced in the operation of taking a mold. The only way to hold them securely is to fill the form with plaster, mixed to the consistency of cream and poured on, and before it becomes hard, with a brush and water wash away all above the shoulder of the type.

In the early days of electrotyping it was not thought practicable to obtain a good mold from a low spaced form without first filling the form with plaster, this is yet the practice across the ocean, requiring the services of a man to fill in the plaster and another man to wash it out after the mold is made. The principal wear of type used for electrotyping is caused by the brush used in the cleaning and washing out of the plaster, which works much injury, the hair or bristles of the brush cutting away the fine lines and rounding the face of the type in a remarkably short time.

Forms containing cuts often cause trouble by the cuts being mounted on soft wood. The pressure necessary in taking the mold compresses the wood, making the cut low in the plate, and the efforts of the finisher to raise the cut to the proper level is frequently the cause of battered letters. It is very seldom that zinc or copper etchings or electrotypes are mounted on blocks which are sufficiently hard to be molded. Boxwood is sufficiently hard to withstand the pressure in molding. Halftones mold better if unmounted. They should be mounted on solid metal if used in a form with type.

The mixing of new with worn type is another cause of trouble to the printer. Letters that seem to be all right on his foundry proof do not show in the proof from the plates. The operation of planing a form not only drives down letters that may be high, but it raises low letters, making the surface fairly true, leaving the back of the form uneven, and the taking of a planer proof will not disturb the letters; thus it is that in such a proof the type appears to be better than it really is, the difference in the face being, frequently, barely perceptible. When the form is in the electrotyper's press and subjected to the pressure necessary to get a good mold, a pressure of from 1,500 to 2,000

*NOTE.—The attention of the reader is directed to the department of Notes and Queries on Electrotyping and Stereotyping, conducted by Mr. Henry on another page of this issue.—EDITOR.



Copyright, 1895, by T. Zweifel, Duluth.

"SMILES."

By courtesy of A. C. Pearson, Superintendent Circulation, *Evening Herald*, Duluth, Minnesota.



CHARLES A. COLLIER

President and Director-General, Cotton States and International Exposition, opening at Atlanta, Georgia, on September 18, and closing December 31, 1895.

DRAWN BY HENRY C. WAGSTAFF, OF THE ATLANTA JOURNAL.

pounds to the square inch, type or blocks not of full height are very likely to be forced down, which, of course, makes the form uneven on the face and the face of the plate will show the same unevenness.

It would be an advantage to printers if they were better informed regarding some of the details of the electrotyping process; they would be able to make up their forms so as to not only render the work easier for the electrotyper, but what is of more importance to the printer, they would have less occasion to complain about unsatisfactory plates.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

THE Patent Office has recently made a contract with a new party to do the photo-lithographing and the work is somewhat behind. For that reason it is impossible to obtain copies of the more recent patents. The Norris-

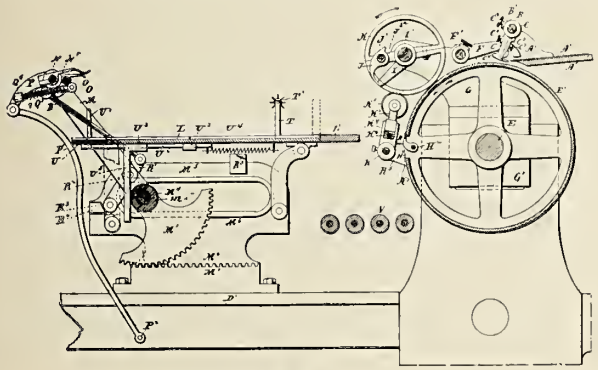


FIG. 1.

Peters Company, of this city, has had a monopoly of this work for many years, excepting for short intervals when other companies have underbid them. In from three months to a year, however, the work would be back to the old company. This year Mr. Graham secured the contract. He is doing excellent work, but as yet is not quite able to deliver the extra copies of patents on schedule time. The illustrations given in this letter are taken from patents running to within about two weeks of date.

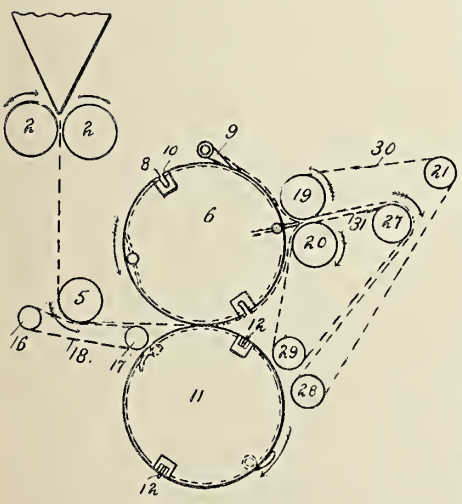


FIG. 2.

Fig. 1 shows a side elevation of a portion of a cylinder and bed printing press, illustrating improvements made by Sturges Whitlock, the patent therefor being assigned to the Whitlock Machine Company, of Birmingham, Connecticut. By means of the arms, which have at their lower ends the segmental racks, the sheets are taken from the impression cylinder, drawn out in a horizontal direction and deposited on the receiving table with the freshly printed side up. In this respect it differs from the usual "fly," which throws the sheet over into the pile with the freshly printed side down. The patent also covers improvements in the feed

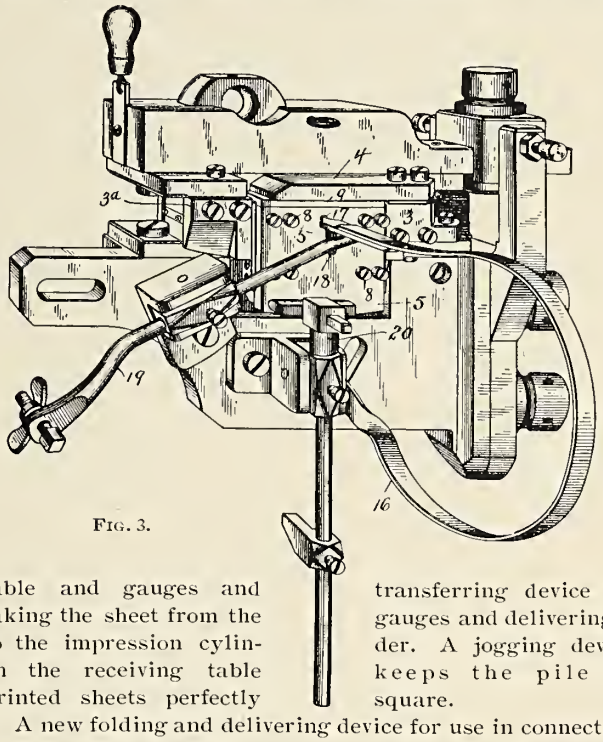


FIG. 3.

table and gauges and transferring device for taking the sheet from the gauges and delivering it to the impression cylinder. A jogging device on the receiving table keeps the pile of printed sheets perfectly square.

A new folding and delivering device for use in connection with the Web perfecting presses is shown in Fig. 2, the invention being the property of the Goss Printing Press Company, of Chicago, as assignee of the inventor, Mr. Samuel G. Goss. As indicated in the cuts, the web is folded longitudinally, then separated into sheets. The sheets are again folded and delivered.

A particular point of the invention is the uniting of the cutting and delivery mechanism in one cylinder (marked 11) so as to quite considerably simplify the folder in comparison with that in general use.

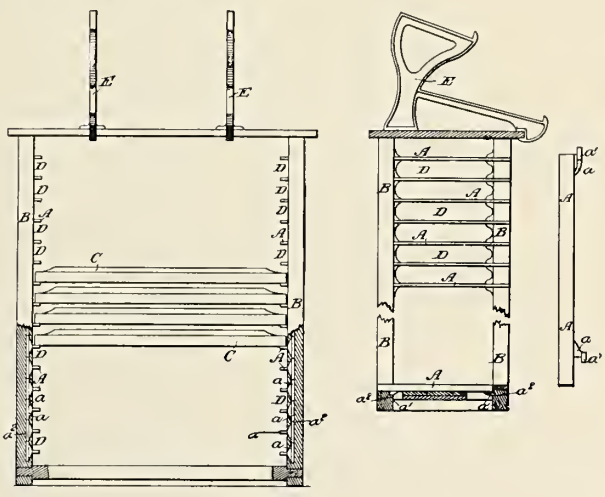


FIG. 4.

Fig. 3 shows a perspective view of a mold block and mold in position for casting "compositors' slugs." The inventor was Walter S. Marder, of St. Louis, Missouri, and the patent has been assigned to the American Typefounders' Company, of New Jersey. The box which holds the matrix, or series of matrices, is independent, and has dressed faces adapted to fit against the face of the mold. The slugs are cast in one operation, and the object of the inventor is to produce a machine which will cast the slugs from a number

of matrices as readily and accurately as ordinary type are now cast.

The type-case frame shown in Fig. 4 has been patented in the United States as well as in England, by the inventor, William Smith, of Glasgow, Scotland.

A type-case frame is selected to illustrate the invention, although it can be readily adapted to any repository for

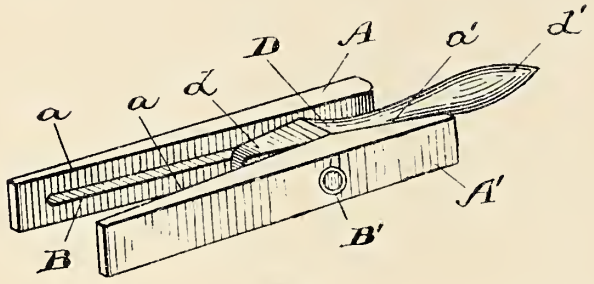


Fig. 5.

sliding shelves in which it is desired to dispense with nails, screws or bolts, and at the same time economize space. The runners, A, which are made of metal, have cast integrally therewith at the ends the peculiarly shaped extensions shown, which are dovetailed to fit in grooves in the posts and also act as spacers between the several bars or runners. These metal bars form convenient slides for the type cases, and also counteract any tendency to the warping of the frame.

Richard Kinsman, of Galt, Ontario, Canada, received a patent on the quoin shown in Fig. 5. It consists of two

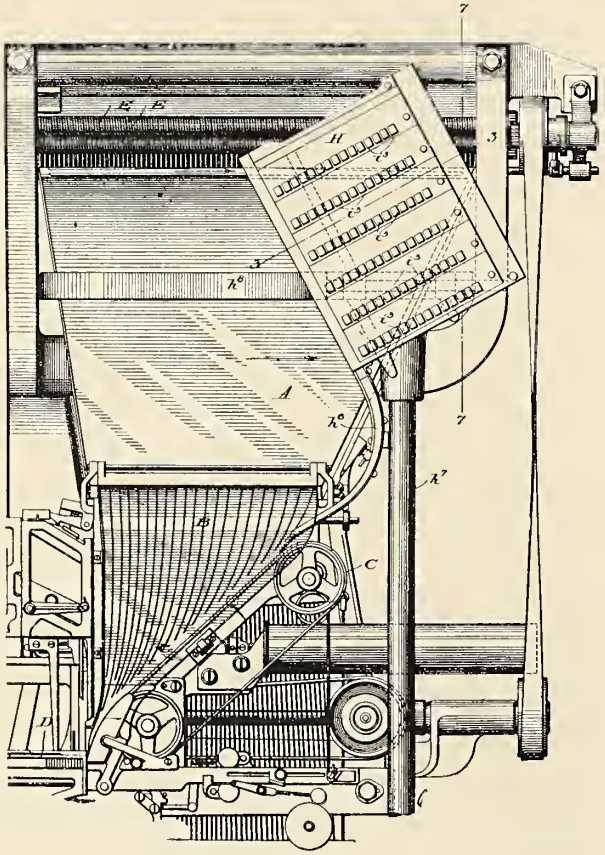


Fig. 6.

appositely apposed wedges and a locking lever pivotally connected to them both. One of the wedges is provided with a longitudinal slot, in which is disposed one of the pivots of the lever. By shifting this wedge the capacity for expansion of the quoin is increased or diminished. With the quoin, of course, no extra locking key or wrench is needed.

Mr. Ottmar Mergenthaler has taken out a patent covering a further improvement in his well-known "linotype" machine. It is found in practice to be frequently desirable to use different characters from those used in the regular set of matrices. To meet this need a supplemental or secondary mechanism is used, being located with respect to the main magazine in the position shown in Fig. 6. The extra characters may be readily introduced into the line composed by the usual mechanism. The patent contains a broad claim to the idea of using a supplemental magazine, and claims specific to features of detail which are not shown in the cut.

In the printing of periodicals frequently the letterpress is interspersed with illustrations such as "half-tone" engravings, wood cuts or the like. It has been found that a much better quality of paper is required to give a satisfactory reproduction from the cuts than that required by the type or letterpress. It is generally customary, therefore, to

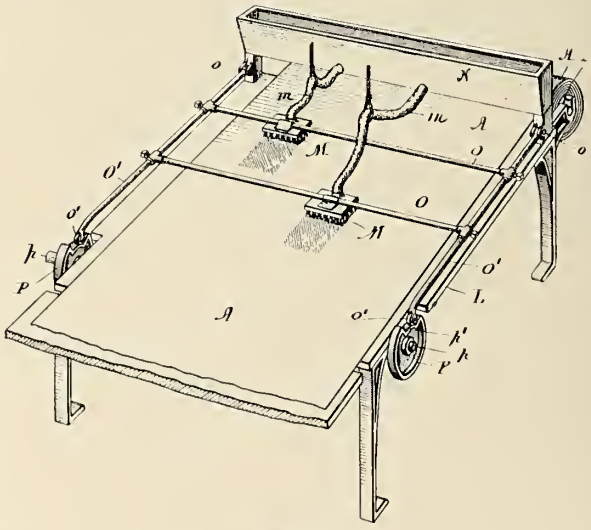
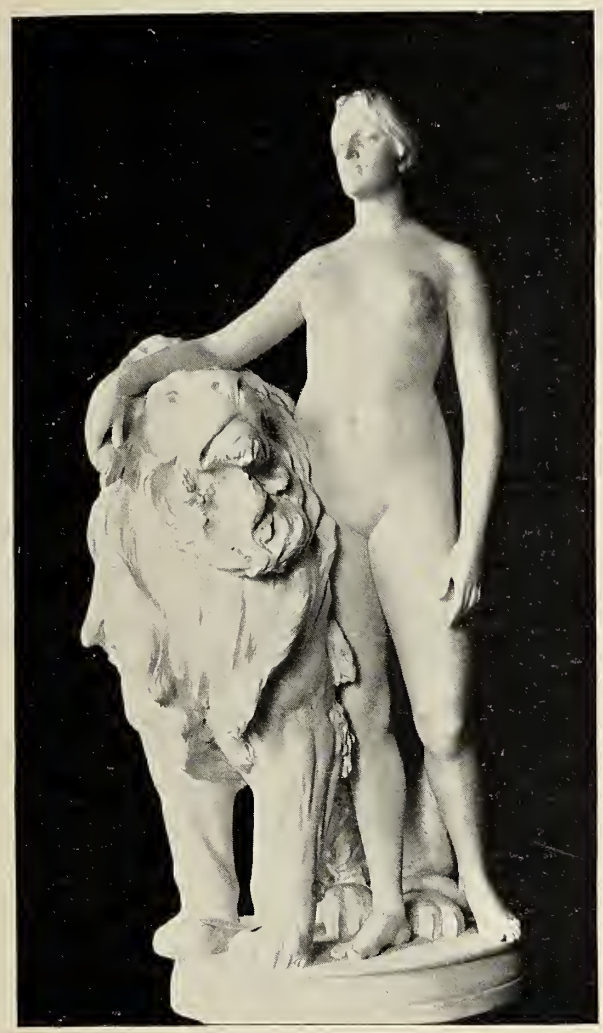


Fig. 7.

use a superior quality of paper for all type forms which include engravings or cuts. This is open to several objections. It means greater expense in printing, and also makes a variation in the leaves of the book. Mr. Robert J. Finley, of New York city, proposes to use a new method in which both impressions can be satisfactorily taken upon a cheap grade of paper, by imparting a smoother surface or finish to those special parts of the sheet or web which are to receive the impress of the engravings or cuts, both letterpress and illustrations being afterward printed simultaneously. One form of apparatus used for carrying out this process is shown in Fig. 7. The size is applied through brushes which are adjustable upon a frame beneath which the web of paper is drawn. The frame is pivoted at one end, and at the other are arranged suitable cam wheels which lower the brushes into contact with the paper wherever it is intended to receive the impression of an engraving.

THE CHICAGO BUSINESS MAN'S LUNCH.

It has been said that among people of leisure and good form the daily luncheon amounts to a sacrament. In the business hurrah of darkest Chicago the lunch (not luncheon) is more like the operation of loading a gun. The ammunition is put in, with a wad of dessert on top, and in ten minutes the man who is going to be a millionaire in less than ten years is back at his desk, loaded and pointed at his work, blessing the man who invented quick-service restaurants and pepsin.—*George Ade in the Chicago Record.*



From statue in the Art Institute, Chicago. Photo by Beatson.

DIANA AND THE LION—BY F. E. ELWELL.

Written for THE INLAND PRINTER.

A SHORT SKETCH OF THE INVENTION AND EARLY HISTORY OF PRINTING.

NO. IV.—BY ARTHUR KIRKBRIDE TAYLOR.

TO one with only a superficial knowledge of the art, it might appear that the step from the printing of block-books to typography in its true meaning was not very great, and that one might rise from one to the other by gradual stages. If the statement made by some writers, that wood type was used in early books, is accepted, such would not be illogical, as the idea of movable types was not a new one, it having been in use in a different way a long time before printed work was produced. But it has been stated by a high authority on printing that the invention which was the keynote of successful typography was not that of movable types, but that the whole structure of letter-press printing rests on the invention of the type-mold, by which metal types of accurate bodies were cast. This idea is by no means general in the works which have been issued on the invention of printing, especially by those who have had no practical knowledge of the art or of its unyielding requirements.

To a printer the matter is very plain. The claim that the types used in the first books printed from movable types were made of wood is entirely untenable in the light of practical knowledge and careful experiment. There is not an engraver today who can cut separate type from wood and set it up without leading it and get anything like the evenness of lines which these early productions show. To contend that the workmen of a bygone age, in an art which has not been lost, could do that which it is impossible to do now, would be equal to accepting the theory that was once advanced in reference to the way in which the pyramids were built. The question under consideration was how the Egyptians managed to get in place some of the immense blocks of stone used in their erection. When the question had been discussed in all its phases, a deep thinker came forward and gravely advanced the theory that, in his mind, it was very clear that the ancients were possessed of some mysterious knowledge by means of which they were enabled to overcome the laws of gravitation.

I must confess that it is with some reluctance that I have to put aside the thought that when the early compositor was out of sorts it was only necessary for him to hie himself away to the wood-pile, and there with his ax hew for himself, from some ancient denizen of the forest, some nice, new nonpareil lower-case l's. To me it was always a pleasant thought to picture the founder of the art, sitting on his wood-pile, whittling out a new font of script while he turned over in his mind the best course to pursue in order to secure the county printing for the next term.

True as it may be that wood was the first material from which separate types were cut, it was soon found to be impracticable. When several lines were put together it was found to be impossible to make the bodies of sufficient accuracy to prevent the lines from becoming crooked.

Some writers have asserted that the types were pierced by a small hole near the face, and that the types were strung on a wire to prevent them from becoming loose and dropping out. This method would have had its drawbacks. It would have been impossible to pi a form, so there wouldn't have been any excuse to offer a man when his work wasn't done on time. Probably this theory explains the origin of that ancient term, "counting up your string." The sole foundation, it seems, for this theory rests on the discovery of a printed sheet in which is found the impression of a type which had pulled out and was lying on the form when the impression was taken. In this print of the body of the type there appears near its face a small white spot, which was at once decided to be the result of a hole in the type, and, necessarily, all of the rest of the type must have been made in the same way. The very fact of this letter having pulled out is a very damaging one to the theory. The first-year apprentice, who doesn't lay claim to more than three-fourths of all knowledge, can tell you that that spot is the place where the size and foundry imprint appears; without doubt that spot stood for "18-pt. Johnson Foundry."

As to who first made use of the type-mold, there is a difference of opinion. In an article of this length it would be impracticable to present at length the arguments advanced, so we will only give a general idea of the principal arguments.

The only foundation which seems to exist for the opinion which many hold in favor of Coster's claim to the invention rests upon the writings of an accomplished scholar and historian named Junius, the author of a volume entitled "Batavia," published in 1588, in which book the statements referred to are found. Previous to its publication there were legends and rumors circulated which ascribed to Haarlem the honor of being the birthplace of the art of printing, but as none of the writings in which the legends appear gives the name of the inventor, the date of the invention, or the titles of any of his productions, it is not necessary for us to give them more serious attention than is usually accorded the rumor announcing, annually, the complete failure of the Delaware peach crop.

The account of Coster's invention, as set forth by Junius, runs somewhat in this wise: About one hundred and

twenty-eight years ago (dating back from 1588), there lived in Haarlem one Laurentius Joannes, surnamed Æditus or Custos, one of a most distinguished and honorable family. When in the woods strolling one day, it happened that he undertook the experiment of fashioning the bark of a beech tree in the form of letters, which he afterward impressed upon a leaf of paper. He succeeded so happily in this that he aspired to greater things, inventing, first of all, an ink thicker and more viscid than that of the scribes, for he found that the common ink spread or blotted. He subsequently changed the letters of beech wood for those of lead, and these again for letters of tin, because tin was a less flexible material, harder, and more durable.

Junius further states that Coster was quite successful in his new business and added to his facilities by employing several hands, one of whom subsequently, on a certain Christmas eve, stole a quantity of Coster's type and went to Amsterdam, afterward to Cologne, and finally from thence to Mentz, and being possessed of all the technical skill connected with the art he opened an office and reaped an abundant reward from the fruits of his theft.

In writing of the inventor, Junius seems particularly anxious that we should note that Coster was a man of wealth, leisure, and "of cultivated and enlarged capacities" in order "that all the world may know that this art was invented in a reputable and honorable family and not among plebeians."

In the archives of Haarlem there appears at that time only one man of the name given by Junius, and he was a tallow chandler who sold oil and candles. Of course there is nothing in connection with this calling which would prevent anyone who followed it from making a great invention, but it is interesting to note that the only contemporary records ignore him as an inventor and publisher and mention him only in several transactions in connection with the oil and tallow business, and at a time when Junius would have us believe that he was a wealthy citizen and a man of leisure. But it may be that this tallow business was merely a rich man's hobby and that he sold candles as a pastime.

Junius, who was the first author who had the fortitude to give a name and date to a personage by whom the glory of Holland is so enhanced, was employed (at his own suggestion) to write a history of Holland, and it is only natural that he should use his utmost endeavors to secure for his country as much of glory and honor as possible. The work on which he was engaged was to have been written in six volumes, but all the states were not satisfied with the production and he was bought off by their paying him a good round sum to not publish the work. After Junius's death his son compiled the unfinished works of his father and published them.

There are many features of his writings which make him not infallible as a writer and historian. In the volume of "Batavia" are statements which he without doubt believed, but which to us are incredible, and altogether it seems to us that the writings upon which all of Haarlem's claims rest are exceedingly shaky and untrustworthy. That Junius was a scholar of most thorough education there can be no doubt, and his patriotic zeal is most commendable, but it is most unfortunate that so many who have followed him in writing on the subject have relied so implicitly upon him as being an authority and have failed to consider the source of his information, which appears to have been the stories told by some old men of Haarlem of events of which they were in turn told, or which happened such a long time previously that there was no evidence to be found, so that it rested wholly upon their statements.

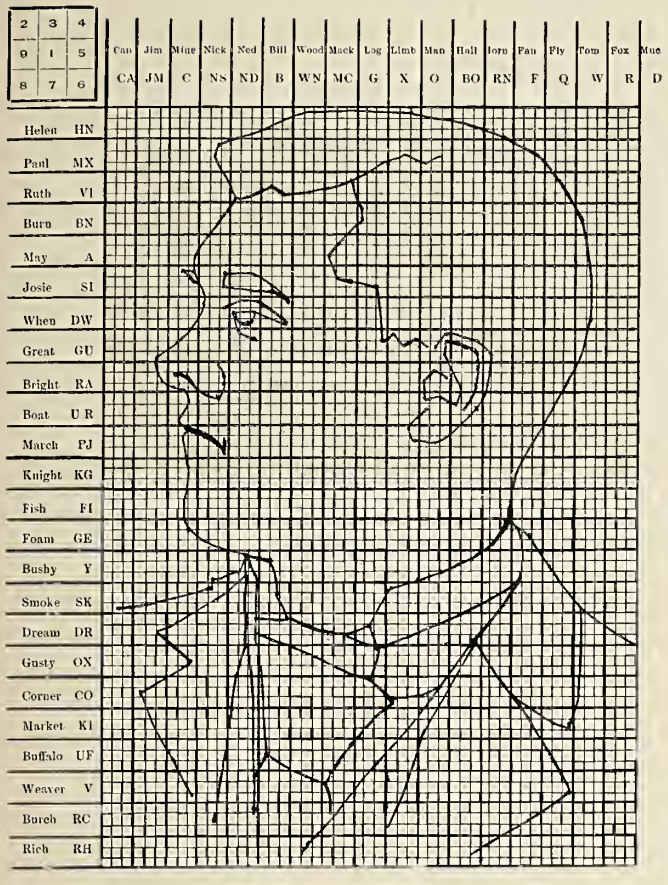
Subsequent Dutch writers, in order to make more sure of the priority of their claims, took the liberty of changing the date given by Junius as the authentic one, shifting it back a few years to suit their purposes and convenience; the last one in each case with much diligence and commendable zeal going back of the date given by the one who did the same thing before him. Without this custom ceases we may reasonably expect to see the statement made in some future publication that the story of the wanderings of Ulysses was written by Homer as a special correspondent to the Haarlem *Dispatch*, Coster's afternoon daily.

Those who believe in the claims of Coster as set forth by Junius are many, especially in Holland, where it has been said it is an article of national faith, as is attested by the numerous monuments which have been erected in his honor as well as the great number of prints, inscriptions and portraits (no two of which are alike) which ascribe to him the honor due the inventor of this most noble art.

LOWD'S METHOD OF SENDING PICTURES BY TELEGRAPH.

SINCE the announcement some few months ago that Mr. W. H. Lowd, a train dispatcher, of Duluth, Minnesota, had devised a system whereby pictures or diagrams could be sent by telegraph, a good deal of interest has been shown in the practical working of the plan, not only by newspaper men, but by the general public as well. Mr. Lowd has furnished to THE INLAND PRINTER a concise description of his cipher chart which, with the portion here reproduced in connection with the specimen dispatch, will make the scheme intelligible to anyone. Mr. Lowd states that opinions vary regarding the merit of the invention: some consider it altogether too complicated, while others see through it at once. It certainly promises well, and inasmuch as its practical value can very readily be tested if placed in competent hands adverse judgment should be held in abeyance. If the first tests of the invention are proved satisfactory, the value of Mr. Lowd's conception will increase as the operators become familiar with it and acquire dexterity in transcription. Following is the description furnished by the inventor:

Lowd's cipher chart, copyrighted 1895, by Wesly H. Lowd, consists of a sheet of paper on which are ruled 1,156 square blocks, about a quarter of an inch square, which are each divided into nine lesser squares, and all the squares in each block are understood to be numbered from one to nine. Across the top and bottom are short words which name the blocks across the sheet, and on either side are other short words which name the blocks up and down the sheet. These words are used in the same manner as used on atlases and maps to locate certain places: First the word at the side, then the word at the top or bottom; where they intersect being the place wanted. A picture to be transmitted by telegraph must first be put upon a chart either by an artist or by anyone not an artist who can manipulate a pantograph. A small picture should be enlarged, a large picture should be reduced, and either can be drawn off at its original size, with the aid of another pantograph, after its reproduction on the chart at destination. After the picture is on the chart you begin at any place and write a cipher. Always write the word on the side first and then the word at the top or bottom (they being the same), and then the number of the small square in the block where the two words intersect. This being the starting point, follow the line with the eye and, where it turns or makes a different angle, write the word at side and then top and number of square in this block and follow the line along in this manner to its end, checking these off as you go along so as not to miss any or duplicate them; use the word "from" for a new starting point and follow all the other lines along in the same manner. For fine work use the figures in two squares as a fraction, $\frac{3}{5}$, $\frac{1}{9}$, $\frac{1}{6}$, $\frac{7}{8}$, $\frac{2}{9}$, etc., to indicate lines between the squares. If any shading it may be given by



THE KEY.

The word "From" denotes a new starting point. Keep the pencil on the paper until the word "From" appears again. When figures follow each other as (1 5 ½ etc.) they are the ones in the block last indicated by words. The word "To" is understood.

From Ruth Ned 8 "To" May mine 6 Josie Nick 8 when Nick 2 great mine 3 great Jim ⅝ bright Jim ⅝ bright mine 8 7 boat mine ¼ ⅞ March mine ¾ ⅛ Knight mine ⅜ fish mine 7 foam mine ⅜ foam Nick ⅞ bushy Ned 3 ½ bushy Nick 7 smoke Nick 3 smoke can 7."

From bushy Ned 3 7 dream Jim 1 gusty mine 5 corner Jim 9 weaver mine 6.

From bushy Ned 7 dream Ned 7 burch Nick 1.

From dream Ned 3 birch Ned 4.

From Bushy Ned 3 6 dream Ned 6 ⅝ Buffalo Bill 9 weaver Ned 4.

From Buffalo Bill 9 weaver Mack 9 birch Mack 2.

From dream Ned 6 corner log 3 corner limb 8 Buffalo Mack 4 weaver Mack 9.

From dream Ned 4 dream Bill 4 dream Mack ½ gusty log ¾ corner log 3.

From foam horn 4 ⅞ bushy hall 4 smoke limb 2 dream log 1 dream Mack ½.

From smoke fan 2 gusty log ¾ dream log 1.

From foam fan ⅝ bushy fan ⅜ smoke fan 2 dream hall ⅝ rich wood 2.

From rich hall 5 buffalo fly ⅝ corner fan 8 dream hall ⅜ market man 8 rich log 5.

From foam horn 4 foam fan 1 bushy fly 9 smoke Tom 8 gusty much 2.

From smoke Tom 8 gusty Tom 9 market fly 5 ⅛ corner fan 8.

From Ruth Ned 8 Paul Nick 1 ¾ Helen Wood ¾ Helen limb ¾ Helen hall 1 Helen horn 7 Paul fan 5 Ruth fly 1 burn Tom 9 Josie Tom ½ when Tom ½ bright fly 5 Knight fan 9 foam horn 4.

From March mine ¾ March Nick ⅝ 6 5.

From bright mine 7 6 boat Nick ¾ bright Nick 6 5 ¾.

From bright mine ⅜ ⅝.

From when Nick ½ when Ned ⅝ 4 when Bill 6 when Ned 5 9 ⅞ ⅝ 5.

From when Ned 9 great Ned ⅜ ½.

From Josie Bill ⅞ Josie Nick ⅝ ⅜ Josie Ned ½ when Bill 4.

From Ruth Ned 8 Ruth Bill ⅛ ⅛ Ruth Mack ⅜ Paul log ⅝ Paul limb 1 Paul man ⅜ ½.

From Ruth Mack ⅜ burn log 2 9 May Mack ⅝ Josie Mack ½ 5 Josie log ⅛ great log ½ great limb 2 1 ½ great man 9.

From great man 1 4 great hall 2 ½ great horn ⅞ bright horn 8 boat hall 5 March Man 1 March limb 5 ¾ boat man 9.

From bright man 5 ⅛ ⅝ boat man 2 ¾ boat hall ⅝ bright hall ⅞ great man ⅝ ½ great hall 1 ⅝ bright hall 6 boat hall 1.

From bushy Ned 3 bushy Bill ½ smoke Bill 1 dream Bill 4.

From corner limb ⅝ corner man ⅛.

From Josie mine 5 3 4.

Hair cut close on back of head and neck. Hair parted and combed forward and up.

saying: "Shade block so and so light or dark, as case may be, also different colors."

The picture is now a cipher message. Hand the message to an operator. The person addressed must be supplied with duplicate charts. When he receives the cipher message he takes a chart, and, by beginning where the sender began, draws his pencil from point to point, as indicated in the cipher, practically keeping the pencil on the paper until told to make a new starting point. When he has finished he has an exact duplicate of what is on the original chart many miles away, and nothing has been said as to what the picture was or would be when finished, the person receiving the cipher simply drawing his pencil from point to point, and placing the shading in the same place as on the original, and as directed by the cipher. A short description would certainly help an artist to touch up the picture. But an artist that has the outlines and principal points can finish up without a description. The cut of Mr. Lowd herewith reproduced is a good likeness, and when conveyed by his chart and cipher message only contains 463 words, which is not a long special for any newspaper to receive, and all interested know the cost of such specials. A drawing from this 463-word special has been accurately drawn by one *not an artist* in less than thirty minutes' time. The chart also has letters or abbreviations of the words which can be used instead of the words when an operator has the chart with a picture on it, and an operator at the other end of a wire has a chart, and they carry on a conversation, the sending operator telling the receiver where to draw the lines, etc. But this is not recommended, it not being practicable. Far better to have the operator send the message, and others draw from the message, as any point on the chart can be designated by three words. The more curves a picture has in it, the larger the cipher, as the curves consist of short, straight lines. If a line was drawn from one corner of the chart to the other, it would not make a longer message than a line one-eighth of an inch long.



Steckel, photo, Los Angeles.

IN WEIGHTY CALCULATION.

WHEN a Chinaman or Japanese says that any article "belongs proper kind" he means it is all right. When he says it is "ichiban" he means it is first-class. When he refers to a "learn pidgin" he means an apprentice, and if he mentions a "joss pidgin" he means a missionary. A gentleman remarked to the waiter at dinner that the chicken was very tough. "No guess he chicken belong this year," was the reply.—*Chicago Record.*



'MY OWN TRUE LOVE."

Copper half-tone by
SANDERS ENGRAVING COMPANY,
314 North Broadway,
St. Louis, Mo.

Photograph copyrighted by
F. W. Guerin, St. Louis, Mo.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

G. H. BUCHANAN & CO'S BUSINESS CARD.

To the Editor: HIAWATHA, Kan., Sept. 16, 1895.

One criticism, it seems to me, that can be made on the business card of G. H. Buchanan & Co., as asked for in September INLAND PRINTER, is that they used each letter beginning a word as an initial letter, and it, being of the same font and size, did not properly serve in that place. It would not be prominent enough for an initial letter. Another criticism that suggests itself is that the word "Printing" is the largest word in the largest type—as if the compositor intended to make it the prominent word and then forgot to put it in until he got his job up, and then "stuck it on" the last thing. The ivy leaf is too small for the place it occupies—if it had been larger it would have made an excellent background for two-color work. Simplicity is not everything. Neatness always commands respect. BEN F. HILDEBRAND.

OUT-OF-WORK PRINTERS.

To the Editor: MANDAN, N. D., September 6, 1895.

The articles that have appeared in THE INLAND PRINTER on the subject of printers out of work must be of interest to everyone engaged in the printing business, whether as an employer or an employe. The fact is very apparent that with the advent of machines, there are too many men in the business. Daily, printers whom I hate to designate as "tramps," come to my office seeking work, and they give as an explanation of their being on the tramp that machines have driven them out of employment. They tell me that in many small towns two or three papers club together and get a machine, and thus cheapen their composition. I hate to believe that your Baltimore correspondent, who writes in the August issue of THE INLAND PRINTER, has solved the problem when he suggests that printers out of work should seek for positions as janitors in office buildings, watchmen in banking institutions or salesmen in stationery stores. These positions require no especial previous training. Any man of fair address and common-school education can fill such positions with satisfaction. It is always to be regretted when a man possessing a trade is obliged to go out into the market and compete with those who have none.

The printer, because of having followed his business for a number of years, gathers a vast amount of information which a bricklayer or stonemason would not acquire. If he must leave the printing business, it should certainly be to go into some occupation where this general store of information could be utilized. But where? That is the all-important question. All branches of labor seem to be occupied. Every now and again we see a new industry start up, such as the manufacture of bicycles, but the out-of-work printer cannot drop into that niche. It requires a different kind of mechanical knowledge and experience.

I used to believe that as typesetting machines came into use more type would be set by the newspaper proprietor, and that in the long run about as many printers would be employed. But my belief in that regard was not correct. There is a tendency to ridicule the enormity of the Sunday editions of the large dailies. It seems to be very generally considered by the public that there was enough reading matter put forth even before machine typesetting was in vogue. This clubbing together of country newspapers to buy and use a machine was something that I did not look for, and it is the means of throwing out a large number of good men.

It does no good to inveigh against labor-saving machinery. The country newspaper owner is unwise if he does not take advantage of every labor-saving contrivance that is within his means, and that would lessen the cost per week of putting out his paper. He must be in line with the age. It may be that when he puts in his new machinery he is obliged to discharge an employe or two who has worked for him for years. But what is he to do? Many a country editor with several thousands of dollars invested in his business, has struggled along for several years past against adverse conditions, barely able to clear expenses and live.

Experience and observation teach me that it behooves the printer who is working for wages to cultivate individual thrift. You may look for panaceas where you will—ever since the world began individual thrift is the thing without which men cannot rise above such conditions as now overtake the printer who loses his job through the introduction of the machine. When the thrifty man earns 50 cents a day he spends less than that. When he gets a rise of wage he spends more, but still less than he earns. What is capital but the surplus—what men have saved, instead of spent? The man who is earning the wages that are now paid to the journeyman printer will ask how he can save anything. It can be done; it is done. Those who do it are the men who are not worried all the time for fear their jobs will quit. It will take generations for the world to learn the lesson of individual thrift. Perhaps the world is going backward on the subject. However that may be, happy is the man, whether he is a printer or something else, who has learned the lesson of personal thrift. R. M. TUTTLE.

NOTES FROM SCOTLAND.

To the Editor: EDINBURGH, August 17, 1895.

Now that the din and turmoil of the general election is over, and we are assured of a settled government for five or six years, printers are hoping that they will get their fair share of the revival in trade which is expected. For the depression we have passed through has been unparalleled in the printing business.

Competition and undercutting in prices are as great here as they can be. Books are "dirt cheap." I bought, only the other day, in a large drapery store, a copy of Carlyle's "French Revolution," 624 crown octavo pages, on fair paper, bound in cloth, gilt top, for the sum of 10½d. (21 cents). Where could the profit be?

During the recent election some smart feats were done both in printing and reporting. To give one instance of the former: The last sheets of the "Campaign Guide," a Unionist handbook, were only received by the printers, Messrs. Ballantyne, Hanson & Co., of this city, in the early hours of a Friday morning. When I say that this was a volume of 630 demy octavo pages, and that the following day (Saturday) the book was on sale in the shops, it will be evident that no time was lost by the printers or bookbinders.

The failure of the Glasgow *Echo* is one of the hardest blows that has been dealt to organized trade-unionism in this country. It was started after the dispute in the *Citizen* office in Glasgow, over two years ago, and great hopes were aroused from its early success. Its first number was issued on May 8, 1893, and 150,000 copies of it were sold. A weekly *Echo*, also at a half-penny, was published, but it only lasted six months. It was an open secret that for many months the *Echo* was in a shaky condition, and its last number was

issued on August 4. Scottish printers are heavy losers by this disaster. They fathered it; they had belief in it; they put their trust and their money in it. When the proposal was first mooted to start a newspaper owned by the working class, and in their interests, it was recognized that the half-penny evening paper was the ideal workman's journal. And seizing what they thought a propitious moment, the printers in Glasgow put their shoulders to the wheel, and, after great effort and self-sacrifice, sent forth the *Echo*. The Scottish Typographical Association is a heavy loser by this failure. Most of the branches have large sums in it, and many printers put a large share of their savings into it; but apart from the monetary loss, which is great, this has proved once more that workingmen will not support their own journals. The *Echo*, doubtless, made mistakes, but what paper does not? The *Echo* has failed because of a lack of proper spirit in the people whose interests and principles it contended for. It is rumored that it will shortly be revived by an enterprising journalist under a new name.

G. F. S.

EDUCATIONAL AND APPRENTICESHIP QUESTION.

To the Editor: MANCHESTER, N. H., Sept. 14, 1895.

A question which deserves more than ordinary attention and discussion is one which appeared in the August number of THE INLAND PRINTER under the title of "Educational Qualification for Typesetting."

Much speculation has been made as to the cause for the degeneration of the "comp." of today, and many theories have been advanced for the intelligent advancement and improvement among the coming followers of Franklin. The true cause for this lack of education among our typesetters, I believe, is almost entirely due to the selection and early training of the apprentice. If this be true, then the point to be dwelt upon is, upon whom should this responsibility rest and by what method should we bring about this much needed reform? In reading Mr. Teall's article one would be apt to believe the typographical union to be at fault; while, as a union man, I cannot help but agree, yet differ, from him, and I shall try to illustrate my position only by personal observations.

The smaller offices of both city and country are much at fault for the present stand taken in the apprenticeship question, and it is in these offices that the union is least organized. This is no doubt caused by the small amount of capital at the command of such firms. Not being able to equip their plants with the more modern improvements, they seek to meet the present sharp competition by *cheap labor*. In this class of offices one may find a larger proportion of apprentices than journeymen, as well as apprentices taken in without any consideration as to their fitness or qualification for the requirements of the art. They are induced to enter the office by "glowing pictures," and are told that by working a few years they will be able to command the princely salary of a "jour."; besides, they will undoubtedly become proprietors of large establishments. As one proprietor said when hiring a boy: "I began at $2 a week. Look at this office and see where I am!" This talk tends to make the boy loathe the humble work which he may be called upon to perform. Soon his American ambition gets the better of him and he strikes out as a full-fledged journeyman to conquer the world. Again, it is said that the journeymen do not try to teach the apprentice as they ought. It is here that the employer should help the union to enforce its apprenticeship laws. Many offices have so many that it is utterly impossible to devote as much time as should be devoted to them and turn out the work required of a journeyman. Consequently the boy is given a piece of copy to get rid of him, and he is lost to mind until the proof is to be corrected, and the air is then made blue with ——— ! ! !

Another practice used to save the bother of teaching the apprentice is to send him on an errand to a neighboring office after a "quad-splitter" or the like. These methods do accomplish their end, for the average youth soon becomes indolent, careless, and will do most anything rather than ask for information. The writer remembers an incident, when a "sheet" was about ready for press and all hands were in a hurry, the foreman told the "devil" to "go and lose himself." For the time being he was lost to the thoughts of all, but when the papers were ready to go to the post office it was seen how thoroughly the boy had heeded the command. At a late hour he was found asleep under a pile of waste paper.

The present degeneration is not alone due to a lack of care in the selection and early training of the apprentice, but also to the cutting up of the trade into branches. The all-around men are, comparatively speaking, a thing of the past. Today we find the craft divided into pressmen, feeders, news compositors, job compositors, book compositors, stone men, ad. men, etc. It is no doubt true that "a jack-of-all-trades is master of none," yet the following of this rule in the hurry of the times is a great drawback to the art preservative. Comparatively few compositors are able to impose the more common forms or set tabular matter, and few pressmen are able to rectify an oversight of a "stone man." There seems to be no sympathy whatever among the different branches; and who can say that any man can become a "master" of any one without a knowledge of the others? The compositor should have sufficient knowledge of the pressroom to properly fit a job for the press, and the pressman should have sufficient knowledge of composition to rectify many faults for which he now returns forms to the composing room. I cannot now call to mind any trade whose branches are so dependent one upon the other as that of printing, and yet there is none with such a lack of sympathy. It is needless to call attention to the saving in expense to the proprietor by a more general knowledge. There seems to be but one solution, to the writer, to the present stand taken, and that is the labor question. By the present branch system a lack of sympathy in a trade is cultivated. Thus organization is difficult and employers can take more advantage of their employes without endangering themselves. The Typographical-Pressmen controversy is a notable example.

By the introduction of the typesetting machine "straight-matter men" are forced into the jobroom, many without any knowledge of the blending of job faces. Although history proves that labor-saving machinery is a help rather than a detriment, yet the cry of "Poor workmen!" becomes more noticeable upon its advent, for the above reason. It is to be hoped, and with some degree of foundation, that the typesetting machine will eventually weed out the less skilled workmen, and particularly the unreliable element.

Extreme care should be taken in the selection of the future representatives of our chosen art, and some general system adopted and coöperated in by master printer and union. An applicant for apprenticeship should be at least seventeen years of age, and have reached the higher studies of our public schools. They should be subjected to an impartial and rigid examination in reading, writing, spelling, arithmetic, grammar, etc., as well as a careful investigation of minor points of natural fitness made. It is well to remember that in the early training a great duty is devolved upon both employer and fellow-workman. "As a twig is bent so is a tree inclined"; thus, with an apprentice, the first impressions may be the making or the ruin of a future craftsman. Whether spoken or not at the time of the engagement, it is understood, when seeking to learn a trade, that wages are but a part of the compensation to be received for the first few years of service. A foreman on a New

York daily once said to a "print" under him, after asking him "where he came from," "I feel sorry for you, as you have been greatly wronged; go home and institute legal proceedings against your former employer. I will go as a witness and guarantee you will win the case."

An employer should consider that it takes time to instruct apprentices, and allow his journeymen sufficient time to instruct, and the journeymen should consider the responsibility imposed upon them and patiently give careful and minute instruction. If an apprentice shows no aptitude for the work, discharge him, for you are merely doing the boy a favor.

The apprenticeship question is all-important today, and, by a close application to some such rules as mentioned, much may be done for the uplifting of our beloved calling.

JOHN P. ARTHUR.

REPORT UPON THE AMERICAN PRINTING TRADE BY FRENCH EXPERTS.

To the Editor: PARIS, France, August 20, 1895.

What may be called Blue Book literature in France is not characterized by earliness of appearance. However, when it is published, it is always carefully edited, and unexceptionably printed — but not more so than the official productions of the United States and England. The Minister of Commerce sent delegates of the leading professions to study and report upon the exhibits at the Chicago World's Fair, and to give a *résumé* of their impressions, among others, upon the printing trade in the states, as studied *de visu*, in some of the leading printing offices of New York, Boston, Philadelphia, Pittsburg, etc. The two gentlemen told off for this work were Messrs. Barbot and Debès. As working printers, they never wandered into any side questions respecting the social status of the printers; they merely examined plant and processes. Their verdict is briefly this, that, excepting the Hoe machine, they saw nothing superior to what already exists in France, and that some of the claimed American printing superiorities are but copies of French inventions and processes. That will be rather new for Americans, and indeed for other countries here which accepted without discussion, based upon actual outputs, the first letter in the first line, for American typography. As the delegates challenge the American printers to prove the contrary of their conclusions, at the 1900 exhibition, it would be prudent in the meantime to accept the report of Messrs. Barbot and Debès *cum grano salis*, particularly as they assert the marvels of industry in general, attributed to America, belong to the world of "legends." This is overdoing it.

In the industrial part of typecasting, the delegates declare, Americans have not made any great progress; the composition of the metal is the same as what is generally adopted in foundries, and the best typecasting machine exhibited by a Chicago typefounder was simply the latest model of a Parisian machine. It cast 130 letters per minute, before the eyes of visitors. The same firm claimed to have a machine capable of casting 180 letters per minute, but the "wonder" was not very visible, being "dissimulated" in the salon.

Fault is found with the great variety of fantastic types, often of whimsical taste, and that the delegates decline to rank as serious for typography — hint such is advertising type — what surely cannot be a drawback; the more so, as bizarre letters commence to "catch on" in Paris, and so is an agreeable change from the dominating monotony that only a Louis XIV courtier could applaud — when his master led the way. Naturally one turns searchingly for the opinion of the delegates on the linotype machine. They are opposed to machine setting of type. As Sir Roger de Coverley observed of the famous lawsuit, a good deal is to be said on both sides. The delegates are strongly opposed to the composing machines, but the newspaper offices in which they are employed — not in France, for there are only one or two — in England, as well as in the States, ought to suggest modesty respecting any wholesale condemnation. The reporters commit a mistake when they state, "the machines are very well known in France." The attempt to display one publicly in Paris has, it is said, fallen through. No Frenchman would lock up $3,000 — the price quoted — for a linotype that could not be fed with work, still less hire the machine — as is said to be the plan in the States — for $100 per month. The delegates seem to return upon their hostility to machine composition, since they avow the future is in its favor.

For stereotyping, galvanos, etc., such are on a level with the identical processes in use at Paris; the same tools are employed; the work, however, in America appears to be more rapidly executed. The latter remark applies more forcibly to photo-graving, where the zinc block is quite commonly delivered, after the receipt of the pen sketch, in two hours. The metals, zinc or copper, and the nitric or muriatic acids, are the same as employed in France for photo-graving, while "the lined glass for simili-graving has to be imported from France." As a general remark, the presses employed in an American office are admitted to be more massive than those in France, thus offering a greater resistance and more durability. Double machines are very rare; the inkers are nearly always cylindrical. Attention is drawn especially to a retiration press for working off quadruple royal sheets, for *de luxe* publications, at the rate of 2,000 copies an hour; but exacting "a week to prepare!" The Hoe press appears to have taken the breath away from the delegates; first, its price, $30,000; then its power to strike off 48,000 copies per hour — but the size of the sheet is not stated. It appears that to possess an American machine, executing the same amount of work as a French press, double the price, and even more, must be given. A few years ago, when visiting the office of *Le Petit Journal*, I asked M. Marinoni why he did not try the American market with his machines, and he replied, the import duty was too high. Machines of the Hoe type could not find a sale in France, as no journal has a circulation to justify their purchase.

The delegates admit — and it is a true bill — that the superiority of American over European printing is due to its receiving greater care, and the use of better paper. There are other causes in France, at least, to explain this inferiority; clients do not allow sufficient time for the execution of their orders; they think that artistic printing, whether in black or colors, ought to be effected as if repairing the heels of boots, or hurling an old hat into a *demi-vierge* condition. The delegates, in conclusion, congratulate the printing trade in the New World to be free from the competition of cut-throat prices as in France; but, as America grows older, that evil is reserved for her. Finally, except in the Hoe machine, the consequence of a difference in social needs, and not to the inability of French engineers to construct parallel presses, the States possess no superiority in the art of printing over France; besides, the matter can be readily tested in 1900. And as John Gilpin would say, "may we be there to see."

E. C.

THERE is such a thing as being too truthful. The other day we received the copy for a job of tickets for a "pie sociable." Among other things this most remarkable copy stated that it "was to be hell in the parsonage." Some in the office claimed that as there were other errors in the copy that it was simply an error in spelling — that it should have been "held." On the other hand, it might have been their way of announcing that there was to be a lively time. You can take your choice of the two theories.—*Arthur K. Taylor.*



From original drawing by E. B. Bird.

"UNEASY LIES THE HEAD THAT WEARS A CROWN."



THE work of Mr. E. P. Bird is familiar to the readers of eastern journals, and we are pleased at this time to be able to present to our readers, in the cover design and department headings to this number, together with the specimens which are used with these notes, the latest and undoubtedly the strongest work which Mr. Bird has produced.

Mr. Bird has been a resident of Boston all his life. Graduating from the Boston public schools, he immediately entered the Massachusetts Institute of Technology with the intention of taking up architecture as his life's work. Through his experience there gained he has his knowledge of light and shade, the handling of color, the systems of pen work—in short, the fundamental basis upon which he has built his knowledge of designing. He is confident that any young man who has evidence of talent would gain an inestimable amount of good by taking a course in this school or a similar technical institute.

After graduating he was appointed head designer for the Boston Photogravure Company, and was afterward with the Art Publishing Company. After three years' experience in the latter company, under Mr. J. B. Millet (brother to Frank D., of World's Fair note), Mr. Bird went into business for himself. The first order he received was the embellishment of "Famous Composers and Their Work," edited by Theodore Thomas, Carl Clausen and Professor Paine, of Harvard, and published by the J. B. Millet Company. He has contributed to *Vogue*, the *Cosmopolitan Magazine*, *Outing*, the *Youth's Companion*, the *Echo*, and Harper's *Young People*. His designs appear on the following covers: The *L. A. W. Bulletin*, the *New Galaxy*, the *Green Bag*, the *Boston Home Journal*, and he has just completed a new design for *McClure's Magazine*. He has contributed to all the trade journals in printorial lines, the *Paper and Press*, *Engraver and Printer*, etc., and to the representative wheat and grain paper, the *Northwestern Miller*.

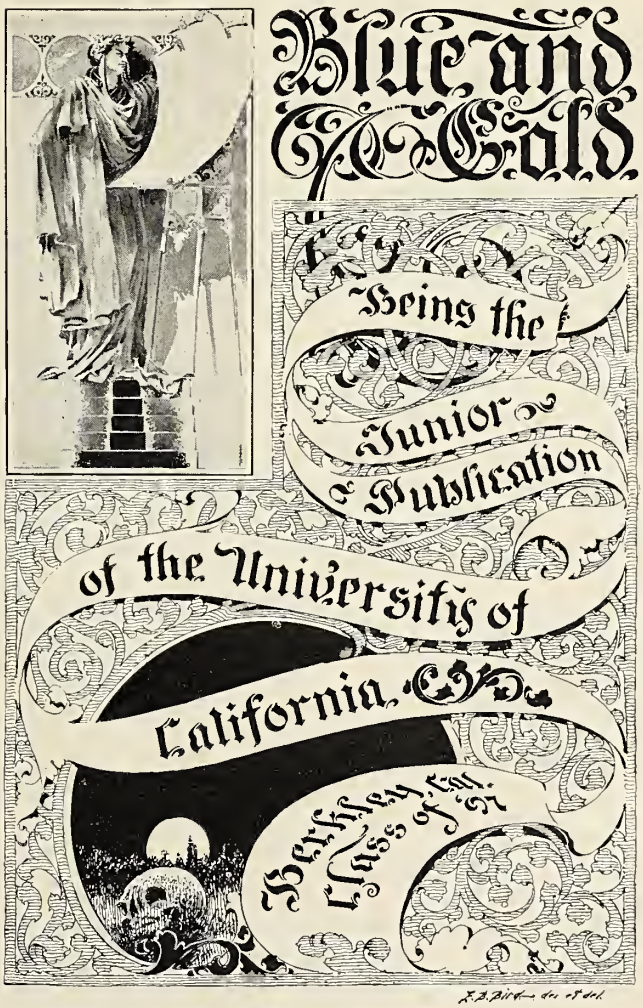
Being elected on the board of editors of "The Technique, '91," Massachusetts Institute of Technology, he found he had an inclination toward designing rather, or in preference to, architecture, and from this time he became greatly interested in illustrating and superintending college annuals, having worked on nineteen up to date, the last being "The Blue and Gold," University of California. The editors on the preface page have this to say: "The editors take great pride in the artistic work of this book. We believe that Mr. Bird's work has never been surpassed by any college annual. Mr. Bird has given us many valuable suggestions, our business relations with him have been most pleasant, and we heartily recommend him to our successors."

Mr. Bird became interested in advertising work through his introduction to Mr. Frank Seaman, New York, this gentleman's orders giving him a knowledge of the requirements of advertising designing, namely, good ideas strikingly placed, concentrated blacks and clear lettering. Notable designs in this work by him have been for the Rock Island and Santa Fé routes.

In designing, Mr. Bird prefers the use of blacks to light-tone effects, which preference has been greatly strengthened by the increase in demand for advertising effects and the recent poster craze. He takes delight in carrying a motive through a design. He thinks that the only field untouched, comparatively speaking, is the combination of half-tone and line plate, especially in its adaptability to designing purposes.

When Mr. Bird receives an order to make a design he never commences on paper until he has the idea clearly demonstrated in his mind. He cannot conceive an artist who does not see effects and layouts in this way, especially if he claims to have any originality.

Personally, Mr. Bird is a gentleman of pleasing and affable manners, and among his large clientele he is held in high estimation, both in respect to his great native ability and his many agreeable personal qualities. He has a cultivated appreciation for art in all its varied forms, and is totally void of jealous underrating of the work of brother artists.



COMBINATION DESIGN IN WASH AND PEN WORK, BY E. B. BIRD.

PRINTERS' TECHNICAL CLUB NO. 1—ROCKFORD, ILLINOIS.

THE Printers' Technical Club, of Rockford, Illinois, has the distinction of being the only club of a like character on the American continent. Organized February 18, 1895, it has been successful from the start, and its membership has steadily increased. The constitution and



DESIGNED BY E. B. BIRD.

by-laws, which have just been issued in pamphlet form by the club, show the number of members to be forty-two. The officers are: F. A. Gehring, president; Herbert Calvert, vice-president; J. E. Rickert, secretary-treasurer; Theo. W. Clark, director; Henry A. Bronson, critic; F. S. Horner, Charles E. Bennett, John R. Bertsch, executive committee; James Calvert, Henry Lambert, William Madeley, library committee.

The preamble to the constitution and by-laws declares the purpose of the club to be to create pleasant and cordial relations between composing and press rooms, and the craft in general; to make the purpose of employer and employe one; to establish, if possible, a courteous spirit between printing establishments in the same locality; to educate all connected with the art in all its branches; to encourage a reasonable term of apprenticeship and the mastering of the entire trade, thus substituting all-around workmen for specialists; to educate the public in their judgment of printing, that the efforts of the skilled workman may be stimulated by popular appreciation.

Article II. of the constitution further states the object of the organization: "To advance our knowledge of the printing trade and to better ourselves as workmen. To read and study that we may be able to talk intelligently on all points of the business. To impart such knowledge to one another, and to assist each other in our everyday work. To lend a kindly hand to those beginning the trade, and to assist them with suggestions."

The club meets at 7:30 every Monday evening, and each succeeding meeting shows greater interest and improvement. The charge of the programme was at first placed in the hands of a committee, but this was found to have many inconveniences in the way of consultations, and of late a programme director has been elected. The director prepares the programme for each week and selects and notifies the members who are to read papers on given subjects or exemplify in practical work any problems under consideration. The programme cards are prepared weekly; some of them are sent by mail, but a large number are for general distribution among printers, members of the club or prospective members. We reproduce one of these card programmes, which is an average specimen of those issued weekly:

PRINTERS' TECHNICAL CLUB,

MONDAY EVENING, JUNE 10.

Machine Work and its Effect on the Compositor.
JOHN E. RICKERT.

Comments and Questions.

Book and Pamphlet Printing. General details of imposition. Making margins. Allowing for irregularities. Cover pages wider than body, how disposed of.

E. F. WILSON.

Comments and Questions.

Embossing—Continuation of the study began at our last meeting.

Each member should prepare a question for the Query Box, to be answered at this meeting.

PUBLIC LIBRARY.

Following is a list of books on the subject of Printing, to be found in Rockford Public Library:

American Dictionary of Printing and Bookmaking	8118:4
Practical Printer	8111:11
De Vinne's Price List	8111:10
Pens and Types	343:22
Color Printer	8118:5
Inland Printer (monthly)	8521:38
American Encyclopedia of Printing	848:26
Encyclopedia Britannica	C1:23
Pentateuch of Printing	878:22
Amenities of Literature	308:11.1
Curiosities of Literature (p. 21)	305:8
Early Printing and Printers (In)	1004:1.11
Haarlem the Birthplace of Printing, not Mentz	892:12
Arts in the Middle Ages	*768:1
Gutenberg and the Art of Printing	871:15
History of Printing in America—2 vols	837:25

* Not in general circulation.

The question box is admittedly the most valuable feature of the programme. The list given below, made at random from some of the questions propounded at a recent meeting, shows the character of these inquiries, and the instructive and suggestive information they are calculated to bring out.

FROM QUERY BOX OF SEPTEMBER 9, 1895.

What kind of leaders are best—hyphen or period?

Is there a letter more appropriate than script for wedding, etc., invitations?

What is the best way to tighten type in a mortised cut?

Why are the headlines omitted from the second page of each section of the Chicago papers?

Which ink is best for jobwork—black or blue-black?

How are chases made?

Is justifying necessary? What percentage of time is consumed by it? Have we finer pages typographically than blank verse?

What is a stop-cylinder press' point of superiority, do the type receive two inkings, and why is it built thus?

THE INLAND PRINTER is a firm believer in the permanent value of clubs patterned after the Rockford Club, and has steadily used its influence in furthering their formation. Desiring to offer to printers generally the best arguments in the favor of such clubs, a prize was recently offered to the membership of the Rockford Club for the best essay on the advantages of printers' technical clubs. The

proposition was accepted and the resulting contest created much interest. The committee of award reported as follows:

To the Printers' Technical Club:

The committee to whom was intrusted the awarding of a prize for excellence among six papers by members of the club, on the advantages of an organization such as yours, were greatly pleased with the originality of the papers, their diversity in treatment of the subject, and their evident desire to see members of the craft reach high attainments.

In the judgment of the committee the prize properly belongs to the paper marked "G," because of its fruitful suggestions for the usefulness and success of printers' technical clubs. The committee so awards the prize. In addition, the committee makes special mention of the paper marked "B" for its high appreciation of the relationships and functions of a club of this character. Respectfully submitted,

WILLIAM L. EATON,
H. A. BRONSON,
F. G. HOGLAND.

REPORT TO THE INLAND PRINTER.

ROCKFORD, Illinois, July 27, 1895.

A. H. McQuilkin, Editor Inland Printer, Chicago, Illinois:

DEAR SIR,— We inclose you herewith the essays (six) and other matter referring to the late essay writing contest of our club. The report of the judges was adopted by unanimous vote of the club. They awarded the prize to Mr. F. A. Gehring, his paper being marked "G."

Thanking you for your interest in the work of our club, and the kindness shown in making possible this contest, we are,

Yours, in behalf of the club,
F. S. HORNER,
C. E. BENNETT,
J. R. BERTSCH,
Executive Committee.

In our next issue we shall publish Mr. Gehring's essay and possibly some of the others, as space permits. In conclusion, too much praise cannot be given to the president of the club for the energy and ability he has shown in organizing the club and in conducting it to its present satisfactory state.

A PLEA FOR A HOME FOR AGED AND INDIGENT WORKERS IN THE PRINTING CRAFTS.

IN the course of his address to the ninth annual convention of the United Typothetæ of America, President Blakely eloquently urged the establishment of a home for aged and indigent printing craftsmen and writers.

A subject on which I have lately had serious thoughts, said Mr. Blakely, relates to the unfortunate circumstances of many men who have given to our profession, in some of its branches, the labor of their lives, and yet in their declining years are dependent upon charity for the bread of life. Although they may have been diligent and exemplary in their business and conduct, capricious fortune has passed them by. It has occurred in my reflections that it would be a noble act for the United Typothetæ to found some institution wherein these disabled, worn-out and destitute representatives of our calling could be mercifully provided for — could be gathered into the sheltering arms of a home where all the essential comforts of life could be afforded them, and the sorrows of their advancing age and increasing infirmities be assuaged by the blessed assurance that their employers and friends had not forgotten them in their extremity. I feel convinced that as soon as some measure of this kind shall have been properly presented to the large-minded and large-hearted men of our fraternity it will not lack support. It will not be necessary, either, to depend upon small contributions from a multitude of individuals or of firms, although these would be invariably acceptable. Rivulets of gold will flow into the treasury from those beneficent ones who have reaped rich harvests from the toil of the employe whose declining years we shall strive to comfort and soothe. In the prosecution of our business and its kindred branches enormous fortunes have been made. The inventor, the manufacturer, the editor, newsgatherer, paper and inkmaker, typefounder, author and publisher, all have shared in the general success. The fortunes of the Harpers, Medill, Hoe, De Vinne, Rand, Clements, Dana, Russell, Bonner, Bennett, McLean, Morgan, McKellar, Little the printer and Little the founder, Butler, Monroe, Lawson, Woodward, Pulitzer, McMichael, McNally — the list is too long to enumerate — testify to the profitable results of their business connections. These, all, are generous men, and will contribute liberally to our projected enterprise. Glad, indeed, I say, will they be of the opportunity to demonstrate that they have not forgotten those who toiled with or for them in their manhood's prime. I would have this charity extended to editors and authors, as well as printers, bearing in mind there was a time when the art of writing and printing was not divided as it is at present, but Caxton, Aldus and the Stephens were employed in every branch of it, and that even in our own day whoever contributes to the making of a book or of newspaper is a follower of Gutenberg and Franklin.

There are probably now in the United States and the Dominion of Canada three or four thousand sick and disabled men who have labored in these various callings. Some became invalids early in life; others are afflicted with blindness or some similar calamity which prevents them from further effort, while others have grown old and are simply awaiting their summons to cross the dark river dividing this world from that beyond.

The management of an institution such as I suggest ought to be largely in the hands of the Typothetæ, but the



COVER DESIGN BY E. B. BIRD.

widest fellowship and coöperation should be invited. Representatives from other lines than pure typography should be on the board of trustees, and the establishment needs to be so conducted as to reflect the greatest credit upon the followers of the "art preservative." I appeal to you,

my generous-hearted hearers, that this project may receive thoughtful attention from each and every one of you.

You may come to the conclusion that some institution of learning or gallery of art would serve as a more fitting exposition of the purpose, the achievements and the prosperity of those who have labored with us and in trades allied to ours. But surely, in this age of the world, when man is coming into a recognition of the brotherhood of man; when individuals and corporations and communities of every kind are thinking not only of their own welfare and security but also of the needs of those less able, less favored, less fortunate than they have been, it becomes us to erect some monument that will do honor to us and to our kind. We should inaugurate some beneficent enterprise that will prove we are worthy inheritors of the great legacy bequeathed to us by the stout hearts and the steady minds which, groping after light in a benighted age, invented the tools and the methods by which the spiritual illumination they eagerly sought should be widely and freely diffused over the earth. We are practicing an art which does more than any other to enlighten and elevate the minds of mankind. It is by our craft that the sources of knowledge are laid open to the world. It is by the types which we set, the words which we print, that men, the poorest men, are enabled to read the Book of Life. We are daily ministers and sustainers of the intellect and the soul. Let us add to this noble work by which we earn our portion of material good, the still nobler work of sharing with others — of giving of the bounty bestowed upon us and often heaped up and running over, a due measure for the benefit of such as have worked along our lines and failed, for one sad reason or another, to accumulate the store that would supply their necessities in the hour of weakness and suffering from illness or old age. Surely, my appeal will not be in vain. I speak to men whose hearts are ever open to charity's call; who have only to learn where and how they can lend a helping hand. Let us stand shoulder to shoulder, brethren of the Typothetæ, and with united, earnest, untiring effort, build and endow a retreat for our distressed fellow-workers, in which they may pass gently and hopefully down the decline which leads to the gate opening into eternal life.

I leave the thought with you, and may it move you, as it has me, to the desire for immediate action.

Written for THE INLAND PRINTER.

HOW TO MAKE SCRAP STOCK PAY.

BY FRANK B. COVINGTON.

THERE is hardly an office of any size but what has bunches of scraps lying around the stockroom.

These scraps look too good to throw away and yet are useless for all common purposes. The jobs that will fit their cases are few and far between.

Scraps of cover papers, bonds, manilas, books, etc., can be utilized at little expense by the printer who has a turn for advertising.

Some slack day go into your stockroom and pick them out and cut them into slips about 2½ or 3 inches wide and 3½ or 4 inches long. At the same time cut strawboard for the backs. Set up a neat ad.—or several of them—and print same on the colored slips. Divide your white slips into amounts large enough for tabs, and place between every tenth sheet a printed one; place your strawboard on the back, glue, and your scratch book is finished.

Keep a supply always on hand; and it would also be a good plan to print on the inside of the back a small notice, inviting the user to call at your business place and get another book.

Fill your bill collector's pockets with these on the first of the month and your customers will get in the habit of being glad to see him, and will meet the bill with good grace. Business men like unique advertising, and above all, something they can use. What is more, they will tell their friends about it, and out of your little scratch book you have gained a walking and a talking ad. that will bring to you friends and dollars in the days that are to come.



Steckel, photo, Los Angeles.

A MORNING GLORY.

RULES OF THE SYNDICATE OF PAPERMAKERS OF FRANCE.

Our Paris correspondent writes that the syndicate of papermakers of France complain of dull times, due to cutting of prices and the increasing use of paper pulp. A short time ago the syndicate met, and adopted a "code," by which they secure—themselves—against all losses, by compelling the purchasers to accept impossible conditions. Nothing can be said against selling the paper either by the double hundredweight, or the ream of 500 or 480 sheets. But here is something like high fantasy: if a special make of paper has been commanded, the client is bound to take any excess manufactured to as high as twenty per cent. Thus, if you only ordered 100 reams, you can be compelled to accept 120. In addition, the purchaser will be bound to take fifteen per cent of the inferior sheets, and ten per cent of the second quality, while the third grade is to be discussed. Not only is the buyer thus forced to take twenty per cent more of first quality—for which he has no need, and three categories of percentages of inferior qualities that he could never use, but for which he is not the less called upon to pay. The buyer cannot be guaranteed the reproduction of the identical tint of his sample, which is not unreasonable, but to expect him to accept several sheets in the ream of a shade different, is asking too much. Further, the maker claims the right of a fluctuation of four per cent between the real and the nominal weight of his goods, and also that the weight of the packing paper be included to the extent of four per cent, so that if the printer orders, following instructions of his client, paper at 46 pounds, he must accept a quality 40 pounds lighter. The maker demands, furthermore, the right of not being tied strictly to the size of the paper, nor to its composition unless specially agreed to the contrary. The manufacturer can thus compose the pulp as he pleases, and make the purchaser pay, at the price of first quality of paper, for all the chemicals and rag substitutes that he may employ. He alone is free to do as he likes; to be, in a word, "monarch of all he surveys."

HENRY OSCAR HOUGHTON.

THE sudden death of Mr. H. O. Houghton, of the publishing house of Houghton, Mifflin & Co., at his residence in North Andover, Massachusetts, on August 25, caused universal regret. He was seventy-eight years old at the time of his death, which was due to heart disease. A son (associated with him in business) and three daughters survive him.

Henry Oscar Houghton was born at Sutton, Vermont, April 30, 1823. He studied at the Bradford Academy, learned the printer's trade in Burlington and worked at it in Nunda, New York. While pursuing his trade he devoted his spare hours to diligent study, having determined to acquire a liberal education. He was graduated at the University of Vermont in 1846, and, failing to secure a position as teacher, he went to Boston and spent some time in proofreading and reporting for the *Evening Traveller*. In 1849 he became a member of the firm of Bolles & Houghton, printers, in Cambridge, Massachusetts. Three years afterward the firm of H. O. Houghton & Co. was organized and the famous "Riverside Press" was established. The firm name was changed to Hurd & Houghton in 1864. Melancthon M. Hurd, of New York, was admitted to the firm in 1866, and Mr. Albert Houghton in 1868. In 1878 the firm name was changed to Houghton, Osgood & Co., and in 1880 to Houghton, Mifflin & Co. The property of the "Riverside Press" occupies a plot of ground 450 by 300 feet. The employes number 600.



The authors whose works have been published there are in the front rank of literature. Among them are the familiar names of Longfellow, Emerson, Holmes, Stedman, Palfrey, Aldrich, Mrs. Stowe, Fiske, Burroughs, Tennyson, Whipple, Charles Dudley Warner, Bayard Taylor, Henry James and Bret Harte.

Standard works published by the house worthy of special mention are "Webster's Unabridged Dictionary," of which the firm has printed tons; Justin Winsor's monumental "History of America," Edward Bellamy's "Looking Backward" and the "American Statesmen," "American Commonwealths" and "American Men of Letters" series, the works of Shakespeare, Swift, Scott, Thackeray, Macaulay, Byron, Edwin Arnold, Robert Browning, and many others. A number of law, medical and educational books of recognized merit are on the catalogue of the firm.

The firm has also published a number of periodicals, the most important of which is the *Atlantic Monthly*, in which many of the foremost writers of the day were first introduced to the public. Mr. Houghton was from the beginning the head and front of the great printing establishment, giving to it daily his personal care and oversight. He has taken but little interest in politics, but was mayor of Cambridge in 1870. One of his biographers says of this great printing house: "An amusing testimonial to the mechanical excellence of the work of the 'Riverside Press' was printed in an eminent London journal. The firm sent to an English publisher an edition of an important illustrated book, which, when it appeared abroad, bore only the English imprint. In reviewing it the editor expressed his satisfaction that at last an English publisher had produced a book equal to the best work from Paris. It had long been true, he said, that English people were compelled to look to Frenchmen for the highest examples of bookmaking, but here was a book made by an English publisher that was equal if not superior to the French product." It is the custom, when a book is to be made, for the firm to prepare from one to half a dozen models showing all the details and the book as a complete product before its manufacture is begun. These models are examined by each member of the firm and a decision reached at the weekly consultation of the firm. The sentiment, "Do it well or not at all," is built into the very corner stone of the "Riverside Press." The funeral services were held in the First Methodist Episcopal Church, Cambridgeport — interment in Cambridge Cemetery. The pallbearers were Mayor William A. Bancroft, of Cambridge; Theodore H. De Vinne, of New York; Hon. E. H. Bennett, of Boston; James A. Woolson, of Cambridge; M. M. Hurd, John T. Morse, Jr., of Boston; O. M. Baker, of Springfield, and Captain S. E. Howard.

THE value and practical character of the three-color process is now an assured fact, and in the West it must be admitted that the conservative enterprise of the Franklin Engraving Company has been a powerful force in bringing this about. The products of the Franklin Engraving Company in the three-color process is in keeping with their high reputation among the best engravers of America. The frontispiece to the present issue of this magazine is certainly an assurance of their skill and superiority.



By courtesy "Chicago Times-Herald."

"LOVE LEADS THE WAY."

DRAWN BY HARRY O. LANDERS.

STUDIES IN RAPID AND TASTEFUL TYPE DISPLAY.

IN last August's number of THE INLAND PRINTER, a business card set in the De Vinne series of type was shown in contrast with another card supposed to be a slight improvement on the original. The suggestion was then made that, if such of our subscribers who cared to do so

Luther M. Wright's....

Factory and Carriage Repository,

Cor. Franklin and Madison Sts., SOUTH NORWALK, CONN.

CARRIAGES OF ALL DESCRIPTIONS.
HORSE GOODS OF ALL KINDS.
HARNESS, WHIPS.

Work Called For and Delivered.

Specimen by W. W. Keblinger, with H. A. Gibbs, Washington, D. C.

would endeavor to improve on the samples, we would be glad to publish the more meritorious of the specimens which might be sent to us. We regret that space does not permit us to reproduce all the specimens sent in, but we trust that the comparison of effects will be of some advantage to those who have contributed. Mr. Richard M. Bouton, South Norwalk, Connecticut, from whose package of specimens the original card reproduced was taken, in submitting the specimen herewith shown and credited to him, sends a letter of explanation. He writes: "The original order for Mr. Wright's card was a hurried one. He had an exhibit of his goods at a county fair, and came in in a great hurry and

LUTHER M. WRIGHT'S

Carriages of all descriptions.
Horse Goods of all kinds.
Harnesses, Whips.

Work Called For and Delivered.

Factory and Carriage Repository,

Corner Franklin and Madison Streets,
SOUTH NORWALK, CONN.

Specimen by J. M. Israel, Jr., Asheville, N. C.

wanted some cards to take with him on the train, which left in about an hour. The consequence was the printer had to use his thoughts fast and his fingers faster. The cards (1,000) were, however, delivered to Mr. Wright on time, with a little margin to spare." This explanation goes to show the value of our plan of stimulating the study of simple and effective type arrangement, for by its tendency a rapid and accurate appreciation of a variety of effects is produced and much fertility of resource cultivated to meet just such circumstances as Mr. Bouton describes. In considering the several specimens we have endeavored to analyze them impartially, and the opinions of a number of skilled workmen have been obtained in selecting the best designs. In none of the samples are entirely satisfactory combinations shown. The design by George H. Sury is the neatest at first glance; it has the fatal defect, however, of subordinating the principal subject of the card, "Factory and Carriage Repository," all the less permissible from the name of the proprietor being marked in the possessive case. It does not suffice, in our opinion, to give the meaning of this line to the three center lines. This defect could have been overcome, and the balance of the card preserved, if the line in question had been grouped with the center lines. Mr. Bouton's specimen is very good, though it is questionable if the use of the rules would be desirable in a hurried job. The style in which the name of the proprietor, his occupation, and his address are brought out is commendable. Mr. Israel's effort is not well balanced, yet is, nevertheless, an acceptable design. The design by Mr. Keblinger is a good

LUTHER M. WRIGHT'S

Carriages of all Descriptions.

Factory and Carriage Repository.

Harnesses, Whips, Horse Goods of all Kinds.

COR. FRANKLIN AND MADISON STREETS.

South Norwalk, Conn.

WORK CALLED FOR AND DELIVERED.

Specimen by Richard M. Bouton, South Norwalk, Conn. Reduced.

conception, but the effect is obtained by sacrificing the importance of "Factory." While this may seem a small objection to many good printers, it is an important one, notwithstanding, and one upon which the merit of a design must be judged.

The four specimens shown are admittedly the best sent to us. To say positively which of them is the best is a task which cannot be undertaken without making exceptions and provisions. The card is a difficult one to compose under the terms laid down, and there is little doubt in our mind that every one of the gentlemen contributing, if called upon to reset his specimen, would improve upon his ideas, and if we are right in our conjecture we feel we have worked along the right lines in this matter. We take occasion here to

LUTHER M. WRIGHT'S

FACTORY AND CARRIAGE REPOSITORY

CARRIAGES OF ALL DESCRIPTIONS
HORSE GOODS OF ALL KINDS
HARNESSES, WHIPS

Corner Franklin and Madison Streets
SOUTH NORWALK
CONN.

Work Called for and Delivered....

Specimen by George H. Sury, with Thos. P. Halpin & Co., Chicago. Reduced.

suggest to those submitting specimens for reproduction and criticism that their proofs be mailed flat and plainly marked for reproduction. We cannot undertake to acknowledge the receipt of specimens nor to guarantee their criticism in any one number.

F. A. GEHRING, PRESIDENT OF THE ROCKFORD PRINTERS' TECHNICAL CLUB.

IN the rapid development of the printing trade, and its increasing specialization, a man must be a careful student to maintain the position of an "all-round printer." Although a young man—born at Chillicothe, Ohio, June 12, 1868—the subject of our sketch, Mr. F. A. Gehring, is fairly entitled to this distinction. He has been a practical printer for fourteen years, and has studied steadily during that time to gain a knowledge of all branches of the trade. His first experience was gained on the German paper in his native town, where he served an apprenticeship of four years. He then obtained a position on the *Cincinnati Telegram*, which published from five to seven editions a day, and worked up on that paper from galley boy to make-up. After the sale of the *Telegram*, Mr. Gehring traveled for a year, working mostly at job and book work in Jacksonville, Chattanooga, Brunswick and Nashville. He also worked in one of the best job offices in Denver, in which city he was married. Coming to Chicago in 1890, he worked in the tariff rooms at Rand-McNally's, and then held cases on the *Tribune*. Since 1891 he has been with the Monitor Publishing Company, of Rockford, Illinois, as head jobman, make-up, and assistant foreman. THE INLAND PRINTER has, on several occasions, complimented him highly on his jobwork in the specimen column.



F. A. GEHRING.

As a workman, Mr. Gehring has always given great satisfaction. In every instance, he has left a position only to accept a better one. His ambition has been always to do the best in the particular line in which he was engaged.

Mr. Gehring's success lies in the breadth of his view of the printing trade. He has made it a profession. He is well read in technical literature, and has become thoroughly informed on the history and development of printing. He has been a constant reader of THE INLAND PRINTER since 1887, and is at present a subscriber to seven trade journals, among them the *British Printer* and the *Buchundsteindrucker*. For the last two years he has conducted a sample exchange with printers all over this country, and he has also specimens from foreign countries, including England, Germany, Australia and Japan.

Mr. Gehring is president of the First Printers' Technical Club in Rockford, and was the prime mover in its organization.

A SUCCESSFUL PRINTER—ADAM DEIST.

AMONG the specimens of printing received for review by THE INLAND PRINTER there have appeared from time to time favorable criticisms of the work turned out from the establishment of Adam Deist, 440 West Dauphin street, Philadelphia, Pennsylvania. Mr. Deist's trade-mark is a die, in explanation of which in a recent letter he says: "On March 9, 1886, I engaged in the printing business with a cash capital of $15 and the determination to succeed, with the one central object that I would merit it by close attention to every detail, never making a promise that could not be kept. With this object in view I concluded to get up a trade-mark which should be a guarantee that all work furnished by me should be exactly what a customer ordered, always giving more than was bargained for (rather than less). On March 17, 1886, I made up the mark which is now well known all over the country. It is derived from the English sound of the name which in German is 'Diced'; this with the five spots represents the name. The three spots on the side represent good work, fair prices, originality, and the one spot represents promptness, the keystone to success. It has also a deeper meaning in Free Masonry, it being my mark. From that little mark, adopted on March 17, 1886, and with the objects that it stands for, I have at this writing the most complete model establishment of its kind in the country, having an invested capital in the plant of over $16,000, everything being up-to-date, and includes two Otto gas engines, seven presses, cutters, lathes, circular saw, scroll saw, mitering and curving machines, all the latest faces of type (all on the point system), steam heating plant."

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters of inquiry for replies in this department should be mailed direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

HIS INK PEELS THE PAPER.—A. T. C., of Franklin Falls, New Hampshire, says: "The sample I inclose is printed with bronze-blue on a Golding jobber; the color is all right, but in running it peels the finish off the paper. Have tried several kinds of preparations for thinning the ink, but they changed the shade of the ink. Can this job be run on a platen press?" *Answer.*—Yes, the platen press can be made to properly print the work, but you must not attempt to run the press at a greater speed than 700 an hour, and use a little vaseline in the ink to weaken its tack. If the right quantity is incorporated, with any color of ink, it will hardly change its hue.

PRINTING ON CELLULOID.—C. H. Rule, Detroit, Michigan: "Can you inform me if there is an ink that will print on celluloid, on a jobber, and where it can be bought? I have tried several kinds, and all have failed. It will not dry. Was told to try coating with collodion, but it leaves a pink shade after dipping. I inclose a small tablet to show you what I need the ink for. Any information you can give me will be thankfully received, as I am tired of trying the ink men." *Answer.*—If you cannot get satisfactory results from the ink manufactured for the purpose and advertised in THE INLAND PRINTER your experience would be of interest to manufacturers of inks. The following has been recommended, but we do not personally know if it is practical: Dissolve the coloring substances in vinegar essence, acetic ether, or acetic acid. This prevents the color from running. This may not prove sufficient with all kinds of celluloid. In such case, moisten with oil of turpentine or melted turpentine wax.

INKS "STOCKING UP" ON CUTS.—E. F. B., Lynn, Massachusetts, asks this question: "Can you inform me what will prevent the 'stocking up' of inks on half-tone cuts in the dark portions of plate? It is particularly noticeable in yellow ink, where I have been obliged to wash up every 100 impressions. Have been unable to find a yellow ink that will not do this." *Answer.*—You should get a free-working yellow—that is, a yellow with very little tack but full of color—and carry as little of this as will be necessary to produce solidity or density. "Art" chrome yellow is the best, but as this costs more in the raw state than some other grades it is sometimes difficult to obtain it without special inquiry. Any reputable inkmaker can supply it; but it should be ground in a light or thin varnish of excellent quality. Yellows have a prevailing tendency to "build" and "cake" on engravings, especially on half-tones. If a small quantity of vaseline is well mixed into inks before

being applied to working on press, the liability of "stocking" will be diminished. Rollers containing too much glycerine should not be used when printing with yellow or any of the finer qualities of black or colored inks.

Sizing for Gold and Silver Leaf Printing.—W. T. B., Baltimore, Maryland, writes: "Will you kindly inform me through your columns the kind of sizing used on glazed paper, such as is used on confectionery boxes, when silver or other leaf is used; also how the leaf is laid on?" *Answer.*—Chrome yellow and No. 3 (strong) varnish well ground together will make an ink that will hold on any kind of thin rolled or beaten leaf. Leaf is laid on by hand. . If the job is small the sheet of leaf should be cut in sections a little larger than its surface. The leaf should be kept on the sheet of paper it comes on, and carefully laid over on the printed size, pressing the leaf down against the printing with the fleshy part of the hand, the thin paper acting as a covering between the leaf and the hand. Sheets of enameled paper should be placed over the laid on leaf, and these allowed to stand for a couple of minutes to set the sizing and leaf; after this it should be run through on a flat surface litho press and stone, steel plate and press, or between steel plates and revolving rollers, either hot or cold. Leaf work can also be done on platen job and embossing presses.

Why Half-tone Engravings Fill Up on Platen Presses.—F. S., of New York, writes: "Please tell me what is the reason that the half-tone illustrations—portraits—as here sent you, fill up on the bottom and top ends of the form? I am a young man, employed in running Universal and Peerless job presses, and have only lately got hold of a copy of The Inland Printer, from which I have already learned much. I do not have so much trouble on the former press as on the latter one, nor, indeed, with any form requiring light but effective inking, and I am anxious to know why it is so, especially as I have seen good, clean half-tone printing done by some others on the Peerless machine. My work is accounted satisfactory by my employers, except in cases such as I here call your attention to. Is the fault with me or the press?" *Answer.*—Your samples do show grievous faults in the printing of the portraits, while those in letterpress look better, those marked as having been executed on a Universal press being the best. Your make-ready is, apparently, up to the average of platen pressmen, but you have overlooked the difference in the roller motion of the two presses named by you. You will observe on examining the roller motion of the Peerless press that the rollers are pressed or drawn up against the form by springs, as they are carried up and down over the form, and dependent entirely for their "setting" on the round sockets or trunnions on the ends of the roller stocks. If the rollers are new, or larger in circumference than the sockets, they naturally strike the up and down ends of the form suddenly and heavily, and in a short while fill up these portions of the form and gradually extend the fill-up, unless often washed off. The Universal's roller frame is fitted into slotted ways, which form what may be termed a roller carriage; this is actuated up and down and held in position so that a moderately uniform degree of "setting" of the roller is obtained, whether they be new or otherwise. Of course there are springs on this press in the roller carriage to hold the rollers in position, but these are greatly relieved in their intensity by the uniformity of the motion of the carriage device. With all the merits attached to the differences in construction of presses, the trouble of filling up the form where the rollers first come in contact with it, or where they rise and fall between it in margins, cannot be successfully



Plate by Grand Rapids Engraving Co., Grand Rapids, Mich.

ROOSTER ROCK.

On the Columbia River, near Portland, Oregon.

overcome. However, there is a sure remedy left, aside from that possessed by the machine, and it is as simple as it is effective, and can be and should be used in the lock-up of almost every form that is put on a platen press (and the smaller the form the more necessary is its use). This remedy, or preventive, is to lock up a pair of roller bearers — made of wood-rule or metal — against the inside of the head and foot of the chase, these to extend the width of the chase and be slightly rounded off at both ends of the bearers. If our correspondent will adopt this method of preparing his forms, he will have no occasion to be troubled with filling up on the ends of his form, and he will also realize that however small or delicate a line may be that requires to be worked alone, it will be clearer and sharper than when run without chase bearers.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

PLURALS OF WORDS ENDING WITH -FUL.—J. W., Seattle, Washington, writes: "Please explain whether 'two teaspoonfuls' or 'two teaspoonsful' is correct." *Answer.*— All such words are properly pluralized by adding *s* at the end, as "teaspoonfuls." The word is the name of a quantity, and the plural means a number of such quantities, just as "quarts" or any other such plural does.

LIFE-INSURANCE, ETC.—J. H. Heslet, Topeka, Kansas, writes: "Please explain the correct manner of compounding the following adjectives: 'Life-insurance company,' 'fire insurance company,' 'tornado insurance company.' I am under the impression that they should be used as written above, for this simple reason, namely: In the first instance it is possible to place an insurance upon your life, and therefore the two adjectives adhere and become compound. In the latter two cases it is different — you do not place insurance upon fire or tornado, but you insure *against*, and you do not insure against life; therefore, in the last two instances, the two adjectives do not adhere directly, and should not be used as compound adjectives. I would also like to inquire further, if either of the above is incorporated in the full name of an organization, should they in any such case be compounded?" *Answer.*— If compounding occurs in any of the terms, it should in all, as they are exactly alike grammatically. Difference of meaning in the understood prepositions should not affect the forms. No compounding is really necessary, although the terms are compounds etymologically. If we tried to compound every term that could be reasonably joined in form no dividing line would ever be reached. Usage, especially in the names of corporations, is against compounding in these cases.

THE POSITION OF THE WORD "ONLY."— Here is some sensible rhetorical criticism by Mr. W. P. Root, Medina, Ohio: "The word 'only' is the only word in our language which is almost invariably made to qualify a wrong word. In nearly every book, paper and magazine which I read, this verbal planet seems to wander out of its orbit. As I dry this ink I find the blotter 'only costs $7.50 per 1,000.' If it does nothing but 'cost $7.50,' it could not absorb ink, which it certainly does. Let us put it in this way: 'These blotters cost only $7.50 per 1,000.' This is what the writer meant — that is, to restrict the price to $7.50. In Freeman's 'History of England,' published by Holt & Co., New York, the author tells us that 'Britain had been hitherto only known to those merchants who traded on the seacoast.' Why should 'only' restrict 'known'? The statement is not true. The word limits 'those merchants,' as they alone had been in England as visitors. On the same page I read that Cæsar 'only saw' the southern part of England — he did not conquer it nor set foot in it, but simply saw it from the deck of a vessel. Mr. Freeman meant to tell us that Cæsar confined his personal work to the southern part of England. Again, 'England only retained a vague claim to lordship over Scotland'; or, 'England only retained a vague claim,' etc. Either expression is ambiguous, and both are abominable. Let's load the gun in this way: 'England retained only a vague claim to lordship over Scotland.' Not once, so far as I can discover, has Mr. Freeman failed to make the word 'only' pervert his meaning, where it could be done. I have marked his book all up with these criticisms. In Fasquelle's French grammar, page 80, the student is required to translate, 'I only owe $10.' Of course, the author (using an acquired language) might be excused for not saying, 'I owe only $10,' but a corrector of the press is certainly at fault for allowing such glaring blunders to go forth and offend correct taste. In Foresti's Italian grammar I find, 'I only want a livre'; but in his own tongue the author very properly puts it, 'Non mi bisogna *che una* lira.' In the last case the word *che* (only) is used properly. Of course, this is simple carelessness, but it is the rule rather than the exception. In Abbott's 'History of Queen Hortense' he says, 'A principle can only be annulled by another principle.' Just look at that as it stands, and remember that it came from a careful writer, and yet not a man in Harper's office cared (or dared) to correct it. Again, Mr. Abbott says, 'He took my watch, which he only restored to me at the moment of my departure.' Well, wasn't that enough for him to do? Put it this way: 'He took my watch, which he restored to me only at the moment of my departure.' It may be suggested that the latter arrangement would convey the impression that the watch was restored to 'me only,' and not to some other person; but in this case a comma would have to be used after 'only'; and, as none can be used after 'me,' the word 'only' must be understood as qualifying what comes after, and not what precedes. Again, Mr. Abbott says, in translating a letter of Napoleon III., 'Repose only avoids those who are consumed by remorse.' Let's blow up the tire this way: 'Repose avoids only those who are consumed by remorse.' Even the *London Quarterly* says, 'The taste displayed by the Swiss lake-dwelling ladies in their hair-pins is only equalled by the skill of the gentlemen who executed them.' Certainly the writer did not mean to qualify 'equalled' in any way in this sentence; hence the word 'only' should come before the phrase which it narrows — 'only by the skill of the gentlemen.' It seems to me a new birth would help such syntax; thus, 'The taste displayed by the ladies in the use of their hair-pins is unequalled save by the taste of the gentlemen,' etc.

"Here is a similar blunder: 'He is rather a funny man.' To show the fault, let us use another adverb: 'He is very a funny man.' The absurdity here of an article between an adverb and an adjective is evident, and yet the mistake is the same in both cases. However, if the word 'rather' is set off with commas, and is thus made to qualify the preceding verb, its position is correct; thus, 'Is he a bad man?' 'No; he is, rather, a good man.' In the first case 'rather' means *somewhat*, while in the last it means *on the other hand.*

WHEN the passengers on the steamship City Rio de Janeiro were going to sing hymns one night the captain told one of the Chinese boys to bring the hymn books. He hesitated a minute and then said: "No sabe." "Joss sing-song book," remarked the captain, and the boy responded: "All light."

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY F. J. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

THE *Scientific American* says that printer's roller composition makes an excellent flexible mold, but that in electrotyping it can safely be used only in a saturated plating solution.

PLUMBAGO brushed over the face of a medal or other metallic object — an electrotype copy of which is desired in intaglio — will prevent the copper or other metal electrically deposited from adhering.

GUTTA PERCHA, says the *Scientific American*, when heated in hot water at about 100 degrees Fahr., becomes plastic and will take a fine impression with slight pressure. When gutta percha is soaked for a few hours in benzole or naphtha it becomes swollen, and if then dipped in hot water it becomes so plastic that it may be used with safety on very fragile and delicate objects. Specially adapted to electrotyping.

INCRUSTED TYPE.—Mr. W. N. G., of Norfolk, Virginia, writes: "Inclosed is a type from a font that I have, which is so corroded that the letters will not set up to each other. What is the matter?" *Answer.*—The incrustation consists of the oxides of the metals of the alloy, principally lead and antimony; it may have been caused by the type having been exposed to some corrosive substance in cleaning, or, possibly, be due to gases, either from the metal itself or some outside source.

COMPOSITION OF METALS.—T. J. C., Jr., of Missouri, writes: "Does Mr. Partridge's book on stereotyping cover the use and composition of metals, life of same, etc.?" *Answer.*—The book you mention gives complete practical directions for making stereotypes by the papier-maché process, but does not fully cover the points you mention. In mixing new metal, the amount of dross and waste depends somewhat on the purity of the metals used; the average is about two per cent; in subsequent meltings from one to one and one-half per cent. From a pot of metal continually in a state of fusion there is a loss by oxidation, the amount depending on the temperature of the metal — the higher the temperature the greater the loss.

CONCAVES IN ELECTROTYPES.—P. M. Furlong, in his interesting department on electrotyping in the *Practical Electroplater*, says that concave is a constant source of annoyance to electrotypers and printers. Several theories have been advanced as to its cause, but the difficulty still remains to annoy those molders who have not discovered a remedy for this source of annoyance. The custom of running sufficient cases in advance to last for several hours or during the day is a good one, provided the wax is kept in proper condition for molding, but generally the wax becomes cold and hardens before the cases are needed, and the molder loses much valuable time in reheating wax from the back of the case, after which he places the cold form on the face of the wax and takes the impression, the result being a concave mold and consequently a concave surface on the face of the electrotype. In order to avoid concave and have the face of the plate as true and sharp as the original, first shave the molding composition to an eighth of an inch thick, and then place a sufficient number of cases for immediate use in a steam-heated box, which should be kept at a uniform temperature until needed. When the wax is warm enough on the face to take an impression of the thumb, blacklead the wax, and mold the form to the shoulder of the type. If it becomes necessary to reheat the case, do so thoroughly, or until it is quite warm, and then cool it from the back, as the metal case, being a better conductor, retains the heat much longer than the wax. Hence the wax is softest nearer the metal. If good results are expected this must be reversed. Or, in other words, the surface of the composition must be softer than that portion nearer the metal case.

STEREOTYPE PASTE FOR THE BRUSH PAPIER-MACHÉ PROCESS.—E. F. R. asks the *Scientific American* for the recipe for this paste. *Answer.*—Take five ounces of flour, seven ounces of white starch, a large tablespoonful of powdered alum, and four quarts of water. Put the flour, starch and alum into a saucepan and mix with a little of the water, cold, until the whole becomes of the consistency of thick cream. Then add gradually the remainder of the water, which must be boiling, stirring well meanwhile to prevent lumps. Put the mixture over the fire, and stir until it boils; then let it stand until quite cold, when it should look like jelly. When you are ready for work add Spanish whiting, the mixture not to be too stiff to spread readily with the paste brush. Put through a fine wire sieve with a stiff brush, and it is ready for use.

PLUMBAGO FOR LINOTYPE MATRICES.—W. A. Nichols, of Elgin, Illinois, writes to us in the above regard: "I have had charge of a Mergenthaler for a year and a half. Have been greatly interested in the various articles that have appeared in THE INLAND PRINTER from time to time in regard to the machine, and especially to the metal used. I notice in your article on the care of metal that you advise the use of plumbago, as do several correspondents. I will acknowledge that plumbago will make the metal work easy, but it is dirty, and utterly impossible to purify the metal so as to get it all out, and if it is all out of course it does not help the metal. With plumbago in linotype metal, it will be forced out and cover the matrices with a thin black scale, especially on the ribs of said matrices. This in a week or so will prevent the matrices from being spaced tight in the vise jaws, and the slugs will be full of hair lines, and thus you will have a murky looking sheet. The man who uses plumbago will have a never-ending job of washing matrices — not saying anything about the continual kicking of the operator that this matrix and that will not come. Did you ever see the inside of a channel plate or magazine after a week's run with plumbago in the metal? I will guarantee that the printer's towel that stands against the wall will not be able to give it any pointers. The greatest thing I have found out about the Mergenthaler is to keep it clean, CLEAN! CLEAN!! and this you cannot do with plumbago. I have never tried resin in the metal, but use oil and sawdust, thoroughly stirred in and then burnt off, stirring all the while. This keeps the metal thoroughly clean. Almost everyone who has charge of Mergenthalers is troubled by having "squirts" now and then, and it is always laid to the metal. But it seems to me that the real trouble is elsewhere. In this machine you have a plunger and plunger pot in a pot of molten metal. I claim that the continual heat, which expands, and the cold, which contracts, will in time cause the plunger to bind in the plunger pot, and this almost always is the cause of a squirt. Now suppose you take the plunger out and go over it with an old file, gently but evenly; you will be surprised how much easier everything will work, and you will say with me, 'Good-by, plumbago.' You will find two slugs inclosed. One has been stereotyped and the other is fresh from the machine. It seems to me that they compare favorably with any machine work in regard to sharpness and hardness. If your metal is not hard you cannot get a good, clear, sharp face that will stand stereotyping, and give first-class results."



"PAY FIRST!"

Half-tone by
A. ZEESE & SONS,
300-306 Dearborn street,
Chicago.
Duplicate plates for sale.

NOTES AND QUERIES ON PROCESS ENGRAVING.

CONDUCTED BY M. WILLIS.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

PRACTICAL EMBOSSING.—J. B., Selma, Alabama, writes: "Is there any successful practical way of doing embossing other than by engraved dies? Is the composition for that process any good?" *Answer.*—Not that we have seen or heard of. The composition is only used for the force.

BOX 568.—All books published relating to photo-engraving seem to have been written for those having *some* knowledge of the business. A series of articles will appear in THE INLAND PRINTER, commencing in the October issue, written expressly for the beginner. We aim to supply a want sadly felt by those who wish to make their own reproductions by the aid of photography and etching.

AMATEUR SPECIMENS OF LINE DRAWING.—A number of samples of this work have been received from P. W. S., Abingdon, Illinois, and others, with a request for criticism. Without exception, the work is too crude to give any idea of what latent talent the amateur artists may possess. There are plenty of schoolboys embellishing their schoolbooks with pencil sketches that are as encouraging, in an artistic sense, as the specimens submitted.

INSTRUCTION IN PHOTO-ENGRAVING.—E. E. S., Pomona, California, wants to know where he can obtain information on the tools and outfit necessary to do process engraving, with some particulars regarding the work in other directions. *Answer.*—In the next issue of THE INLAND PRINTER there will be commenced a series of progressive articles that will meet your desires in this regard. There are a number of works advertised in THE INLAND PRINTER that will give you much information of the character you desire.

BOOKS ON DRAWING AND DESIGNING.—H. H., Chicago, writes: "I am an apprentice at the job printing business, and having a taste for drawing and designing, I would be glad to get some information on the best books published on the subject, and where they may be procured." *Answer.*—Desirable books on this subject are published by the J. B. Lippincott Company, and may be procured through The Inland Printer Company. They are: "Drawing for Reproduction," by Charles G. Harper, $2.50; "Theory and Practice of Design," by Frank C. Jackson, $2.50; and "Lessons on Decorative Design," by Frank C. Jackson, $2.

COLLODION FORMULÆ.—Patience, Bridgeport, Connecticut, writes: "I have made two lots of collodion from the formula published in a recent number of THE INLAND PRINTER. The first worked all right for a time, but, after a few days, it commenced to work like the sample negative inclosed. Will you kindly tell me why it acts like this?" *Answer.*—The formula given is an old standard formula and is being used successfully by a great many (line) photographers. We would take exception, though, to the use of water; chloride of calcium will always dissolve in alcohol to the point of saturation. You should have no trouble whatever in dissolving the quantities given. Judging from sample negative sent us, we are inclined to think your mode of intensifying is at fault. Let us hear from you more fully if you have not discovered the cause, and we will be pleased to set you right.

H. D. ATWELL, Taunton, Massachusetts, asks for (1) a formula for the enamel process of engraving on zinc, and (2) wants to know the cause of dragon's blood bubbling up when etching. He also asks (3) if there is a book on process work that has been issued within a year or two, and (4) if there is a paper that is published for process workers? *Answer.*—(1) There is no different formula that we know of for zinc etching other than the ordinary process used on copper. It is not advisable to use the enamel on zinc, for the reason that the heat necessary to "burn in" destroys the zinc for printing purposes. We would advise the old albumen process. (2) Too much acid in etching-bath, or bath overcharged with zinc, will cause this trouble. Also insufficient melting of dragon's blood. Use a weaker etching bath. (3) See the advertising pages of this magazine. (4) There is no paper published in this country exclusively in the interest of process workers, that we know of.

FORMULA FOR WAX GROUND FOR WAX ENGRAVING.—C. A. Conover, Coldwater, Michigan, writes: "In your Notes and Queries on Process Engraving in June number of THE INLAND PRINTER, page 312, 'A. D. G.,' of New Orleans, speaks of a formula for wax ground for wax engraving. Will you kindly publish this formula? I have been unable to find one that works well." *Answer.*—Reinhold's method of map engraving by the wax process is the one referred to. It is as follows: Take a polished copper plate and coat it with a solution of sulphite of potassium in order to get a thin film of oxide on the surface of the plate. Otherwise the copper from the electric current will deposit directly against the plate and form a part of it. Four ounces of white beeswax, a quarter of an ounce of venetian pitch and one ounce of oxide of zinc are mixed together and put in a hot place to melt, being constantly stirred. The copper plate is laid on a hot stove, which must be level, and after the plate is well heated some of the prepared wax is placed in the center. It spreads all over, and should be made to do so evenly with a comb. Then the plate and wax are taken off and allowed to get cold. The coating must be thin. The drawing to be reproduced can be transferred to the wax by means of transfer paper, or by photography. The engraving is executed by sewing machine needles ground around the tip. Rules are used where there are straight lines. The stamping of letters should take place while the plate is warm; the wax should become tender, but it should not be hot enough to melt. An electrotype is then made, blank spaces having been previously built up.

MAKING EMBOSSING PLATES.—E. B. V., Philadelphia, says he has difficulty in making embossing plates from a mode of working which was sold to him as a secret process. He describes his method of procedure as follows: "In the first place I get my zinc plate clean as possible and then sensitize it in the darkroom with a solution of bichromate of ammonia and white of eggs, and then expose plate with design over it to the sun's rays for from one and one-half to three minutes, then take it in the darkroom, warm it and roll with zinc etcher's ink and drop into water. Now this is where I meet my first trouble—some of the designs come up clean but most of them will not. After getting it clean as possible I cover with dragon's blood, heat enough to melt the blood and drop into the acid bath, but the dragon's blood does not protect it enough from the acid, and consequently the plate is very rough when cleaned off. (1) Is there any better sensitizer to use? (2) Is there anything I can put in the water to clean design with, without rubbing so much with brush? (3) Is there anything better I can use than dragon's blood to protect plate? (4) Is there anything better than etcher's ink to roll with? (5) What is the best material I can use to protect back of plate? (6) Are the materials I use all right and the cause of my non-success my own fault?" *Answer.*—If the process you have described in your letter to us is considered a secret in Philadelphia we are at a loss to understand who the successful "con" man could be and from what part of these United States he hails. In a general way your method as described is correct; the *manipulating* is another thing. You are inexperienced—time and patience alone will set you right.

(1) No. (2) If over-printed a few drops of ammonia, say one drop to the ounce of water, will help; use a tuft of absorbent cotton—you will prefer it to a brush. (3) Powdered resin sifted through bolting cloth is used in preference to dragon's blood. (4) Etcher's ink is very good. Most etchers make their own ink and consider it better than that made by others. (5) Liquid asphaltum. (6) At this distance we cannot tell whether the eggs you use are fresh or not. Bichromate ink, zinc and acid are good, as a rule, if bought from reliable dealers. Your non-success is evidently due to inexperience.



Steckel, photo, Los Angeles.

FELICE.

NOTES AND QUERIES ON PRINTERS' PROFITS AND ESTIMATES.

To this department the contributions of everyone interested in sound business methods in the printing trade are respectfully solicited. Individual experiences in estimating on work are especially invited, and all inquiries in regard to estimating will be answered, or published with a request for the opinion of those who may be informed. As this department necessarily embraces a very wide field, contributors are specially requested to be brief and pointed in their communications.

H. D. A., Taunton, Massachusetts.—The Sewer Pipe Cards are worth $8.50, the Belting Cards, $10.75.

N. A. M., Yazoo City, Mississippi.—"The Employing Printers' Price List," D. Ramaley & Sons, St. Paul, Minnesota, "The Cost of Printing," F. W. Baltes & Co., Portland, Oregon, are two books which will give you particulars about estimating on binding.

PRINTERS, publishers, engravers, papermakers and others are endeavoring to organize a board of trade in Louisville. There is much to be said in favor of such an organization, and printers all over the country will watch the outcome of this venture with a great deal of interest. Several attempts have been made in this direction in Chicago, but with little success. It ought to be an easy matter to dispose of surplus stock, type, etc., in a large city where many want just the thing that others are trying to get rid of. An exchange, which printers will endeavor to patronize, cannot but result in good to the craft.

WE are in receipt of a job ticket in use in the office of MacCalla & Co., of Philadelphia, which is one of the most complete and practical now in use. One of the features of this ticket is a blank for "Cause of Delay." This is sometimes a very important feature of the work and one that is likely to be lost sight of in the counting room. It is frequently the case that a customer causes a delay on a job, and ought to be charged with it. The practice in some offices is to pin an "extra charge" card to the ticket. It is perhaps better to have the item right on the ticket itself, as in that case it is filed and becomes part of the record of the job.

THE sixth edition of a small vest-pocket price list for printers, published by John Taylor Clark, Stalybridge, England, is at hand. There is little in the work especially adapted to the trade in this country. Some of the suggestions made are very good, however, while some of the comments on the trade in England are rather startling. For instance, here is an extract: "In some offices all cards, invoices, circulars, etc., are still worked on the hand press. It is not quick enough for the times." The following extract may also be interesting, although it would not be well to base estimates on these figures, the time given being rather less than American printers are in the habit of putting in on this class of work:

"An ordinary invoice or statement should easily be set in one hour, often less. An octavo circular in about one hour. A business card, one hour. A handbill, one to two hours. Machine work, one and a half hours for first 1,000, and one hour per 1,000 after."

IN furnishing an estimate, or rendering a bill, no customer is entitled to prices in detail on the several items of composition, presswork, binding, electrotyping, etc., nor should any be given, only under exceptional circumstances which in themselves would excuse a breach of business custom.—From "Rules and Usages Adopted by the Chicago Typothetæ and Master Printers' Association." A great many firms in getting estimates take advantage of one or another of the items if a detailed estimate is given. For instance, they will say to a printer: "You have figured the job correctly with the exception of the electrotyping. That is figured higher than we can get it done for." The printer must either cut his price or they will contract to have the electrotyping done themselves and not allow him a cent for hauling forms, locking up and other incidental work. This in the face of the fact that the job has been given to the lowest bidder. This practice of giving detailed estimates has caused so much loss to printers in Chicago that many offices live up strictly to the letter of the above rule, and refuse to estimate when the items are called for in detail.

B. H. I., of Rockland, Massachusetts, sends a very clever article on "Competition." He takes as a basis an order for 100,000 handbills printed on both sides. He first gives a table showing what he considers a fair estimate. Then he gives an itemized account of what the job actually costs him, and finally he gives a table showing how he figured the different items with a view to getting the job. He secured the work, his price being 2½ cents per thousand lower than his competitor's. This illustrates the position of the printer very clearly. So long as he follows such a course as that he will meet with success. Let him first make sure that he knows what the work ought to bring, then ascertain what the work will cost him. Between these two figures there is a wide range. He must exercise discretion. If he feels certain he can get the full price he is justified in charging all it is worth. If, however, he finds it necessary to sacrifice a part of his profit, he can safely do it provided he keeps his eye on the cost and steers clear of that. A printer must in some degree gauge his price by the conditions which surround him. If he is particularly anxious to get a certain job and knows his competitors will figure closely it may pay him to come down some from what he considers a fair price, but it will never pay him to get down so near cost that a slight accident will take away his entire profit. He takes a tremendous risk on every job. One letter misplaced may ruin the work, making it entirely worthless. This risk must be considered on every job, and ten per cent is not too

much to add to cover it. This ten per cent should be considered as part of the cost.

In the June issue of The Inland Printer bids were invited on a twenty-page and cover catalogue, 6 by 8½, in order to settle a controversy in regard to price which a correspondent was having with his customer. The bids received range from $135.50 to $285. This is interesting to begin with. Now the same correspondent comes with a still more surprising array of figures. He says: "In January last I undertook the printing of 5,000 twenty-page and cover catalogues (sample shown). I had written manuscript, and from same—unpunctuated, ungrammatical and without form or suggestion—originated the book in design and produced a work which the patrons at time stated was a 'business-bringer' for them. The work was done in limited time, nine days covering all work, including time of delivery of books. My price for the book was $95 per thousand, or $475 for the lot. At the time my customer looked upon price as fair. Later on, however, a local printer, who, by the way, had been in the 'job' line but a short time, having formerly published a paper only, visited my patron and solicited jobwork. They were invited to bid on the catalogue I had done, and were shown the *completed* book. As a result of the 'figuring,' an estimate of *$24 per thousand* was given, and afterward, as my former patron says, 'a still better price' was quoted. The order was placed and the result is—the catalogue sent with mine." What we would consider the fairest estimate comes from S. S. C., Monmouth, Illinois. Here are his figures:

7 reams 25 by 38, 80 lb. enameled book	$ 60
2¾ reams enameled cover	15
Composition, twenty pages, five cuts	20
Presswork, on body of job	60
Presswork, on cover	10
Folding, stitching, etc	20
	$185

His estimate for composition is too low, also his estimate for presswork on cover. Probably if he had seen the job he would have been more nearly correct. We would consider $210 for the five thousand copies a fair price, unless there was an exceptionally large amount of time required arranging the matter from the original manuscript.

A FEW EXPRESSIONS REGARDING "THE INLAND PRINTER."

Inclosed please find money order for another year's subscription. Each succeeding number of The Inland Printer seems to be an improvement on the previous one—if such a thing is possible. It is *par excellence* the journal for the entire fraternity, and especially so the modern printer, who undoubtedly in the near future will be largely superseded by machine composition, and who naturally will be compelled to be up-to-date in every branch of our chosen profession. —*A. Wintemberg, superintendent The Cleveland Printing & Publishing Company, Cleveland, Ohio.*

Here is our check for renewal. Of course we cannot be without the best printers' magazine—no live printer can afford to be.—*J. D. Cadle & Co., printers and lithographers, Westfield, Massachusetts.*

Herewith find money order for $2, in payment for my Inland Printer. I hope that your list will eventually be as large as the merit of the magazine intrinsically. I am sure you deserve it as a return for your efforts in behalf of the printing fraternity of America and elsewhere.—*L. A. Plate, Brethren's Publishing Company, Mount Morris, Illinois.*

Inclosed please find check for $2 for subscription for The Inland Printer. We should as soon think of going back to the old hand press and discarding our cylinders as we should to dispense with that necessary journal for all printers, The Inland Printer.—*The Thurston Print, Portland, Maine.*

OBITUARY.

Mrs. Angie S. Barnhart, wife of A. M. Barnhart, president of Barnhart Brothers & Spindler, of Chicago, died on the afternoon of September 10, at 5 o'clock, at the family residence, 113 Cass street. Mrs. Barnhart was born at Moline, Illinois, March 15, 1844. Her father, S. G. Stein, moved to Muscatine while she was still an infant, and lived in that city for some forty years. He gave his daughter the best possible advantages at Galesburg seminary, at Oxford Female College, and later as a student of art, music and literature in Boston, New York, and Philadelphia. In 1890 and 1891, she, in company with her husband and only brother, toured Europe and the Orient. Many letters written by her were published in Chicago and other papers during that period. She had been a resident of Chicago since the year of her marriage, 1869.

Henry Lindenmeyr, head of the firm of Henry Lindenmeyr & Sons, paper dealers, 31-37 East Houston street, New York, died September 11, from a stroke of apoplexy received the day before. He came to this country from Bavaria about thirty-five years ago and, establishing himself in New York as a paper dealer, was successful from the start. He was sixty-one years of age.

CHARLES OTTMAN—DECORATIVE ARTIST.

Among the cover designs which have been used for The Inland Printer the effort of Mr. Charles Ottman on the September issue ranks very high, and has won much favorable criticism. Mr. Ottman was born in the city of Chicago on April 8, 1873, and received his art training in his native town, his first efforts in that direction being his employment to learn the trade of lithography. After spending three years in studying lithography, color and crayon work, his progress was not satisfactory to himself, and, decorative work being suggested to him as more fitted to his abilities, he turned his undivided attention to this branch of art. His choice was a wise one, for almost from the start his ability and power were manifest. Withal his way has not been an easy one. Employed during the day, his only time for study was in the evening, and of this scant time he availed himself to the full—working along and advancing himself step by step until he had a standing which would enable him to take advantage of a course of study in Europe. Preliminary to this he has betaken himself to New York, where a larger field of operation is open to him than in the West. Mr. Ottman's work exhibits uniformly great originality, taste in design and skill in execution. He has a good eye for color and is a good colorist. He has a fine swing and his curves are always correct. His composition is good and he excels in free handling, copying from nature exclusively.



Charles Ottman.

THE FIG LEAF IN SCULPTURE AND PAINTING.

The fig is an enormously prolific family, some six hundred species having been described. A knowledge of this fact will help the readers of the Bible. The aprons of Adam and Eve are always represented as of our garden fig, and, when it is necessary to introduce the fig leaf in this peculiar relation in connection with painting or statuary, this is the fig leaf employed. But anyone who has ever handled a fig leaf will readily understand that our unfortunate ancestors might as well have had aprons of sandpaper. The fig intended was the sycamore fig, the fig tree in which Zaccheus climbed when he heard that Jesus of Nazareth was passing by. This has large, ovate, heart-shaped leaves,

smooth on both sides, and when well grown a single one would have been about sufficient for protection in a genial climate as that of Eden is supposed to have been. Our garden fig seldom makes a trunk of over eight or nine inches in diameter, but the sycamore fig has often a huge trunk. Some say they have been known to be fifty feet in circumference, and to have widely spreading heads, affording grateful shade and protection to numerous creatures. It is remarkable that the literature of our day still connects the garden fig with the events which occurred in the Garden of Eden, for the great poet Milton evidently knew better. He tells us that the fig of Eden

> "Branched so broad and long, that in the ground
> The bending twigs take root, and daughters grow
> About the mother tree; a pillar'd shade,
> High over-arched, with echoing walks between.
> There oft the Indian herdsman, shunning heat,
> Shelters in cool, and tends his pasturing herds
> At loopholes cut through thickest shade."

Milton had the banyan fig, a closely related fig, in his mind, but it shows that he wholly ignored the garden fig as an element in his paradise. The sycamore fig of Zaccheus, *ficus sycamorus*, is often called Pharaoh's fig. It has red fruit, much resembling our garden fig, and is of tolerably good eating quality.

ATLANTA EXPOSITION NOTES.

THE Atlanta *Journal* will have a perfecting press on the ground, and issue a daily paper.

THE Byron Weston Company, of Dalton, Massachusetts, will be represented indirectly at the Exposition by some of their friends, who have a large display of books made of their paper. Outside of this they will have no showing.

AMONG the exhibitors who have arranged for space are the J. C. Blair Company, Huntingdon, Pennsylvania, envelope machine; Thorne Typesetting Machine Company, Hartford, Connecticut; and Crane Brothers, papermakers, Westfield, Massachusetts.

THE official programme of the Exposition, for which Mr. Frank Bell, of the Aragon Hotel, has the concession, will be printed on enameled paper and illustrated with half-tone cuts. The contract with the printer calls for a large sum of money, and the work will be executed in fine style.

THE L. L. Brown Paper Company, Adams, Massachusetts, will have an exhibit occupying 110 feet of space. They will use the exhibition case that they had at the World's Fair, which will contain the various lines they manufacture, such as linen ledger and record, typewriting, bond and hand-made papers.

ON September 19, the second day of the Exposition, the Georgia editors were given the freedom of the Fair, and quite a number took advantage of the occasion to thoroughly look it over. It is expected that the report of their visit will be heralded in the various papers after the editors get home, and will assist in advertising the Fair.

THE Cotton States and International Exposition opened at Atlanta, Georgia, September 18, and will close December 31, 1895. Great interest is being manifested in the Exposition in all parts of the country, and the outlook at present indicates that it will be a grand success. A portrait of Charles A. Collier, president of the Exposition, is presented in another part of this issue.

THE Miehle Printing Press & Manufacturing Company, Chicago, will occupy a space of about 20 by 30 feet. They will have one of their No. 1, four-roller, high-speed job and book presses in active operation during the whole period. An interesting feature will be the driving of this press by an independent multipolar electrical motor, manufactured by the Card Electric Motor & Dynamo Company, of Cincinnati. This motor, in appearance, becomes part of the press, occupying the position of the tight and loose pulleys, and is absolutely noiseless in operation, not having any gears of any kind connected with it, or belting. The press and motor have been purchased by the Foote & Davies Company, printers and publishers, of Atlanta, who will have charge of the exhibit and the running of the press.

MONDAY, October 14, has been designated as American Newspaper Publishers' Day, in honor of the heavyweights of the profession. Mr. William C. Bryant, of Brooklyn, secretary of the Association, has been notified and requested to invite all the members of the Association. This brings the publishers to Atlanta the middle of October, when the Exposition and the weather will be at their best.

VICE-PRESIDENT CABANISS, of the Exposition, and President Stuart Woodson, of the Atlanta Chamber of Commerce, were in Chicago recently at the invitation of the World's Columbian Exposition Directors to confer with them about bringing the Northwest to the Atlanta fair. The Atlantans were cordially received and their visit was the occasion for the expression of much good will on the part of their entertainers for the southern enterprise.

MR. GEORGE F. BARDEN, of the Fairfield Paper Company, Fairfield, Massachusetts, writes from Atlanta, where he has gone to arrange for the exhibit of his company, under date of September 19, as follows: "The Exposition opened yesterday with the usual demonstration, but the weather is so extremely hot that we poor northerners do not get much comfort out of it. At this writing the exhibits are not complete, and it will be some days before things are in shape. The location, the grounds and the buildings are all very artistic."

THE contract for printing the admission tickets to the Exposition has been let to the Globe Ticket Company, of Philadelphia. There will be a different ticket for each day, and thirty thousand of each ticket will be printed. It will be so arranged that on special days, when it is probable that over one hundred thousand admissions will be sold, a different series can be put on, thus using up three or four series in one day. The tickets will be printed at once, and will make an even carload in all — one of the biggest single shipments of tickets ever printed in America.

THE Campbell Printing Press & Manufacturing Company's exhibit will be found in Machinery Hall, where ample space has been provided in which to exhibit their "Century" pony, "New Model" web, with its stereotyping outfit, and the old hand press which is 153 years old. The exhibit will be in charge of the Dodson Printers' Supply Company, of Atlanta, and all visitors will be cordially welcomed by that company as the representatives of the Campbell concern. The "New Model" and the "Century" presses represent advanced ideas for the newspaper office and for the job printer. While differing widely in their field of work, they both accomplish equally desirable results, and undoubtedly will be examined with much interest by visitors.

THE Dodson Printers' Supply Company's exhibit will consist of the following machinery: One Campbell "New Model" web press; one Campbell "Century" pony press; one No. 3 Gally embossing press; one Chandler & Price Gordon press; one show case from the American Typefounders' Company (same as at the World's Fair); one Thorne typesetting machine in operation; one hand press originally used by Ben Franklin, now owned by the Campbell Press Company, besides several other smaller attractions. The web press will be in daily operation, printing the Atlanta *Daily Commercial*. The pony press is now being run on the official catalogue of the Exposition Company, printing in colors and embossing on the cylinder press. The exhibit is an attractive one. It is located in the Machinery building.

12 SECOND ANNUAL
SOCIAL
8 OF THE



BICYCLE 12
BLOOMERS OF
CHICAGO

IN COMMEMORATION OF THE 6
6 AMERICAN DRESS REFORM
8 JULY FOURTH
1895

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10 MENU

LITTLE NECK CLAMS

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LETTUCE CELERY TOMATOES

BOILED SHEEPSHEAD, LOBSTER SAUCE
POMMES FARCIE

ROAST BEEF
YOUNG DUCK, APPLE SAUCE

SWEETBREAD PATTIES, A LA REINE
STUFFED GREEN PEPPERS, BELVIDERE

BOILED POTATOES MASHED POTATOES
GREEN CORN ONIONS IN CREAM TOMATOES

CHARTREUSE PUNCH

CHICKEN SALAD

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APPLE PIE CREAM PIE
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Newest Fashions in Print
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CINCINNATI, 7-31 Longworth St.
CHICAGO, 139-141 Monroe St.
ST. LOUIS, Fourth and Elm Sts.
MILWAUKEE, 89 Huron St.
MINNEAPOLIS, 113 First Ave., South.
ST. PAUL, 84-86 East Fifth St.
KANSAS CITY, 533-535 Delaware St.
OMAHA, 1118 Howard St.
DENVER, 1616-1622 Blake St.
PORTLAND, ORE., Second and Stark Sts.
SAN FRANCISCO, 405-407 Sansome St.
ATLANTA, 23 East Mitchell St.
TORONTO, CAN., 44 Bay St.
MONTREAL, CAN., 780 Craig St.
WINNIPEG, MAN., 286 Portage Ave.
LONDON, ENG., 54 Farringdon Road, E. C.
MELBOURNE, AUS., 395 Flinders Lane.

Quentell Series . . .

Originated by CENTRAL TYPE FOUNDRY BRANCH, ST. LOUIS.

36 Point 5 A 8 a $5 50

Proposals for Purchase Invited
ATTRACTIVE FACES

30 Point 6 A 9 a $5 00

Beautiful Dark Red Roses Have Long
THORNS TO PROTECT THEM

24 Point 8 A 10 a $4 00

Copper Alloy Type is Strong and Durable and
LEADS ALL OTHERS IN STYLE

18 Point 10 A 16 a $3 25

Wedding Invitations should be Printed in the most Artistic and
CAREFUL MANNER TO BE FULLY APPRECIATED

14 Point 12 A 18 a $3 25

Committee of Eight Appointed to Devise Means for Living Without Working
WEEKLY MEETINGS OF PROMOTERS OF INDOLENCE

12 Point 16 A 20 a $3 00

Pouring Knowledge into Youthful Heads

PROFOUND PROFESSOR

10 Point 20 A 26 a $2 75

Attractive and Novel Method of Advertising Business

QUAINTNESS AND LEGIBILITY OF FACE

8 Point 22 A 30 a $2 50

Curfew Bells Signaling to Lovers the Hour of Separation

LATEST RULES GOVERNING COURTSHIP

6 Point 24 A 36 a $2 25

A Mean-Looking Letter Head has Lost Many a Dollar for Business

USUALLY A MAN IS JUDGED BY THE COAT HE WEARS

AMERICAN TYPE FOUNDERS' COMPANY.

BOSTON, 144-150 Congress St.
NEW YORK, Rose and Duane Sts.
PHILADELPHIA, 606-614 Sansom St.
BALTIMORE, Frederick and Water Sts.
BUFFALO, 83-85 Ellicott St.
PITTSBURG, 308 Wood St.
CLEVELAND, 239-241 St. Clair St.
CINCINNATI, 7-31 Longworth St.
CHICAGO, 139-141 Monroe St.
ST. LOUIS, Fourth and Elm Sts.
MILWAUKEE, 89 Huron St.
MINNEAPOLIS, 113 First Ave., South.
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LONDON, ENG., 54 Farringdon Road, E.C.
MELBOURNE, AUS., 395 Flinders Lane.

A NEW ADVERTISEMENT COMPETITION.

THE attention of the readers of THE INLAND PRINTER is again called to the advertisement competition of the Riverside Paper Company, full particulars of which are given upon page 5. It is not too late to enter this competition, and there is yet abundant time before the first of November for the submitting of designs. The offer of the Riverside Paper Company is a most liberal one and should call out the best talent. Do not forget this competition, but start at once upon your design and send it along when it is ready. It may be the means of your securing a premium that could be used to advantage at Christmas. A prize of from $3 to $50 is always acceptable, particularly at this time of the year.

CHICAGO NOTES.

CHICAGO TYPOGRAPHICAL UNION, No. 16, gave a picnic at Electric Park, on Sunday, September 22. Over two thousand persons attended and enjoyed the all-day outing. The proceeds of the day go to the relief fund of the union. Over $1,500 net was realized.

THE Crescent Typefoundry, formerly at 358 Dearborn street, are now located on the ground floor in the Franklin building, 349 and 351 Dearborn street, where they have ample facilities for handling the largely increased business which necessitated their removal.

THOMAS D. PARKER, whose name is familiar to most Chicago printers, and who has held positions of importance in many of the larger Chicago printing offices, including the establishments of P. F. Pettibone & Co. and R. R. Donnelley & Co., has accepted the position of manager of the *Review Press*, of Decatur, Illinois.

MR. A. E. BARNHART, of Barnhart Brothers & Spindler, returned recently from a trip to Alaska, having been gone seven weeks. He was accompanied on the trip by his wife and daughter, and went west over the Canadian Pacific, and returned by the Northern Pacific, stopping for about a week on the return trip at the Yellowstone National Park.

THE billposters' war, which has raged intermittently in Chicago, has at last engaged the attention of Chief of Police Badenoch. He has called some of the billposters before him and warned them that their aggressive actions must stop. "I want to treat every man fairly and impartially," said the chief, "but I will not have this work of blanketing billboards carried along any longer. If a billposter has the lease of a board he has the right to use it, and I don't want a second billposter coming along blanketing the first man's work." It cannot be said that either printers or lithographers brought this matter to the attention of the chief.

ABOUT a year and a half ago Franklin S. Anderson, a son of Mr. John Anderson, the well-known printer, leased the job department of the John Anderson Printing Company, under the name of the Anderson Printing Company. He made statements that he was worth $20,000 clear, consisting of $5,000 cash, $5,000 stock in the John Anderson Printing Company, and $10,000 stock in the Southern Lands Company. The commercial agencies ratified these statements, somewhat superficially it would seem. The Milwaukee Avenue State Bank recently foreclosed on a judgment note for $3,600, but found assets of some $200 only to satisfy. Extravagant business methods, carelessness in estimating and in giving credits, and an extravagant style of living are to some extent the cause of Mr. Anderson's difficulties. Nearly all the Chicago paper houses are losers. The total liabilities are estimated to be in the neighborhood of $12,000.

ALFRED EDMONDSON, the proprietor of a printing establishment at 418-420 Dearborn street, brought suit, on September 16, in the Superior Court, against George W. Roe, H. O. Stone, Thomas W. Magill, Thomas Harris, and S. A. DeBolt, for $10,000 damages. Roe is a banker, lives in Oshkosh, Wisconsin, and is the owner of the building in which Edmondson's printing office is located. Early in the week previous to the suit a distress warrant for $333 rent was served upon Edmondson, and all the property in his establishment seized. A custodian was placed in charge, and the office locked up, but after he had filed a bond for the amount of the rent claimed, Edmondson broke open the door and took possession of his property. He now claims that the distraint was illegal, and that he does not owe the rent claimed, but that, on the other hand, Roe, the owner of the premises, owes him $600. Stone, Magill and Harris are the agents in charge of the building, and they seized the property, and DeBolt is the attorney who advised them to do so. Edmondson claims that the seizure of the property would have been illegal, even if the claim for rent was a just one, as the amount of property taken was about $15,000.

AMONG the more progressive printers of Chicago the firm of Hornstein Brothers, 148 Monroe street, have held position for some years. About a year ago George Hornstein withdrew from the firm, which was continued by Mr. Leon Hornstein alone. The policy of the firm has been one of expansion, and the available assets have regularly been absorbed in the purchase of machinery and office plant. The continued depression in business placed Mr. Hornstein's affairs in such a condition that he resolved to call a meeting of his creditors and request a long extension. At the meeting Mr. Hornstein showed assets of $36,000 against liabilities of $26,000. The creditors were friendly in their reception of Mr. Hornstein's statement, but, as three suits had been commenced against him and as several of the creditors were out of town and not represented at the meeting, it was deemed unsafe to wait to try to get the creditors to give a general extension. An assignment was advised, C. H. Blakely being recommended as assignee. Mr. Hornstein, however, chose Joseph Francis as assignee and the assignment was so made. Complications have resulted from a judgment on a claim for $2,000 borrowed money having been entered up by D. H. Tolman, whose custodian it is claimed was in charge of the premises before the assignee. The question is being argued in the courts.

REVIEW OF SPECIMENS RECEIVED.

BUSINESS CARDS from Walton & Co., Sherbrooke, P. Q.: Composition neat and presswork good.

L. M. WOOD, Fairfield, Illinois, sends a neat card so far as composition is concerned, but the presswork is defective.

THE Bryan Press, Bryan, Ohio: A few samples of cards and bill-heads. Composition and presswork neat, but of no extraordinary merit.

FROM *Benzie Banner*, Benzonia, Michigan: Catalogue. The composition on advertising pages could be greatly improved, while the presswork is very inferior.

SMALL folder in red and black, from Fred Newell, with the Bulletin print, Buffalo, Wyoming, on which the rulework might have been more neatly finished.

S. S. LESSLIE, Camp street, New Orleans, Louisiana, has issued a neat and attractive advertising leaflet, composition and presswork on which are both very good.

L. O. FULLER, with the *Pecos Valley Argus*, Eddy, New Mexico, forwards a package of jobwork, composition on which is "A1," and presswork of good quality.

FROM Roylance, 40 Customhouse place, Chicago, samples of theatrical office stationery, showing great variety of design and wealth of color. Engraving and printing are good.

FROM the Dakota *Republican*, Vermillion, South Dakota: Samples of half-tone and letterpress printing. The composition might be much improved, but the presswork is good.

THE Britton Printing Company, Sheriff street, Cleveland, Ohio, submit some attractive samples of color work in circulars, cards and blotters. Composition is good and colors are well selected.

"THE BOSTON PICTURE BOOK" is a finely printed collection of half-tone illustrations of the principal places of interest in the "Hub" of the universe. The book contains over one hundred historic and characteristic views in and around Boston, and is printed on heavy enameled paper, with

tinted cover, and is a good sample of up-to-date printing issued by Irving P. Fox, of Boston, Massachusetts.

JOHN E. ROWE & SON, 247 Market street, Newark, New Jersey: Circular and business card in two colors. Composition admirable, and colors harmoniously disposed; very neat and attractive.

J. DUDLEY POND, Manchester, New Hampshire: Stock certificate of somewhat antiquated design, but showing neat and careful workmanship. The blotter is a very ordinary piece of composition.

A NEATLY designed programme, well printed in chocolate and pale blue, reaches us from C. S. Farren, with H. E. Pratten & Co., Sydney, New South Wales. The composition and presswork are both artistic.

SEVERAL samples of everyday work from Henry S. Kettenring, Pekin, Illinois. While the composition of most of the work is good, the presswork is poor, giving the work a slipshod and cheap appearance.

HENDERSON & DEPEW, Jacksonville, Illinois, submit samples of business cards in colors and gold and silver bronze; both very artistic in conception and execution. Note-head and corner card unique and attractive.

A. J. REED, Secretary of State Union, No. 6, Oakland, California, forwards Report of Proceedings for 1895, neatly printed in pamphlet form. The cover is uniquely designed and printed in orange and gold on white.

FREDERICK SLEASTER, with the Brandon Printing Company, Nashville, Tennessee, is reaching after fame as an artistic compositor. The two jobs submitted show careful selection of type, neat display, and judgment in spacing.

W. T. RIDGLEY, Great Falls, Montana: Programme of performance at Great Falls Opera House. It is a neat piece of composition, type well displayed, and general effect striking. The make-ready on presswork is slightly defective in parts, which detracts from an otherwise good job.

AN example of good typographical display work is the Young Men's Christian Association Lecture Course programme, from the press of the *News Review*, East Liverpool, Ohio. The best use of the type at disposal has evidently been made by an artistic compositor, and the result is exceedingly commendable.

THE *Advocate* souvenir of Sidney, published by Bolton & Stanton, Sidney, New York, is a creditable piece of half-tone work on enameled paper, most of the views being very clear and sharp in detail. The engravings were made by H. J. Lloyd, of Wyalusing, Pennsylvania, from photos by Charles H. Phelps, Sidney, New York.

T. H. GARRETT, with J. C. Wilson & Co., Montreal, Canada: Picnic programme, the title-page of which consists mainly of a design in rulework. The initial P is artistically formed out of pica brass rule, and the flourishes extending therefrom of twelve-to-pica rule, all bent without the aid of a curving machine. It is a neat piece of workmanship.

FROM the *Red Jacket Tribune*, Calumet, Michigan, samples of cards, bill-heads, programmes, etc., composition on which shows room for improvement in display. The presswork is very poor. Too much striving after color effect on some of the work has resulted in failure from an artistic point of view—a good, plain, one-color job would be far better.

A LARGE package of general work has been received from George Hughes & Co., 60-64 Bible House, New York. The composition is all of a high quality, and the presswork almost beyond criticism. Emile Brouillet is foreman of the above-named establishment, and the work issued therefrom will, no doubt, bring credit to his good taste and discernment.

F. A. WINSLOW, pressman, with Henderson & De Pew, Jacksonville, Illinois, is without doubt an artist in his profession. The samples of half-tone and two-color work submitted by him are deserving of warmest praise. It is seldom we see such rich velvety blacks, brilliant reds, and clean half-tone illustrations in combination with such perfection of finish.

W. HOWARD WRIGHT, Pittsburg, Pennsylvania: Prospectus of Alinda College Preparatory School—sixteen pages and cover, printed on laid paper with untrimmed edges, the principal display lines being in "Tudor Black." It is a creditable production. Composition on the bill-head and statement might be improved, but presswork on all the samples is excellent.

"PRINTALK" is the title of a circular in book form issued by the W. B. Conkey Company, 341-351 Dearborn street, Chicago. It is an excellent example of letterpress and half-tone plate printing, and will, without doubt, create a favorable impression on their present and prospective customers with reference to their ability to turn out first-class work.

THE Denny Printing Company, Pittsburg, Pennsylvania, "Keep on a Fishin'" for customers, with some entertaining circulars and cards, which are printed in good style on stock of excellent quality. J. B. Evans, manager for the company, says: "My brain is the only circulating capital I have in this company," but it is evident that he keeps it circulating to good purpose.

J. KING MACHAFFIE, property man with Wynkoop & Hallenbeck, 441 Pearl street, New York, submits an ornate design for an office notice. The specimen shows much taste, but it is not appropriate for the purpose intended. The copy from which the wording was taken is to our mind much more acceptable. Considered as a design, however, Mr. MacHaffie's effort shows that he has much taste.

WE acknowledge receipt of a large package of commercial and society printing from H. W. Brandes, with the Holbrook Printing Company, Newark, New Jersey. Many of the samples are printed in two or more colors; the composition is exceedingly neat and the presswork of the highest class. The judicious use of tint-blocks on programmes, cards, letter-heads, etc., tends to give much of the work an artistic finish, the selection of colors being in good taste.

THE Serrell Printing Company, Plainfield, New Jersey: Samples of commercial work and druggists' labels, all of which have a neat and finished appearance. The business card of the company is a paragon of neatness—typographically—printed in red, black, pink and gray, the latter color being used as a tint; the general effect is very pleasing. The balance of the work submitted is well up in the scale of excellence.

FRED C. HUBBARD, with the Geneva *Times*, Geneva, Ohio, sends a neatly printed programme title for reproduction. While the work is passable, there is a lack of strength in the design, but there is evidence of Mr. Hubbard's ability to make great improvement by the careful study of good models. Trying how well a job can be set without the use of ornaments is one of the most useful methods of self-training.

A HANDSOME catalogue of wood engravings issued by Charles J. Wolfram, Cleveland, Ohio, has reached us, the printing of which was done by J. B. Savage, of the same place. The work is excellent, whether considered from an engraver's or printer's standpoint, the details of the engravings being brought out with wonderful clearness and distinctness. Apparently no pains have been spared to make it a paragon of engraving and printing.

A FEW months ago we took occasion to review some samples of printing submitted by a young printer—Ralph E. Bicknell, Lawrence, Massachusetts—and gave him a few words of kindly advice. He now forwards a package of specimens of his work, which show a vast improvement on the former lot, and though he is still in his teens, his work will compare favorably with that of many veterans in the business. Both composition and presswork are very good.

"ERIE ILLUSTRATED, 1895," is the title of a brochure, published by the *Morning Record*, of Erie, Pennsylvania. It consists of thirty-two pages, sixteen of which are beautiful half-tone illustrations of points of interest in and around Erie, the remaining sixteen pages being descriptive letterpress. The printing is admirably done on fine enameled stock. Inclosed in a cover of pink enameled and embossed paper, with attractive title printed thereon, and tied with blue silk cord, it is a souvenir well worthy of preservation.

A GREAT variety of samples of printing comes to us in a package from Anthony Kraft, with Albert L. Wegst, Eleventh and Jefferson streets, Philadelphia, Pennsylvania. Composition is neat and well displayed; presswork generally good; but the embossing on druggists' labels is a trifle overdone. If the principal lines and borders only were in relief the work would be more attractive than it is with the whole label—even to the nonpareil lower case letters—forced above the surface. Too much straining after effect is not always productive of best results.

CHARLES E. WILSON, 358 Champion street, Battle Creek, Michigan, submits a package of work ranging over a wide field of composition, embracing everything from a corner card to title-pages and book covers. All the samples bear evidence of careful workmanship, a knowledge of what constitutes good display and judgment in spacing. The title-pages are excellent, showing a mastery of this branch of composition—an accomplishment possessed by comparatively few otherwise first-class workmen. The rulework designs are also very good, being original and neatly finished.

A BEAUTIFUL piece of half-tone engraving and printing is the panoramic view of Denver, Colorado, which is forty-four inches long by nine inches deep, showing two hundred miles of the Rocky Mountains. The engraving was done by the Williamson-Haffner Engraving Company, and the printing by the Publishers' Pressroom Company, both of Denver. It is a magnificent production, the detail being remarkable for a picture covering a range including so many miles of vision. The engravers and printers both deserve congratulations for jointly producing such a fine sample of artistic printing.

ED. A. BOICE, foreman of the job department of the Britton Printing Company, of Cleveland, Ohio, sends a number of very tastefully printed cards and letter-heads in colors and tints. The best results of fancy rulework are shown in the specimens, and in this regard Mr. Boice says: "Much has been said about about rulework being a 'back number' because of the amount of time required to make it, and lack of utility after made. The inclosed samples will, I think, refute the latter charge, as any one of them has been in use for two years and more in various ways, and are not the only ones either. Whether they are acceptable pieces of work or not I leave to you. Have read your paper a number of years and find much information in its columns that I could not have found otherwise."

CALENDAR BLOTTERS.—We continue to receive a large number of these favorite mediums of advertising, from printers all over the United States, and herewith mention a few of the more recent: A. Theo. Patterson, Benton Harbor, Mich.—neat design based on the 16 to 1 relation of silver to gold; Challinor, Dunker & Co., Pittsburg, Pa.—design representing a waiter calling: "Your order, please!" for printing; The Thurston Print, Portland, Me.—five-pointed star, each section of different color encircled by gold band; Adams Brothers, "Electric Printers," Kansas avenue, Topeka, Kan.—neatly designed blotter, with a 9-inch rule attachment; *Morning Sun Herald*, Morning Sun, Iowa—design containing much red and yellow, typifying the rising sun; Carthage Printing Company, Carthage, Mo.—"The Blotting Paper"; one of the gems printed on its front page is: "The proper thing to do with a 'rough' estimate is to have it 'filed' for future reference"; F. J. Pierson, Flint, Mich.—design showing his appreciation of THE INLAND PRINTER; John T. Palmer, 406 Race street, Philadelphia, Pa.—one more of his truly artistic designs.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices, should be inclosed in all publications sent for review.

"The Counting House and Merchant's Office" is a new journal printed in the interest of business men by W. H. & A. F. Tapp, Meadow Hill Road, Tunbridge Wells, London, England. It is a monthly and is well edited and well printed.

Mrs. Oliphant's story "Diana: the History of a Great Mistake," has been issued by the United States Book Company in a handsome light-brown cloth binding stamped in a dark red-brown, the lettering being in gold. It is excellently printed.

F. Tennyson Neely, Chicago and New York, announces for early publication a long list of new works, among them being a new novel by Capt. Charles King, whose last book, "Fort Frayne," published in July, has had an almost unprecedented sale.

Number 9 of the "Bibelot," Thomas B. Mosher's delightful contribution to booklovers and the appreciative of literary excellence, contains "Hand and Soul," the only tale that Dante Gabriel Rossetti ever completed. The October "Bibelot" will contain full announcement of Mr. Mosher's fall publications.

"Specimens of Script" is the name of one of the newest booklets gotten out by the American Typefounders' Company, copies of which can be obtained of any of their branches. A large assortment of script faces is shown, from the most delicate hair line for card use to the heavier faces suitable for embossing.

Way & Williams, the new firm of publishers in Chicago, have issued their announcement of books for publication during the autumn and winter season. The announcement brochure is tastefully printed on hand-made paper. The motto of the firm, we are pleased to see, is in English: "Where there's a Will there's a Way."

"Moods," the American quarterly literary journal published at Philadelphia, has secured the services of Mr. John Sloan as art editor. Mr. Sloan's work has appeared at intervals in The Inland Printer, and, at the last black and white exhibition of the Chicago Society of Artists, the vigorous and striking quality of his work was much admired by those most competent to judge. The management of "Moods" is to be congratulated on securing Mr. Sloan's services. A cover-page by Mr. Sloan, in four colors, adorns the second volume.

The approaching visit of Mr. Richard Le Gallienne to America gives timeliness to the publication of his volume of poems by Copeland & Day. The name of this firm is synonymous with beauty in the art of bookmaking, and in this volume their reputation is well sustained. The title-page, by Bradley, printed in black and orange-red, was shown in The Inland Printer some months ago, and gives a touch of color to the book that is very agreeable. "Robert Louis Stevenson: An Elegy, and other poems by Richard Le Gallienne" is the wording of the title.

"The Philistine: a Periodical of Protest," with September is in the fourth month of its existence. It is printed at East Aurora, New York, at the Pendennis Press, by the White & Wagoner Company. Its editor is H. P. Taber, and the publication is copyrighted in his name. The numbers are 10 cents each, or $1 per year. "The Philistine" seems to strive for quaintness of expression; the advertisement on the front cover says that it is "Printed every little while for the Society of the Philistines, and published by them monthly" — possibly this means that it is printed on a stop-cylinder press. There is an asperity in the tone of this sprightly little monthly that we trust will be removed in future issues.

"Artistic Specimens from the Record Press," 25 Park place, New York city, is certainly appropriately named. It is one of the neatest and most effective advertising brochures we have received, and shows the capacity of the Record Press to be such as to fill the requirements of the most exacting. The purpose of the booklet is thus stated: "To business men: This booklet is an object lesson to enable our patrons and customers to see just how their announcements, cards, circulars, bill-heads, letter-heads and catalogues will look when printed with different styles of type, and in various shades and colors." Mr. Thomas M. Smith, the manager of the Record Press, is to be congratulated on this specimen brochure.

Our Australian correspondent says that Tennyson Dickens, described as a scion of the illustrious novelist, was proceeded against in the Hawthorn (Melbourne) Magistrate's Court lately by Charlie Hong, Chinese laundryman, for the recovery of £4, 1s. 9d., due for washing and ironing. Part of the account, it was stated, had been owing for more than three years, and the bench was informed that plaintiff had been induced from time to time to withhold legal proceedings "out of respect to the memory of defendant's father." "Sometime he pay me a leetel," observed the Chinaman: "sometime he no pay me and make plomise he no keep. Me no know his fader." The bench made an order for the amount, with £1, 3s. 6d. costs.

During his editorship of the *Dial*, Chicago, Mr. Francis F. Browne has occasionally cultivated the Muses. His name, and selections from his poems, have found their way into the anthologies, but Mr. Browne has, up to the present, steadily refused to make a collection for publication in permanent form. When the new firm of Messrs. Way & Williams was organized its members insisted that Mr. Browne should gather his fugitive pieces together and consent to their publication in a small book for limited circulation. "Volunteer Grain," Mr. Browne has modestly and appropriately named the collection, and to it one might very appropriately apply several of the lines written by him to the author of "Old World Idylls":

> "Humor and pathos blending smiles and tears,
> A sympathy with common hopes and fears."

OF INTEREST TO THE CRAFT.

Type for the Armenian language is made by the New York branch of the American Typefounders' Company; a sale for it is found in New York. This company also makes Russian type.

A newspaper dispatch, dated September 13, says that Jerry McIntyre, a printer, recently discharged from an insane asylum, killed Ira Hunt at Louisville, Kentucky, for bothering him in his work. Do not bother the compositors!

The convention number of the *American Florist* is a tastefully gotten-up issue, illustrated with numerous half-tone engravings and having an appropriate cover. A special feature is a colored chart showing the correct colors of flowers.

The *Scottish Typographical Circular* has changed editors. Mr. G. F. Stewart, who has conducted the *Circular* for the last four years and a half, has been compelled to retire, owing to failing health. His successor is Mr. W. A. Buckner, 17 East Thomas street, Edinburgh.

Robert M. Hutchins, vice-president of the Clark & Courts Company, of Galveston, Texas, the largest stationery



Steckel, photo. Los Angeles.

JUST OUT.

house in the South, and a son of J. H. Hutchins, head of the well-known banking firm of Ball, Hutchins & Co., while handling a pistol, on the morning of August 22, accidentally shot himself, death resulting within an hour.

THE Illinois State Typographical Union wound up its labors and adjourned on the evening of September 11, at Alton, Illinois. The officers elected for the ensuing year are: President, William Rotramel, Springfield; vice-president, H. M. Scott, Decatur; secretary and treasurer, John Onyun, Peoria; organizer, Joseph Rogers, Peoria; delegates to the October meeting of the Federation of Labor at Peoria, J. McDermott, Peoria; J. R. Williams, Bloomington, and G. A. Neff.

A NEWSPAPER dispatch from Washington, D. C., dated September 16, states that the printers of Columbia Typographical Union, No. 101, voted on Sunday, September 15, on the charges recently preferred against ex-President John L. Kennedy for conduct unbecoming a printer in writing an article for the Dayton (Ohio) *Journal*, censuring Public Printer Benedict and the adoption of civil service in the government printing office. It was decided by a vote of 184 to 66 to expel him from the union. Those who know Mr. Kennedy best say the end is not yet.

THE Detroit Council of Trades and Labor Unions have issued a very handsome "Labor Day Souvenir" for 1895, with lists of officers, the roll call of the organizations connected with the council, the programme of the annual parade and picnic on Labor day, and other interesting matter. In the text of the contributed articles are portraits of Henry C. Barter, president; Noble Ashley, vice-president; Philip A. Loersch, recording and corresponding secretary; P. J. McCormick, financial secretary; Jeremiah Sullivan, treasurer; and John E. Sauers and Andrew Lahon, members Labor Day Committee.

AN example of the wonderful speed in composition which can be attained on the Mergenthaler linotype machine was given not long since at the office of the Boston *Standard*, by G. W. Green. In 1 hour and 13 minutes he set 12,390 ems of solid agate, which, after making the proper deductions for stoppages of the machine and for correcting, left a net result 10,710 ems in one hour. This remarkable performance was witnessed by G. F. Gall, of the *Globe*; B. W. Isfort, of the *Herald*; H. L. Coleman, of the *Standard*, who acted as timers; C. A. Noble, of the *Post*, judge; A. A. Benney, of the *Standard*, proofreader; and G. A. Maitland, of the *Herald*, copyholder, Mr. Isfort making a sworn statement of the above facts.

A CORRESPONDENT, writing from Lancaster, Pennsylvania, says: "Several years ago, when the printers in one of the offices here wished to get an advance for night work (overtime), of five cents an hour more, the same as other offices were paying (25 cents), some, if not all, of the daily newspaper compositors 'kicked,' to use a rough expression, and didn't want to receive the advance, as they were afraid they would lose their positions. They even said they would work day and night if there would be any trouble. But there was no trouble. This is no city for any trouble, and I understand some would work for less wages than they get now sooner than stand up for a raise in wages. But when the advance was paid, then they were glad to receive it. These same compositors, and others in the city, would not join the typographical union here because the proprietors were opposed to organized labor. Now, I understand, as the machines are bound to come, they are anxious to join the union, but they will not be taken in. If 25 cents an hour can be paid for overtime (night work) in book and job offices and on the evening papers, the *Morning News* employes should have at least 20 cents. But they only get 16⅔ cents, which is at the rate of $10 a week."

THE Wellington (N. Z.) Typographical Union believe in the boycott, but they have a better way of enlisting the sympathies of the general public than sometimes obtains in America. They advertise the names of the firms which are disposed to deal fairly with them. Following is one of their advertisements:

WELLINGTON TYPOGRAPHICAL UNION.

NOTICE.

The undermentioned Employers of Labor in the City of Wellington have signified their acceptance of the Rules of the Wellington Typographical Union, registered under "The Industrial Conciliation and Arbitration Act, 1894," and their employes are working under the Rules of the Union.

All Sympathizers with Unionism, and those who believe in a FAIR DAY'S PAY FOR A FAIR DAY'S WORK, are requested to patronize them.

NEW ZEALAND TIMES COMPANY.
EVENING POST.
WHITCOMBE & TOMBS.
BROWN, THOMPSON & CO.
J. B. INNES.
C. F. CORLETT.
R. COUPLAND HARDING.
EDWARDS, RUSSELL & CO.
McKEE & GAMBLE.

W. P. McGIRR,
Secretary.

NEWSPAPER GOSSIP.

IN every Saturday edition of the St. Paul *Dispatch* appear numerous illustrations of doings and places of interest about the city. New buildings in course of erection, improvements in public works, important local gatherings, etc., are shown, and the departure has come to be one of great popularity. The cuts used are half-tone engravings and, considering that ordinary news paper is used, the printing is excellent. Three angle-bar Potter presses are required to print the *Dispatch*.

MR. EUGENE FIELD, writing in the Chicago *Record*, says: "Joel Chandler Harris, who was a printer in early life, has invented a typesetting machine which is capable of doing the work of ten men. It is so simple that it can be duplicated at an expense not exceeding $40. Two of these machines, constructed by the inventor, are in daily use in Mr. Harris' Atlanta *Constitution* composing room. It has been Mr. Harris' pet ambition to provide the rural press of America with a mechanical device capable of lessening the expense of typesetting."

THIS is the salutatory of an Arkansas editor: Our aim —Tell the truth though the heavens take a tumble. Our paper — Of the people, for the people, to be paid for by the

people. Our religion—Orthodox, with a firm belief in hell for delinquent subscribers. Our motto—Take all in sight, and rustle for more. Our policy—To love our friends, and brimstone our enemies. If thine enemy smite thee on the cheek, swipe him with haste and dexterity at the butt of his most convenient ear. What we advocate—One country, one flag, and one wife—at a time. Our object—To live in pomp and splendor.

THIS is clipped out of the "Notice to Correspondents" column (above the leader) in a New Zealand paper. It surely takes the record for *scribendi:* "Locus Standi."—It is altogether too late now to ventilate your grievances on the subject you refer to. Doing so could only be productive of harm. We must really ask you to give us a rest, and to refrain from attempting to rush into print on every conceivable excuse. Since the beginning of the present year we have received no less than forty-eight letters from you, and even our waste paper basket is not large enough to meet such demands upon its capacity.

ABOUT 11 o'clock, on the night of September 12, a fire developed in the cellar of the World building, New York, in the rooms where the paper stock is stored. It was caused by the worn insulation of an electric wire. In a few minutes the building was filled with dense smoke, which surged up through the air shaft and also through the shaft of the tubular elevator. There were more than two hundred and fifty persons on the upper floors of the building at the time, and many of these were afraid to venture down by way of the elevators. Many of the employes of the composing and editorial rooms descended by way of a freight elevator in the rear, while some came down by means of scaling ladders, which were hurried upstairs by the firemen. Several persons were overcome by smoke. The fire spread in the basement to the mailing room, and from there it spread to the pressroom. The fire was under control at 11:10, leaving the basement of the building flooded with water. The damage was chiefly in the paper stock, and much of it was caused by the great quantities of water poured into the basement. By the flooding of the water tank on the top floor some damage was also done on the eighth, ninth and tenth floors. Offers of assistance in the way of paper, temporary pressroom, etc., were sent to the *World* by several of the newspapers at once.

PARAGRAPHS appear at intervals in the newspapers advocating the justice of applying to certain individuals the term, "the meanest man on record." THE INLAND PRINTER, with customary modesty, proposes not to preface the tale to follow with the boast of any such discovery, preferring to leave to its readers the awarding of any merit which may be its due. A certain New York publisher recently found himself in such a state of pecuniary embarrassment as to make some method of raising the wind a matter of urgent necessity. He was sore troubled for a week or more, and then he hit upon a scheme of such cunning as to bring him forthwith from his financial entanglements, yet so much to be condemned as to almost persuade us, even though we have proceeded thus far in the narrative, to lay aside our pen and say no word further respecting it. Nothing but the conviction that villainy should be uncovered wherever found could tempt us to continue. This publisher sells his magazine, when he can, at 5 cents per copy. After he had printed the regular monthly edition, he stopped his presses, and in every place in his paper where the price of a single copy appeared, he changed the types to make it read, "twenty-five cents," instead of "five cents." On a certain page under a paragraph of no particular importance, he put in bold type these words: "This month's edition is limited. Those who desire another copy should send twenty-five cents at once." Then he printed an extra edition, one hundred thousand in number. He divided these in half, and had young ladies from Baxter street, at not many dollars a week, cut out from fifty thousand of the copies the paragraph of no particular importance, and send the copies to the addresses of the same number of women in divers states of the Union, according to lists furnished by a mailing agency accustomed to such transactions. These fifty thousand women looked the paper over, and noting that the only thing which could have interested them was denied them, straightway set them down determined to circumvent any such manœuver. As his craftiness had foreseen, each and every one of these women sent to this unscrupulous publisher the amount of money required for another copy of his paper. Nay, more than this; they showed to a neighbor the copy with a hole in it, and as a result the publisher was obliged to print another edition of fifty thousand copies to satisfy the demand, all of which resulted in much profit to him. He not only paid up his outstanding obligations with his ill-gotten gains, but was enabled to live for a considerable time thereafter in splendor and idleness.

JOHN R. MCLEAN, the new proprietor of the New York *Morning Journal*, is still the central figure of gossip on Newspaper Row. Recent changes in the staff of the *Journal*, looking toward a reduction of expenses, would seem to indicate that McLean's hope of being able to speedily put the paper on a good paying basis has not yet been realized. He has leased a house on Fifth avenue belonging to the Belmont's, and used by them as a residence in the winter months, and, as may be imagined, it is furnished in the most sumptuous manner. He uses the front parlor overlooking Fifth avenue and Central Park as his office, and there may be found awaiting their turn to see him, every day while he is in the city, some of the men most prominent in the business and professional life of New York. McLean has always been accustomed to doing his work on a table, preferring it to a desk, and the cheaper the material used in its construction the better it seems to please him. When he took up his quarters in the Belmont mansion he had placed in the parlor he selected for his office an ordinary pine table, described to the writer as having cost "about a dollar and fifty cents"—an object strangely out of keeping with the remainder of the furnishings of the room. Upon this are piled each day the exchanges which he insists upon looking over himself, and across it are arranged the various transactions necessitated by the possession of ten or twelve millions of dollars.

TRADE NOTES.

THE Hub Engraving Company's plant, at Boston, Massachusetts, was recently destroyed by fire, entailing a loss of $5,000.

THE Eagle Publishing Company, of Albany, New York, is to establish a western branch at Sedalia, Missouri, in the near future.

WALTER S. RYAN has opened a thoroughly equipped printing office at No. 9 Phelps street, Oneida, New York, where he makes a specialty of getting out work on short notice.

THE Diploma of Honor, the highest award made at the recent "Printing Exhibition" at St. Petersburg, Russia, has been awarded to Karl Krause, of Leipsic, Germany, who had on exhibition a large and varied assortment of machines.

THAD. B. MEAD, formerly at 96 Duane street, New York, has closed his office at that place, and purchased the large plant of Reuben Freeman, 45-51 Rose street, where he has greatly increased facilities for presswork and bronzing for the trade.

THE proprietor of a job office who has often been at a loss for something to tide him over a dull season can learn

how to make the odd moments now spent in unnecessary distribution or killing time a steady source of profit by application to the Associated Trade and Industrial Press, 610 Thirteenth street, Washington, D. C., whose advertisement appears elsewhere in this issue.

THE Linden Paper Company, of Holyoke, Massachusetts, have just issued a neat pamphlet, with embossed cover, containing samples of their "Archive" linen ledger paper, which they carry in sizes from 16 by 21 to 20 by 28 inches, and weighing from 20 to 54 pounds.

NOTHING so complete in a series of type has ever been issued as Jenson Old Style, in thirteen sizes, with several series of appropriate initials and a great variety of artistic and quaint embellishments. A circular printed on imitation hand-made paper, with deckle edges, exhibits this series to marked advantage, and is in great demand at the numerous branches of the American Typefounders' Company.

TYPESETTING machines are being adopted by many printing concerns. The Avil Printing Company, of Philadelphia, one of the largest establishments in Pennsylvania, has just installed a plant of four Thorne machines, and the Phelps Publishing Company, of Springfield, Massachusetts, has also started three of the same make of machines. The latter company publishes the *American Agriculturist*, *Farm and Home* and the *New England Homestead*, besides issuing a number of agricultural books.

ENCOURAGING reports come from the J. L. Morrison Company, 15-17 Astor Place, New York, to the effect that they now have on hand enough orders to keep their factory, with its present facilities, busy for two years to come. More interesting still is their statement that, although they advertise in nearly all the journals published in the interest of printing and kindred industries, one-half of the business which has resulted therefrom is due to the advertisement they are running in THE INLAND PRINTER.

MESSRS. LOUIS A. WHEAT (formerly superintendent for C. G. Burgoyne) and Robert T. Stillson (who held the same position with W. F. Vanden Houten), both of New York, have entered into a partnership in the printing business under the firm name of Wheat & Stillson, at Pearl and Center streets, in the same city. Both are printers of wide practical experience, and if their general run of work is a near approach to the announcements from them we have seen, some good things in the way of artistic printing may be expected.

WE acknowledge receipt of sample book of papers from Z. & W. M. Crane, Dalton, Massachusetts. The superfine and extra superfine papers manufactured by this company are put up for the trade only. These goods are also supplied in wedding stationery, visiting cards, and other specialties by George B. Hurd & Company, New York, or Chicago. The book contains a large and elegant assortment of papers in whites, creams, and all the fashionable shades of color, there being nothing desirable in the line of paper that is not found within its covers.

THE Binner Engraving Company's 1895 Stock Catalogue, containing half-tones suitable for calendars, programmes, souvenirs, circulars, advertising matter of all kinds, as well as zinc etchings and borders, head and tail pieces, corner pieces and headings suitable for all combinations with type matter or half-tones, has just been issued. The prices for half-tones are for original plates and not electrotypes. Duplicates of zinc etchings are furnished in electrotype. The book is well printed in a number of art shades of ink, and is furnished for $1. The address of the company is 197 South Canal street, Chicago.

"PRINTING INKS AND BRONZE POWDERS" is the title of the last catalogue issued by the Jaenecke-Ullman Company, ink makers, 536-538 Pearl street, New York. The book is neatly printed in black and red, and inclosed in a handsome cover. The feature of the catalogue and price list is that it contains considerable descriptive matter relating to printing inks, which is of value to printers and others using these goods. The chapters on "What Constitutes Good Ink," "Dangerous Inks," "Prices and Discounts," "Grading of Inks," "Half-Tone Printing," "Drying of Inks," and "Inks to Order," contain many points which printers can get from no other source. The pamphlet is one which should be in the hands of everyone in the printing and lithographing business.

SEAVER S. LESSLIE, for the past three years Barnhart Brothers & Spindler's representative in Pennsylvania and Maryland, has resigned to accept position of manager's assistant, and correspondent for the MacKellar, Smiths & Jordan branch of the American Typefounders' Company at Philadelphia. Mr. Lesslie is a native of New Orleans, and received his education and subsequent training at the printing business in that city, later going on the road as traveling representative of the firm of L. Graham & Sons, southern agents for the Central Typefoundry, of St. Louis. As Barnhart Brothers & Spindler's representative Mr. Lesslie attended many editorial conventions, both state and national, and he knows personally most of the newspaper men of prominence east of the Mississippi River. He is thirty years of age and unmarried.

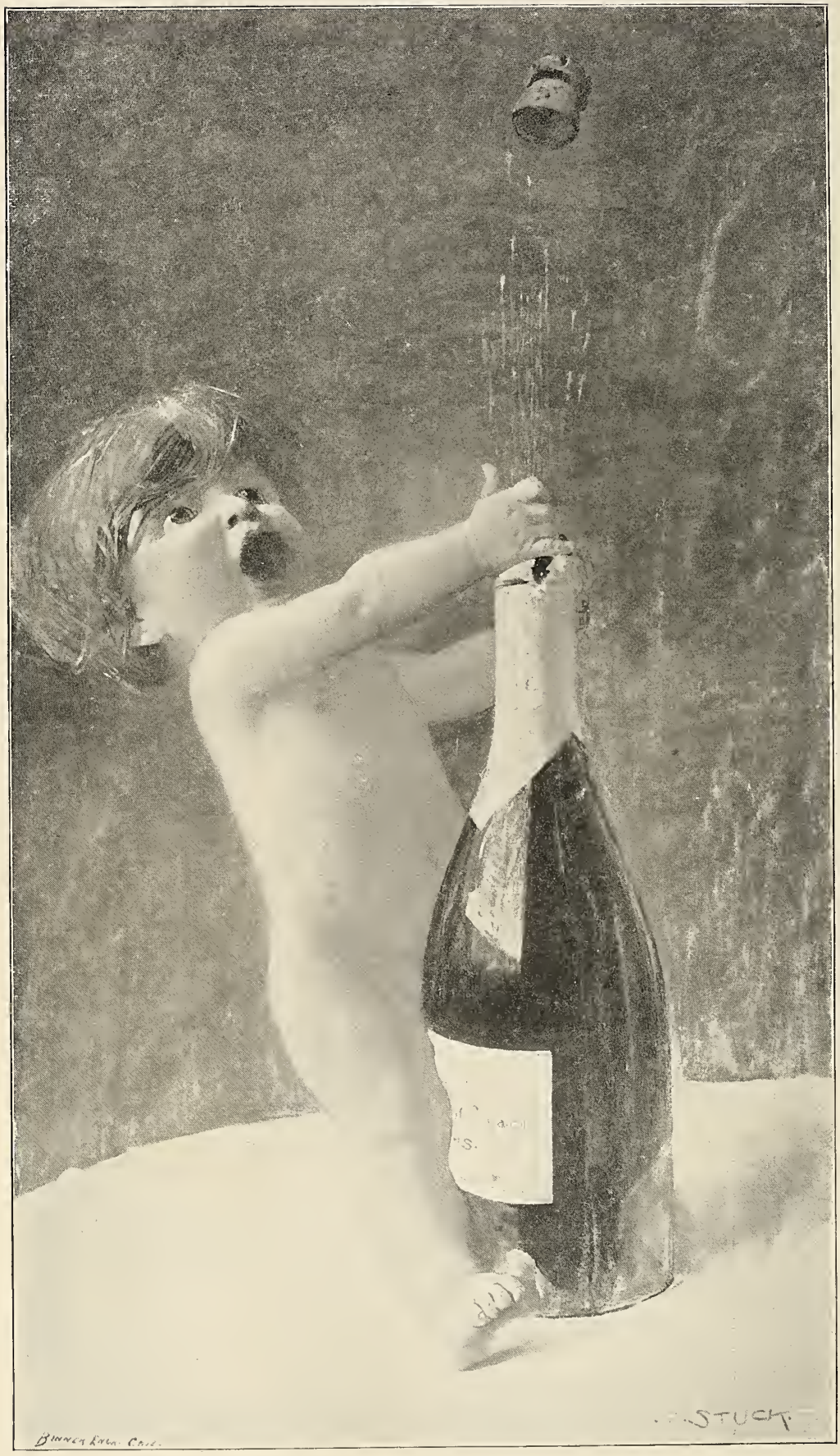


S. S. LESSLIE.

THE Missouri, Kansas & Texas Trust Company, of Kansas City, Missouri, lately offered a prize of $150 for the handsomest and most appropriate design to illustrate the cover of a book advertising the Greater Kansas City. The committee of award consisted of George Mathews, Adriance Van Brunt and E. J. Davison. Forty-five designs were submitted, and after careful deliberation the award was given to Herbert F. Slaughter. Mr. Slaughter is but twenty-two years of age. He was born in Kansas City and was a student at the Kansas City High School. Four years ago he entered the employ of the Union Bank Note Company, and is still employed there as designer and engraver. He has done some very high-class work for that firm, and his sketches have been accepted by *Frank Leslie's* and other of the leading illustrated papers.

THE method of having a separate electric motor applied to each printing press, whether cylinder or bed and platen machine, is being adopted by a number of new offices with very satisfactory results. It is claimed that this plan has many advantages over the old way of furnishing power. The motors require but little room and there are so many advantages to be obtained by their use that they are attracting considerable attention. The American Book Company, New York, are running twenty Miehle presses in one room, each machine having a separate electric motor. This pressroom is a model one, and is notable not only for its use of electric motors but also from the fact that it has twenty machines of one make. The same company is running the Miehle press in their Cincinnati office, but we are not informed as to what power they are using.

"IS THERE a physician present," began the minister from the pulpit, "who can aid an ailing soul?" As he finished the sentence the three young doctors, who had expectantly grabbed their hats, resumed their seats, while an old, bowed shoemaker slowly got up and left the church. —*A. K. Taylor.*



"POP."

Half-tone by
BINNER ENGRAVING COMPANY,
Chicago.



2011



2015



2001

THESE DESIGNS ARE APPROPRIATE FOR MENUS, FOLDERS, ETC. A FULL LINE OF SAMPLES (20) ON EX. TRANS. CREAM BOARD, MAILED FOR 50 CENTS. CORRESPONDENCE INVITED FOR ESTIMATES, ETC.



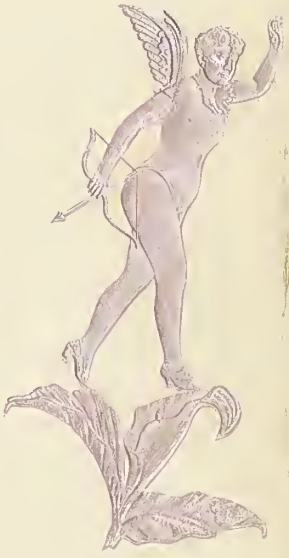
2005

OUR CATALOG OF SOCIETY ADDRESS CARDS FOR 1896 WILL BE READY IN JANUARY. SENT TO THE TRADE ONLY.



2008

STAMPING AND EMBOSSING FOR THE TRADE. ONLY FIRST-CLASS WORK. ESTIMATES AND DESIGNS FURNISHED.

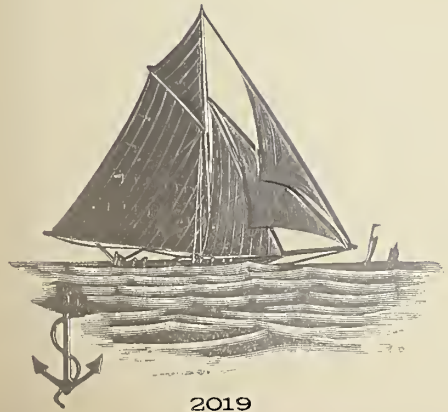


2002

PRINTED WITH OUR NEW COLOR PREPARATION, "SILKTONE"—PATENT APPLIED FOR. SUPPLIED IN TINTS AS SHOWN AT $5.00 PER LB. ESPECIALLY RECOMMENDED FOR FINE STAMPING AND EMBOSSING EFFECTS.

MILTON H. SMITH,

95 AND 97 ANDREWS ST. ROCHESTER, N. Y.



2019



2013



2010

RECENT TYPE DESIGNS.

Barnhart Brothers & Spindler, Chicago, show in the specimen pages their Menu series, a letter suitable for many uses. It is made in three sizes on the 6-point body, one size on 8-point, one size on 10-point, and two sizes on 12-point.

PRINTERS' MACHINERY

MENU SERIES.

Where it is desired to get away from gothics, and still have a letter of the same general character, the Menu will commend itself.

We present a sample line of the new Inland series, a page of which is given in this number, made by the Inland Typefoundry, St. Louis, Missouri. It is cast in seven sizes,

Inland Letter

INLAND SERIES.

from 8-point to 48-point, in upper and lower case, and standard line. About November 1 they expect to have the 60-point size ready. A page of the St. John series and



ART ORNAMENTS.



ART BORDER.

St. John initials is also shown in this number. The art borders and art ornaments spoken of last month we are now able to show a specimen of.

The American Typefounders' Company show this month two pages of their Quentell series, made in fourteen sizes,

QUENTELL Series $1234

QUENTELL SERIES.

from 6-point to 72-point. It is a medium, condensed letter, something on the gothic order, and is made in upper and lower case. It can be bought through any of the branches.

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

F. H. JACKSON, Angelica, New York, submits a sample of a preparation which he warrants to be a perfect rust preventive. It may be used on the roughest or the finest polished metal surfaces. A very thin coating will perfectly protect composing sticks and rules. The Pope Manufacturing Company strongly recommend it. Mr. Jackson gives the name "Rustena" to his preparation, and from the slight test we have given it, we believe it to be a valuable compound. Its price is 75 cents a pound.

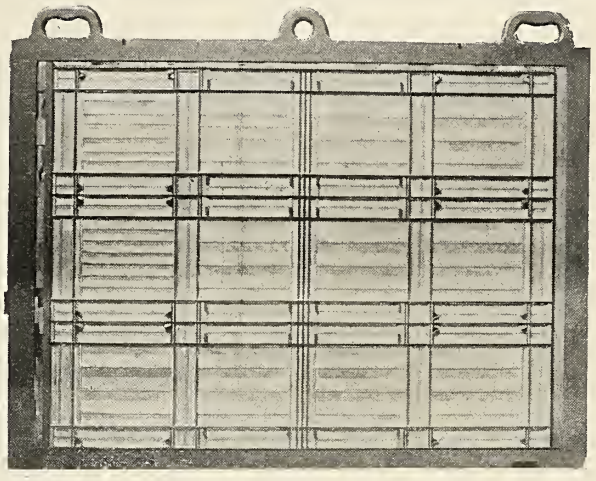
THE user of carbon paper, either for manifold books or on the typewriter, who is tired of the half-illegible copies given by the dirty, oily, sticky stuff usually sold, will do well to place a trial order for the superior paper manufactured by Philip Hano & Co., 315 Dearborn street, Chicago, and 808-810 Greenwich street, New York. They are not stationers, making this class of goods as a side line, but their large establishment is devoted exclusively to the manufacture of the highest grade of manifold books and carbon papers for railroad train order books, duplicate and triplicate shipping receipt books, and the Hano improved typewriter carbon papers.

THE Powers Paper Company, of Holyoke, Massachusetts, have on the market a large and complete line of papeteries which is unusually attractive in the artistic design of its boxes, and is manufactured from stock of the first quality. They filled last month the largest order ever given for papeteries, two carloads being shipped to one party. Their new line of artistic stationery, put up in quarter-ream packages, with one-eighth thousand boxes of envelopes to match, is especially adapted for fine retail trade.

THE LARGEST CUTTING AND CREASING DIE.

The photographic illustration below is taken direct from a made-up die adapted for one of six special eccentric-action cutting and creasing presses designed and furnished by the John Thomson Press Company, of New York, Chicago and London, and built by the Colt's Patent Fire Arms Manufacturing Company, of Hartford.

The size inside of chase is 27½ by 38 inches, and the size of the die is 27 by 36 inches. It is, in fact, a multiple die, cutting and scoring six large boxes at each impression, The



output of these six presses will be fully 2,250,000 boxes *each week*. The die is an exceedingly good exhibition of this class of work, and was constructed by the F. Wesel Manufacturing Company, of New York, who stand at the head in the production of accurate cutting and scoring rules for paper-box makers. For this class of work cheap rule is as bad as cheap presses.

The presses upon which these dies are to be used weigh over three and one-half tons each; the platens alone weighing nearly 1,600 pounds each. They can be run at any speed, the usual practical limit for large sheets being from 1,500 to 1,800 impressions an hour.

With the form here illustrated, the speed will probably not exceed 1,000 to 1,200 an hour, but this will produce, with one feeder, *nearly twice the product* of any smaller press in the market.

So far as we know, these are the largest, heaviest, and by far the most rigid and strongest platen presses ever built.

And we make printing presses, a sample of whose product is shown in the frontispiece of this issue of THE INLAND PRINTER.

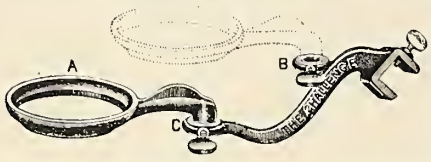
JOHN THOMSON PRESS COMPANY,
Main office: 253 Broadway, New York.
Branch offices: Chicago, Illinois; London, England.

NEW SIZE OF THE RELIANCE CUTTER.

The 28½-inch is the size of a new paper cutter just brought out by Paul Shniedewend & Co., Chicago. This cutter retains all the merits of the 23 and 25½-inch "Reliance" machines, which have deservedly gained such popularity in the past year. The proportions for strength and appearance are closely observed, which, together with the special advantages of size, make it a worthy addition to the rapidly growing list of machines of the same name. An illustration of this cutter will appear in the next issue.

MORE LIGHT

will be in demand by printers as days grow shorter; light, correctly placed, is necessary to enable the compositor to do his work with comfort, and at the same time save his eyes from undue strain. The "Challenge" lamp bracket here represented is a most convenient and safe attachment for holding a lamp over the printer's case. The fount holder, A, can be raised from C to B, as shown by the dotted lines, to adapt the position of the light to suit the compositor. Small thumbscrews at B and C keep fount holder A in place, thus retaining the light in any position desired, perfectly stationary. All typefounders and dealers in printing machinery sell them. The trade supplied by The Challenge Machinery Company, Chicago.



TIME-SAVING MAIL LIST TYPE.

The first requirement of mailing type is legibility. The second desirable feature is that it should be condensed. Ordinary Roman body type is generally used for addressing and it cannot be claimed that it is perfectly satisfactory. We show a specimen of a new style of mail list type on 10-point body. The face is a condensed "typewriter," and is clear, large and easily read. We have not seen anything so legible as this specimen:

Jas.HoganPtg.Co.1Sep72
D.A.Hailman 24Jun92
Keim & Seligman 5Dec53
Westliche Post Ex
Geo.D.Barnard 18Sep87
Nixon & Jones 30Mar90
J. Eschelback 5Apr76
Buxton & Skinner2Mar98
C.B.Woodward 18Nov69
Fox & Curran 7Aug84
S. G. Burham 160ct70

Theo.L.Devinne 24Jan90
NEW YORK, N.Y.
George W. West 18Mar79
EATON, PA.
J. C. Blair 28May91
HUNTINGTON, PA.
J.E.Mangan & Co.5Aug99
ST. LOUIS, MO.
S.Reed Johnston 5Feb89
PITTSBURGH, PA.
Harmon & Moe 27Apr88
MINNEAPOLIS, MINN.
D.Ramaley & Son 6Nov92
ST. PAUL, MINN.

It is called time-saving mail list type. Every character is cast on en thickness, and for spacing en quads are used. By setting sticks to multiples of 10-point justification becomes child's play — it is self-justifying — therefore can be set quicker than ordinary type; also corrected quicker. While this type *looks* large, it is more condensed than the type ordinarily used for addressing, as will be seen by this example:

Woodward&Tiernan3Jan99
Woodward&Tiernan3Jan99

Time-saving mail list type is made on 10-point body and is sold at same prices as ordinary body type. A great variety of mail list logotypes are made which can be used with the time-saving type, specimens of which may be had on application to the nearest branch of the American Type Founders' Company, sole makers of time-saving mail list type.

UNION CARD & PAPER COMPANY.

The advertisement of this firm appears on another page of this issue. They deal in cardboard, cut cards, flat and ruled papers, beveled edge goods and wedding stationery, and carry a very complete assortment of everything in their lines. They make a specialty of looking after the needs of the smaller class of printers, and those of our readers who have suffered from negligence and inattention to their orders at the hands of the very large dealers will find a welcome change in the courtesy and promptness of the members of the firm of the Union Card & Paper Company.

BIG VALUE — SMALL COST.

A very popular machine, made by the Challenge Machinery Company, is the "Advance" lever paper cutter. It is extremely simple in construction, and possesses great strength. Recent improvements place it far in advance of other lever cutters of its class. It has no gears, cams or springs to break or get out of order. The lever, knife bar and connections are counterbalanced, so that there is no danger of the lever or knife causing injury to the operator. It is furnished with interlocking back gauge and clamp, and the back gauge is made extra long, which brings it close to side gauge for facility in squaring small stock. In fine, it is a well built, handsome and durable machine, which can be furnished at a very reasonable cost. Illustrated circular, giving more complete description of the "Advance" cutter, may be obtained from any typefounder or dealer, or of the Challenge Machinery Company, sole manufacturers, Chicago.

CALIFORNIA EXCURSIONS.

Personally conducted California excursions leave Chicago via the Burlington Route (C. B. & Q. R. R.) every Wednesday at 6.35 P.M. Route via Denver, Denver & Rio Grande Railway (the scenic line) and Salt Lake City. These excursions are accompanied by an experienced agent of the Burlington Route, thoroughly familiar with California. The latest model of Pullman tourist sleeping cars are used. They are fitted with every comfort: carpets, upholstered seats, mattresses, pillows, bed linen, toilet rooms, etc. They lack only some of the expensive finish of the Pullman's run on the limited express trains, while the cost per berth is only about one-third. Ask your nearest ticket agent for particulars and descriptive folders, or write to T. A. Grady, Manager Burlington Route Excursion Bureau, 211 Clark street, Chicago, Illinois.

SHERIDAN'S IDEAL.

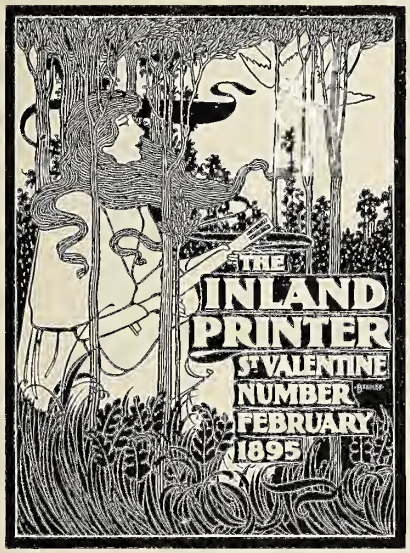
Users of paper-cutting machinery who require a machine heavier and stronger than any heretofore put on the market, will find in the above machine, advertisement of which appears on page 11 of this issue, one that just meets their requirements. It has all the desirable features of the well-known "Auto" cutter, with the additional advantage that both clamp and knife are drawn down from both ends, with no reverse motion of gear, giving a positive and very powerful auto-clamp motion, and a machine that is absolutely noiseless. It is built in sizes from 36 inches to 70 inches, of the very best material, with steel shafts and cut gears, and anyone having need of such a machine will do well to write to the builders, T. W. & C. B. Sheridan, 413 Dearborn street, Chicago, or 2, 4 and 6 Reade street, New York.

IT WILL PAY

Photo-engravers to send to Scovill & Adams Company, 423 Broome street, New York, for their photo-engravers' catalogue with latest information concerning the art.

THE INLAND PRINTER GLASS SIGNS.

One of the most successful advertisements which THE INLAND PRINTER has ever put out is the beautiful glass sign designed by the well-known artist, Mr. Will H. Bradley, similar to the cover for February, 1895. These signs are now adorning the windows and walls of supply houses, news stands and other places where THE INLAND PRINTER is on sale in all parts of the country, and do not fail to attract a great deal of attention, and do much to assist the agents in the sale of the publication.



It is the desire of the company to have all of the people regularly handling the magazine receive one of these signs; and as it has always been the policy of the management to deal, not only with the large news companies and their agencies, but also with various news dealers direct, it may be that some of the dealers selling the publication each month have been overlooked. To such we ask that they inform us whether they have received the sign or not, and let us know how many copies of the paper they handle. THE INLAND PRINTER uses the latest and most attractive methods of publicity, and its large sales by the news agents attest the correctness of its business foresight and progressiveness.

We give below a number of expressions recently received regarding this plan of advertising, which clearly indicate the appreciation felt by those selling the journal of the efforts of the publishers to help increase its sales:

I have received the sign and consider it the finest thing ever offered me, and I am an old-timer in the business.—*M. V. Thomas, San Francisco, Cal.*

It has attracted much attention, and is quite an ornamental feature of our show window, aside from the mutual benefit derived from it. No doubt it will increase our sales.—*S. E. Rumble, Kansas City, Mo.*

Some time ago we received a beautiful glass sign. We have same in our window and think it a good ad.—*Maunder Bros., Kansas City, Kan.*

The sign came to hand safely, and we have hung it in the most conspicuous place in the office. It received a great deal of favorable comment, and is a novel and attractive advertisement.—*American Typefounders' Company, Cleveland, Ohio.*

The glass sign came, and we have it hanging in a conspicuous place. It has been very much admired.—*American Typefounders' Company, Pittsburg.*

I would say, personally, that I think the sign a beautiful one and very attractive and makes a nice ornament in my place of business.—*R. J. Hetrick, Lincoln, Neb.*

I think it is beautiful and artistic, and very effective as a means of advertising.—*T. H. Lawler, Lowell, Mass.*

It is a handsome thing, and a credit to your good taste, as well as to your advertising instinct.—*Golding & Co., Boston, Mass.*

I have just received the glass hanger which you sent me, and am very much pleased with it. It is the best thing of the kind I have ever seen. I have placed it in a conspicuous place in my store and think it will help me in securing customers for the magazine.—*W. A. Golden, Portland, Me.*

We are in receipt of your very handsome glass hanger, which will have a conspicuous place in our office.—*American Typefounders' Company, Kansas City, Mo.*

The handsomest, costliest, uniquest, attractivest, and beautifullest thing in the way of an advertisement ever sent the trade for display was forwarded free recently to all who keep for sale THE INLAND PRINTER. It is of glass, round-cornered, about two and a half times the size of a page of THE INLAND PRINTER, and bears, in two colors, a reproduction of one of the most striking of Will H. Bradley's many special cover designs for that publication. It is framed in a chain of non-corrosive gilt metal, and the result is satisfactory in the extreme, and I have seen already that its display results in an immediate and largely increased sale for the magazine.—*The Book and News Dealer, San Francisco, Cal.*

I have received in perfect condition the glass hanger sent by you. It is very artistic and attractive.—*B. Glick, Kansas City, Mo.*

Allow us to thank you for the beautiful and artistic glass sign sent to us. *Southern California Bookstore, Los Angeles, Cal.*

We think it a very handsome advertising medium, and one that will be an ornament to our salesroom.—*American Typefounders' Company, New York.*

The glass sign is a beauty and a fine piece of advertising, and will be displayed in a conspicuous place in the state printing office.—*George A. Menard, Lansing, Mich.*

The glass sign you sent us reached us O. K., and we consider same very unique. We think there is not a printer in this broad land who could not be benefited by a careful perusal of THE INLAND PRINTER. We wish you increased success and patronage.—*Freeman, Woodley & Co., Boston, Mass.*

NEW EMBOSSED DESIGNS.

The elegant embossed insert sheet in this issue shows some of the latest designs in "Silktone," executed by Mr. Milton H. Smith, of Rochester, New York. Mr. Smith's Knight Templar and other embossed cards have been noted for their beauty and elegance, and his business is now extending so as to include the handsome designs upon this sheet. The work is especially adapted for menus, folders, etc., and cannot be excelled for beauty of coloring and sharpness of embossing. All the work turned out by Mr. Smith has a finish which makes it superior to most of the so-called embossing which is at present being supplied. The sheet in this number is the best thing he has shown, and goes to prove that careful attention to details is resulting in superior work and a largely increased business. Take a look at the insert, and write Mr. Smith if you need anything in that line.

WILL QUADS WORK UP?

It is claimed that quads and spaces will not work up in matter set up in self-spacing type. The bottom cause of quads and spaces working up is unequal length of lines—bad justification. With self-spacing type all lines must be of equal length. If this statement is doubted, how do printers who have carefully tinkered a form for hours, lifting and relifting it from the press, account for this annoying trouble? Blame the press? Not justly, when, on the very next run of a similar form, there is no trouble at all. It has never been claimed as a merit of self-spacing type, by the patentees, Benton-Waldo Typefoundry, that their quads and spaces will not work up, but the experience of many users of the type confirms the truth of this claim. Of course, it is assumed that make-up and lock-up are right to start with.

ANOTHER NEW MACHINE.

The Brown Folding Machine Company, of Erie, Pennsylvania, seems bent upon producing new ideas. In our September number will be found illustration and description of their new "Monarch" jobbing machine, and we are now informed they will place upon the market, in the near future, a periodical machine that will fold, paste and trim eight pages, fold and paste sixteen pages, *fold and wire stitch* sixteen pages, also fold, cover and wire stitch sixteen pages. The value of such a machine will be readily understood by those interested.

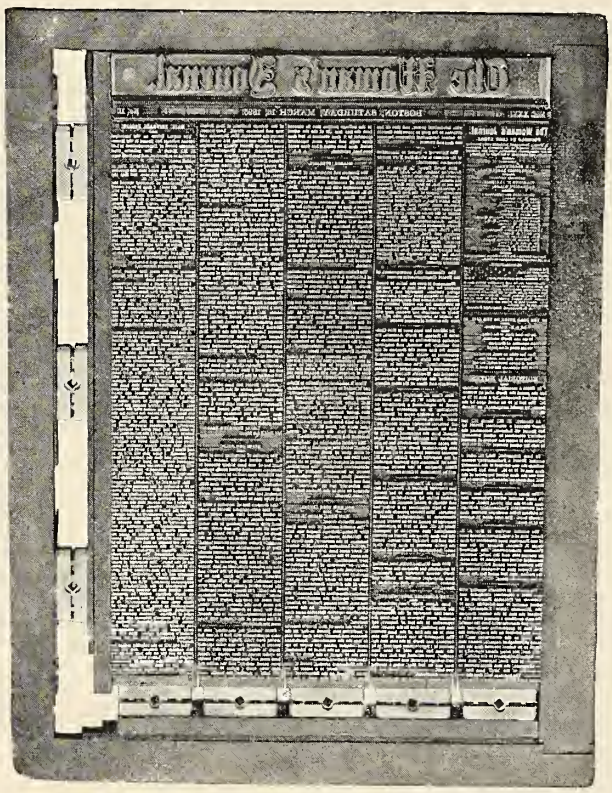
A GOOD MAILER.

The Acme mailer, for $15 net, is as effective as mailers sold for more than twice that amount. Kept in stock at all branches of American Type Founders' Company. For list of branches, see page 98.

NO OTHER QUOIN WILL DO IT.

Publishers of newspapers will appreciate one of the merits of the Wickersham quoin, illustrated below. These quoins are made a trifle shorter than thirteen ems pica, and as they *do not slide* when expanding, each column can be locked up independently. Think out the advantages of this — it costs high to enumerate them here.

The Wickersham gives a dead-sure lock-up. Expand it the thickness of a twelve to pica and it will hold like a jack-screw. Where other quoins are unsafe the Wickersham



has a cinch. They lock up safely against beveled furniture. (See picture on page — .) Kept in stock by all branches of American Typefounders' Company.

ONLY ONE QUOIN IN THE WORLD FOR THEM.

The Wickersham quoins have been in constant use on our special tag machines during the past ten months, and have proved most satisfactory. Our special machines are run at the remarkable speed of 8,000 impressions per hour, and the forms are put on "upside down" (i. e., the reverse of those on a cylinder press), which makes a *severe* test for the holding power of a quoin.

Before using the Wickersham we had tried several kinds of patent quoins, but none proved equal to the exigency, and we were obliged to resort to a very inconvenient (but safe) locking device of our own. With the Wickersham, however, we have not the least difficulty. They are quickly adjusted, lock the form securely with the greatest ease, and they *never work loose* on the machines even at our high rate of speed with inverted form.

Compared with the old device they are invaluable—saving time and trouble, and adding materially to our profits. If we could not obtain more we would not part with those we have for their weight in gold coin.

EASTERN TAG COMPANY.

PROVIDENCE, R. I.

ABOUT THE MIEHLE.

Two more Miehle presses have been added to the equipment of the Columbian Engraving Company, whose fine sheet of photo-chromatic three-color work, produced on that press, was noted in our July issue under "Review of Specimens Received." Mr. Klopsch, of the *Christian Herald*, New York, also made some experiments with this class of work on a Miehle press in his establishment which had run over 13,000,000 impressions, with such satisfactory results that he placed his order with the Miehle Company for five more of their presses. The company have recently gotten out a new catalogue full of interesting information relating to their presses, which printers and pressmen can obtain upon application.

APPLIANCE FOR UNIFORM CUTTING OF LEADS AND SLUGS.

THE standard gauge, which is now furnished with the Little Giant Lead and Rule Cutter, adds very greatly to the value of that widely popular tool. It is simple and absolutely accurate. Slots are milled on the edge of the bed, into which fits a spur attached to the sliding gauge. There are imitations of the Little Giant Cutter, but the products of imitators seldom equal the original. All dealers who handle only the best tools sell the Little Giant.

ROOSEN INK WORKS.

Since making reference in our August issue to Mr. H. D. Roosen, of the printing ink firm of Hencken & Roosen, 66-68 John street, Brooklyn, New York, a change has occurred in the affairs of the company which places it under his sole control, and it will hereafter be known by the name given as the title of this paragraph. It is entirely owing to Mr. Roosen's able management that the company has been able to reach its present state of prosperity. The same high standard in the manufacture of printing inks will be maintained, and with the revival of business activity, which seems to have arrived, a brilliant future for the new firm is assured.

CREDIT BOOK AND DIRECTORY.

Printers' supply houses, paper mills, typefounders and dealers in supplies and materials intended for the book, stationery, printing and kindred trades, will find in the "Reference Directory of Booksellers, Stationers and Printers," published by the Industrial Information Company, 156 Fifth avenue, New York, a book of great value. It is conveniently arranged and classified, and gives the capital and credit ratings and accurate addresses. For manufacturers, jobbers, publishers, importers and traveling salesmen the work will prove of inestimable value.

LOWEST PRICES ON RECORD.

The lowest prices ever quoted for type have been reached in several "Bargain Sheets" issued respectively by the New York, Boston, Baltimore, Cleveland and Cincinnati branches of the American Type Founders' Company. These sheets may be procured on application to any branch of the company.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 20th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

BOOKS.

ALL live printers should have Bishop's "Practical Printer," 200 pages, price $1. Also his "Diagrams of Imposition" and "Printers' Ready Reckoner," 50 cents each; the "Printers' Order Book," price $3, and "Specimens of Job Work," price $2. Sold by H. G. Bishop, 126 Duane street, N. Y., and all typefounders. Handiest and most useful works published for printers. Also "The Job Printer's List of Prices and Estimate Guide," price $1. All who are starting in business need these books.



A PRACTICAL TREATISE ON JOB PRINTING for the proprietor, journeyman, and apprentice, containing many valuable pointers in the management of the office, buying stock, cutting prices, mail orders, etc. Also much information and many valuable recipes which are alone worth the price of the book. Price 50 cents. Also a few "Specimens of Job Printing" left yet, which will be sold for 15 cents each. Address R. M. Scranton, Alliance, Ohio.

BOOKS.

ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, 197 Potter Building, 38 Park Row, New York.

CALENDAR-BLOTTER ADVERTISERS can find in "Some Advertising that Advertises" a wealth of ideas in way of designs, colors and catchy text matter. One dollar buys the book which has material for two years' use. The edition cost the printer nine months' hard work. Price would be low at $5. Send your order to the originator of calendar-blotter advertising, W. H. WRIGHT, JR., Box 65, Buffalo, N. Y.

FOR SALE—American Dictionary of Printing and Bookmaking; Lockwood, publisher, 1895; board covers, half morocco; absolutely unused; cost $12 in exchange. Will accept best offer. Address "K 16," care INLAND PRINTER.

FOR SALE—Official Memorial of the World's Columbian Exposition, by the Joint Committee on Ceremonies. Contains full report of dedicatory and opening ceremonies, and facts and figures of great and increasing interest. Fully illustrated with half-tone engravings of buildings, views, and portraits of officials. Printed on fine enameled paper, 320 pages, 8 by 11 inches, gilt edges. Price, full cloth, $1; full leather, $1.25; full leather, padded, $2, with 30 cents added for postage on each volume. Formerly sold for $4, $5 and $7, respectively. Address THE HENRY O. SHEPARD CO., 214 Monroe street, Chicago.

JUST OUT — Practical Specimens No. 7. They are up to snuff. Send 25 cents to F. H. McCULLOCH, Austin, Minnesota, and get a copy.

PRINTERS — Mail $5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO., Kinney avenue and Wold street, Cincinnati, Ohio.

THE *Union Printer* says: "THE PROOFSHEET contains some of the brightest articles I have ever read, and the proofreader who tries to get along without it is a chump." This is an extreme statement, but it is true that every proofreader can profit by perusal of *The Proofsheet*. 10 cents per copy, $1 per year. Vol. II. begins with October number. Sold by all newsdealers. BEN FRANKLIN CO., 232 Irving avenue, Chicago.

FOR SALE.

FOR SALE—A Taylor drum cylinder, 26 by 33½; $500. J. H. STONEMETZ & CO., 23 Park row, New York city.

FOR SALE—Complete job printing office, Rochester, N. Y. Inventory $3,500, will sell for $2,500. Everything modern and in first-class condition. Has established trade that will make good living and pay good interest on investment for practical man. Address "K 29," care INLAND PRINTER.

FOR SALE — Good cylinder and job presses, very reasonable terms. For particulars address "K 19," care INLAND PRINTER.

FOR SALE—Taylor double cylinder, 42 by 64; $1,000. J. H. STONEMETZ & CO., 23 Park row, New York city.

SITUATIONS WANTED.

A GENTLEMAN with nearly twenty years' experience in the type, electrotype, printers' machinery and supply business, thoroughly practical and good salesman, in business on own account for nearly fifteen years, desires a position as manager or salesman. Can command good trade south of Philadelphia. Address "K 17," care INLAND PRINTER.

AN EXPERT PHOTO-ENGRAVER wants situation or location. Understands all branches. Has outfit. Address "K 26," care INLAND PRINTER.

GOOD PROOFREADER AND EXCHANGE EDITOR, at present general superintendent (all departments) of large country office, wants permanent position. Several years' experience. Address "K 20," care INLAND PRINTER.

HALF-TONE ETCHER, first-class, desires permanent position with responsible firm. "H. T.," 705 Royden street, Camden, New Jersey.

HALF-TONE PHOTOGRAPHER desires a position. Also etch in half-tone and line. Address "K 27," care INLAND PRINTER.

POSITION wanted by former manager of manufacturing department connected with one of the large stationery stores in Chicago. Address "K 22," INLAND PRINTER.

RELIABLE MAN, with twenty years' experience, desires position as manager or superintendent of printing plant. Good references. Address "K 25," care INLAND PRINTER.

WANT TO GO SOUTH — A bookbinder who can rule, forward and finish, and has had charge of job bindery for eight years; is steady, sober and married; must be a steady job. Address "K 28," care INLAND PRINTER.

WANTED — Position as foreman of a live, hustling job office, by temperate and competent Chicago book and job printer and proofreader. Can estimate on all classes of work and familiar with paper stock. A 1 references furnished. Address "K 23," care INLAND PRINTER.

WANTED—To lease, a good job office in a live town, or a good position in a job office. Can do anything inside a printing office. Ten years' experience. Neither chew, smoke, drink nor swear. A. L. WHITE, Stevensville, Mont.

HELP WANTED.

NON-UNION FOREMAN — Experienced, sober and of original ideas, can secure permanent position with good salary in beautiful city of 50,000 by investment of $700 to $1,200 in daily newspaper plant. Address "K 13," care INLAND PRINTER.

SOLICITOR wanted. One thoroughly familiar with booming daily subscription list. Original in method, prompt and accurate. Must be of good character, and give first-class reference. Address Register Gazette Company, Rockford, Ill.

WANTED — AN EDITOR — Must be A No. 1 and capable of taking full charge of editorial department of a leading republican daily in an Ohio town of 10,000 population. Good salary paid and no investment expected. Best of references required. Address "K 21," care INLAND PRINTER.

WANTED — Foreman for a first-class job printing house, which publishes two technical journals of large circulation, and does a large business in fine job printing. Address, giving experience and references, "BOX 302," Scranton, Pennsylvania.

WANTED—Printers, pressmen, binders, etc., to write for particulars of the coming civil service examinations for help in the Government Printing Office, Internal Revenue, Railway Mail, Postal, Customs and Departmental Services. Thousands of new positions; good chance for appointment. Latest information and "pointers" free. U. S. BUREAU OF INFORMATION, Cincinnati, Ohio.

WANTED — Two Foremen — One for composing room and one for pressroom, in first-class progressive printing house in Kansas City. Must be thoroughly capable and know how to handle men. State experience, reference and salary wanted. Address "K 15," care INLAND PRINTER.

WANTED — 100 practical job printers to use CEROTYPES, the printer's friend. Lithographic effects on your own printing presses. Save money by writing for samples. See advertisement in this number, on page 110.

BUSINESS OPPORTUNITIES.

FOR SALE — A class publication, established eight years. National paid circulation. Pays between $5,000 and $6,000 a year. Reason for selling, other interests demand publisher's attention. Location could be changed without detriment. Address "K 14," care INLAND PRINTER.

FOR SALE — A large and old-established book and job printing office in St. Paul, Minn., or will sell part interest to the right man and give him the management. For particulars address "K 24," care INLAND PRINTER.

FOR SALE — A paying modern newspaper plant in the county seat of one of the best counties in Central Illinois. Good reasons for selling. Address "K 12," care INLAND PRINTER.

FOR SALE — A small job office; everything new and modern. Also copperplate D press, and embossing press; will be sold cheap. KEMP & CO., Fremont, Nebraska.

FOR SALE — Evening paper; city in California, over 25,000 population; pays publisher $3,000 yearly; be sold for $6,000. W. C. Washburne, care American Press Association, 510 Montgomery street, San Francisco.

FOR SALE—Nicely equipped job plant in the most substantial city in the Indiana "gas belt." Only exclusive job office in town of 10,000 inhabitants. Gas engine, cylinder press, half and eighth medium jobbers, paper cutter, etc. Full line of modern-faced type, everything on point system. Office is doing a cash business of $150 to $200 per month. Any practical printer, with the help of a good man, can run it. No soliciting. Will sell cheap on account of continued ill-health. Address "K 11," care INLAND PRINTER.

FOR SALE — Something new. CEROTYPES. See advertisement on page 110 of this issue.

FOR SALE — Up-to-date printing office, located in a growing New England town; a bargain for a cash customer. Address "K 10," care INLAND PRINTER.

PRINTING OFFICE FOR SALE — 1 cylinder, 5 jobbers, 30-inch cutter, electric motor, etc.; composing room especially full and complete in *every* detail; all material and machinery in excellent condition and up-to-date; best location, very low rent; owner established business in present location in 1877, and has built up an enviable reputation for good work. Having bought out a large pressroom, which demands his undivided attention, above establishment is offered for sale. Price, $7,500; $1,500 cash. THAD. B. MEAD, 96 Duane street, New York city.

TWENTY-FIVE PER CENT OFF FOR CASH—Job office in Detroit, Michigan. Well established. Material in good shape, and good regular business. Special inducements given if sold before November 1. Address "K 18," care INLAND PRINTER.

MISCELLANEOUS.

POSTAL CARDS REDEEMED — Uncle Sam will not redeem printed, but not used, postal cards; I will. Send sample, state quantity, and I will quote price. W. S. PARKER, 152 Monroe st., Chicago.

WANTED—A secondhand automatic knife grinder. Address AVE MARIA, Notre Dame, Indiana.

MISCELLANEOUS.

ANYBODY CAN NOW MAKE CUTS, from drawings, prints or photos, with my simple pen-and-ink zinc etching process. Takes only about five minutes to etch one or several cuts. The few materials required can be obtained in even a country town, at a cost of a few dimes. Common tinner's zinc is used. A boy of fifteen can work it. You make a drawing with pen and ink on the zinc, or transfer a print or lead pencil drawing thereto, and a little acid "does the rest." A little practice makes elegant work. Now in extensive use all over the United States and Canada. Instructions as plain as A, B, C. Sent to any part of the world for $1. Illustrated circulars and unsolicited testimonials on application. THOS. M. DAY, Centerville, Ind., U. S. A.

EMBOSSING COMPOSITION for use on platen presses. The best material made; readily softened; hardens in three to five minutes; full instructions in package. Price, $1 per cake. Write for full particulars. I. WHITESON, 298 Dearborn street, Chicago.

PRINTING INKS—Best in the world. Carmines, 12½ cents an ounce; best job and cut black ever known, $1 a pound; best news ink seen since the world began, 4 cents a pound. Illustrated price list free on application. Address WILLIAM JOHNSTON, Manager *Printers' Ink* Press, 10 Spruce St., New York.

SOMETHING NEW—McCulloch's Practical Specimen Case. Will hold a full line of samples. Can be hung on the wall or folded up and used on the road. Nothing like it. Price $3. Send at once to F. H. McCULLOCH, Austin, Minnesota.

WANTED—FOR CASH—Secondhand water motor. Must furnish six horse-power under eighty pounds pressure. STANDARD REVIEW, Alliance, Ohio.

EVERY PRINTER CAN DO FINE **EMBOSSING**
UPON THE ORDINARY PRINTING PRESS.
SEND FOR SPECIMENS AND FULL INFORMATION.
SANDERS ENGRAVING CO., 314 N. BROADWAY, ST. LOUIS, MO.



New Half-Tone Catalogue

OF STOCK CUTS, NOW READY.
SENT ON RECEIPT OF 25 CENTS.

This Catalogue is printed in twelve different art colors, and the title of picture and name of artist are given with each subject. It contains many fine plates for calendar work and illustrating, not to be obtained elsewhere.

C. J. PETERS & SON,
145 High Street, BOSTON.

Are You a Consumer of Cardboard, Cut Cards or Paper?

Write for our samples and prices, compare them with others and judge for yourself. Whether you buy small or large, we guarantee satisfaction, or money refunded.

UNION CARD & PAPER CO.,
198 William St., cor. Frankfort St., New York.

ST. LOUIS PHOTO-ENGRAVING CO.

COR. 4TH & PINE STS. ST. LOUIS, MO.

PATENTS.

Patents procured in the United States and in all Foreign Countries. Opinions furnished as to scope and validity of Patents. Careful attention given to examinations as to patentability of inventions. **Patents relating to the Printing interests a specialty.** Address,

FRANKLIN H. HOUGH, Attorney-at-Law and Solicitor of Patents,
925 F STREET, WASHINGTON, D. C.

A Pleased Customer



Is the best recommendation to be desired .... ours are pleased customers .... they all talk in this fashion:

OSKALOOSA, IOWA.
"Your case of rules received O. K. Think it is a good thing. Every printing office should have one."
NICHOLSON & WILSON, Art Printers.

Perhaps you need some special lengths or a special sized set of rules .... we make them .... anything you want .... can please you in quality and prices .... correspondence solicited .... our catalogue is yours for the asking.

HARRISON RULE MFG. CO., Norwalk, Ohio.

DIXON'S ELECTROTYPERS' GRAPHITE
FOR MOLDING AND POLISHING,
AND
DIXON'S BELT DRESSING....WHICH PREVENTS SLIPPING AND PRESERVES THE LEATHER,

Are two Indispensable Articles for Printers and Publishers.

Send for Circulars. JOS. DIXON CRUCIBLE CO., Jersey City, N. J.

WANTED...

Designers and manufacturers of original articles adaptable to

ADVERTISING PURPOSES

for wall, desk and pocket, suitable for tradesmen's distribution. Original ideas also in Calendars invited.

Send particulars and prices for quantities to

WM. ASHTON & SONS (Established 25 years),
Church Walk, SOUTHPORT, ENGLAND.

CALENDARS ..AND.. Calendar Pads. 1896

Send for Catalogue and Price List.

JAMES BATCHELAR, 49-51 Ann St., New York.

The Twelve Cover Designs,

By WILL H. BRADLEY, made for THE INLAND PRINTER, have been reproduced in miniature and published in pamphlet form, size 4½ x 6 inches. Those wishing to preserve in convenient shape these artistic and attractive drawings, which have been so highly commended both at home and abroad, should order one of these booklets.

Price, postpaid, 25 cents.

THE INLAND PRINTER COMPANY,
CHICAGO OR NEW YORK.



THE DURANT COUNTERS

Received the Highest Award at the World's Columbian Exposition

Send for Catalogue to W. N. DURANT, MILWAUKEE, WIS.

PATENTED.



A Grand Triumph—Not an Experiment.

THE WORLD-RENOWNED
INK REDUCER AND DRYER,
For Printers, Lithographers and Binders.

THIS simple and royal device most effectually REDUCES AND REFINES PRINTING AND LITHOGRAPHIC INKS, of any color, age or stiffness without affecting the color. Whenever trouble arises in working any paper or cardboard, or you want to start up presses mornings without washing up to save time, the rollers are sticky, weather damp, cold or hot, the ink on the rollers dry, they pull and refuse to take or distribute the ink, just put a little Inkoleum on the rollers with your finger and mix a little in the ink if stiff, and note the time saved—ten times the cost of Inkoleum. For sale by dealers generally. Look out for infringements of our Patents; they are all worthless, from the axle greases up. Buy only Inkoleum.

ELECTRINE MFG. CO., St. Paul, Minn. Geo. M. Stanchfield, Patentee.

THE LIBRARY CATALOGUE AND INDEX.

A CONVENIENT book with spaces for 1,500 titles, in which can be entered the numbers, names, authors and other particulars pertaining to all books in your possession. It also contains a complete index, alphabetically arranged, in which are to be entered the names of books and the authors, with reference to the number of each book. Numerous private collections of books are being formed, and some systematic method of keeping track of the volumes should be had. This work will meet every requirement. Full instructions for use in each volume. Size, 8 by 8 inches. Bound with leather back and corners, paper sides, regular library style. Price, postpaid, $2.50.

The Inland Printer Company, Chicago.

AMERICAN PHOTO-ENGRAVING COMPANY....

Process Cuts for all kinds of Illustrations.

17 Vandewater St.
New York.

Duplicates of these Cuts $1.50 each.



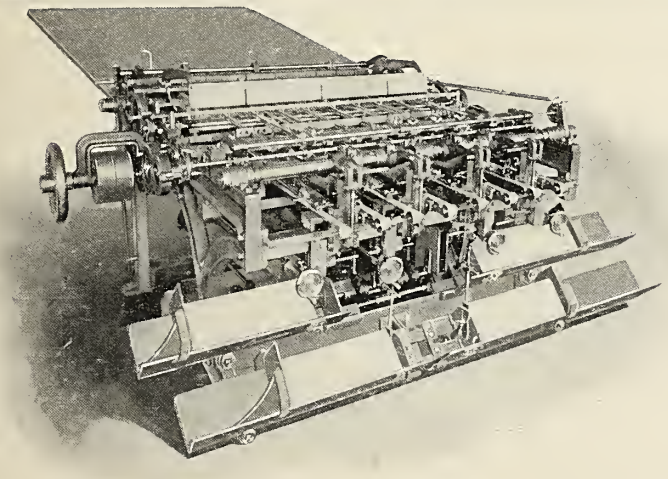
"Banish all Compliments but Truth."

THE CRANSTON PRESS

"STANDS WITHOUT A PEER IN ITS LINE."

The Cranston Printing Press Company,

BOSTON—10 Federal Street. Norwich, Conn.



Dexter Book Folders

THE NEW
QUADRUPLE SIXTEEN
Will also INSERT and form two 32-page sections.

F. L. MONTAGUE & CO.
Sole Agents 17 Astor Place
New York 315 Dearborn Street
Chicago.

Bound Volumes The Inland Printer.

A Valuable Acquisition for Your Library.

We can supply bound Volumes IV, V, VII, VIII, X, XI, XII, XIII and XIV, of THE INLAND PRINTER at prices named below. They are substantially bound in half Russia back and corners, cloth sides, neatly lettered, and edges marbled, making a handsome book of reference. Must be sent by express at expense of purchaser.

Volume IV,	October,	1886,	to	September,	1887,	. . .	$1.25	Volume XI,	April,	1893,	to September, 1893, . . . $2.25
" V	"	1887,	"	"	1888,	. . .	3.75	" XII,	October,	1893,	" March, 1894, . . . 2.25
" VII,	"	1889,	"	"	1890,	. . .	3.00	" XIII,	April,	1894,	" September, 1894, . . . 2.25
" VIII,	"	1890,	"	"	1891,	. . .	3.00	" XIV,	October,	1894,	" March, 1895, . . . 2.25
" X,	"	1892,	"	March,	1893,	. . .	2.25	" XV,	April,	1895,	" September, 1895, . . . 2.25

Volumes IV to VIII contain twelve numbers of the magazine; those from X to XIV contain but six numbers, making an easily handled volume. The price of Vol. IV is **special**, being less than cost of the binding. This offer is made in order to reduce stock, and should be taken advantage of by all who wish to obtain a journal that will soon be out of print and exceedingly valuable. Many single articles in these books are worth double the price of the volume.

THE INLAND PRINTER CO., Publishers,
212-214 Monroe Street, CHICAGO.

NEW YORK OFFICE:
197 Potter Building, 38 Park Row.

THE INTELLIGENT PRINTER IS AMUSED



at the strenuous efforts being made by cheap ink manufacturers to induce him to doubt the evidence of his own senses. Their ads. may be very alluring, but—well, enough said.

Queen City Printing Inks

do not need advertising by such methods. They are of true and tried merit, are sold at prices that are right, and are sent to printers of known reputation and credit without "cash with the order."

... The ...

Queen City Printing Ink Co.

Cincinnati, Ohio.

CHICAGO:
347 DEARBORN ST.

Calendar Design No. 106,

DUPLICATE PLATES
FOR SALE BY

FRANKLIN ENGRAVING AND ELECTROTYPING CO.

341-351 DEARBORN ST., CHICAGO.



OUR
LINE OF
CALENDAR
PLATES
THE
MOST
COMPLETE
IN
AMERICA.

Price: Mortised or with Illustration, . . . **$6.**

Calendar Months should be ordered separately.
Price, $6 per set of 12 plates.

COMPLETE SPECIMEN SHEET OF CALENDAR PLATES FOR 1896 SENT ON APPLICATION.

1896 ~JANUARY~ 1896						
SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
Last Quarter 7th	New Moon 14th	First Quarter 22d	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	Full Moon 30th

Everything for the Printer.



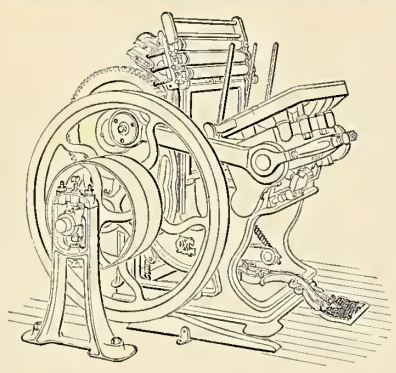
The Perfect Quoin at Last!

The Wickersham.

The only quoin which locks by *direct spread,* **WITHOUT ANY SLIDE,** against straight or *beveled* furniture. Can't slip; absolutely safe. Only one piece to handle. *Locks* at any expansion from *one* to fifteen points, by *one* turn of key. Placed at foot of columns, it locks each independently (see page 92 for illustration of this). Cannot be put in *wrong*—no diagram needed.

The above summary of merits enumerates all desirable features in the principle of a quoin, most of them only obtainable in "The Wickersham," which is made of steel, accurately finished by special machinery.

Price, $2.50 per dozen; Keys, 50c. each.



GALLY'S Universal Press.

For years rival press builders have admitted its superiority as a printing machine, and raised but one objection to it—"too slow for ordinary work." The series of 1895 is fast—speed limited only by expertness of feeder—more is superfluous. "The best is the cheapest."

LOSE TROUBLE!

MOST EFFECTIVE

Ink Reducer

Chesapeake~ Economy Compound

FOR LETTERPRESS AND LITHOGRAPHIC INKS.

PURE—absolutely free from mineral petroleum products.

LOSES TROUBLE—prevents coated paper from pulling, prevents ink from drying on rollers, prevents offset.

SAVES INK—makes it cover 25 per cent more paper.

EXPERTS SAY IT IS THE BEST.

Goes Lithographing Co., Chicago: "Send us 100 lbs. of Economy Compound same as billed March 20, 1895." July 18, 1895: "Economy Compound gives us entire satisfaction."

The Pioneer Press Co., St. Paul, Minn.: "Ship us 50 lbs. Economy Compound, same as furnished heretofore."

Milwaukee Lithographing Co., Milwaukee, Wis., April 16, 1895: "Forward 50 lbs. Economy Compound, same as sent some time since." June 25, 1895: "Send to us 25 lbs. of your Compound same as last time."

John A. Lowell & Co., Boston: "We find Economy Compound most excellent for printing heavy black forms on enameled or coated stock, enabling us to turn out the work quickly and without offsetting."

Excelsior Printing Co., Chicago: "It gives the ink a gloss, and the ink does not offset so much nor pull the surface off the paper. It is especially good for colored inks."

P. F. Pettibone & Co., Chicago: "We have been using Economy Compound in our pressroom for some months and find it a very fine article indeed."

Matthews-Northrup Co., Buffalo, N. Y.: "As good a reducer as we have ever used."

Magee Printing House, Philadelphia: "It does everything claimed for it. We are very much pleased with it."

"The Best is the Cheapest."

1 lb. cans,	$ .75	25 lb. kegs,	$13.75
5 "	3.25	50 "	25.00
10 "	6.00		

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BOSTON, - - 144-150 Congress Street.	CHICAGO, - - 139-141 Monroe Street.	ST. PAUL, - - 84-86 E. Fifth Street.
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PHILADELPHIA, - 606-614 Sansom Street.	CLEVELAND, - 239-241 St. Clair Street.	OMAHA, - - - 1118 Howard Street.
BALTIMORE, Frederick and Water Streets.	MILWAUKEE, - - 89 Huron Street.	DENVER, - - - 1616-1622 Blake Street.
BUFFALO, - - 83-85 Ellicott Street.	ST. LOUIS, - Fourth and Elm Streets.	PORTLAND, ORE., Second and Stark Streets.
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Manufacturers of Everything in First-class . . . .

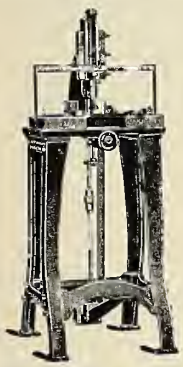
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Latham Rival Lever Paper Cutter.
Latham Numbering and Paging Machine.
Latham Power Embossing Machine.
Latham Lever Embossing Machine.
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Latham Stabbing Machine.
Latham Roller Backer.
Latham Standing Presses.
Latham Round Corner and Punching Machine.
Latham Index Cutter.

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...And all other Machinery for Printers and Bookbinders...
These machines are all of modern construction and have no superiors in the market.

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NEW AND SECONDHAND.



New Round-Corner Index and Punching Machine.

Foot-power Index Machine,	$90
Foot-power Round-Corner Machine,	75
Foot-power Punching Machine,	75
Steam-power attachment (extra),	30
Punching or Corner-cutting attachment (extra),	10

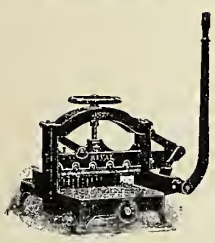
Boxed, f. o. b. Chicago.



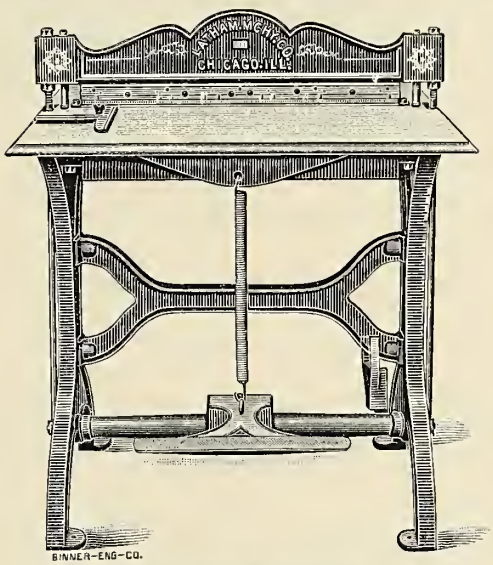
Rival Power Paper Cutter.

30-inch,	$400
32-inch,	450
34-inch,	550
38-inch,	750

Boxing extra.



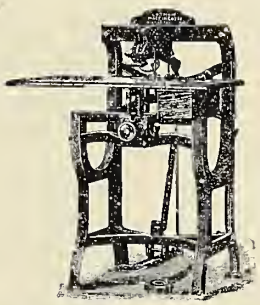
Rival Paper and Card Cutter.
18-inch, $65.00.



Round-hole Perforator.

28-inch, steam-power,	$175
28-inch, foot-power,	125
24-inch, steam-power,	150
24-inch, foot-power,	100
20-inch, foot-power,	75

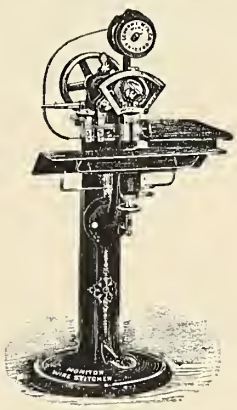
Boxed, f. o. b. Chicago.



Paging and Numbering Machine.

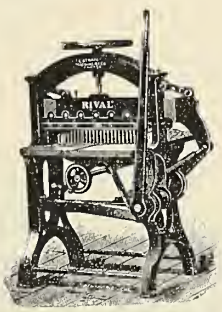
Foot-power, 4-roll head,	$175
Foot-power, 6-roll head,	185
Foot-power, 4 and 6-roll heads,	235
Steam attachment (extra),	30
Steam and foot-power, 4-roll head,	225
Steam and foot-power, 6-roll head,	235
Steam and foot-power, 4 and 6-roll heads,	285

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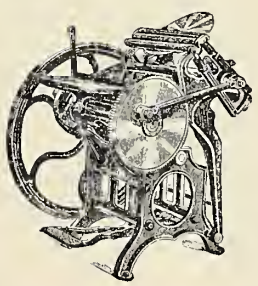
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No. 0—⅜ to 1¼ inches,	$550
No. 1—2 sheets to ¾ inch,	400
No. 2—2 sheets to ⅜ inch,	200
No. 3—2 sheets to ¼ inch,	150



Rival Lever Paper Cutter.

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25-inch,	125
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33-inch (extra heavy),	250



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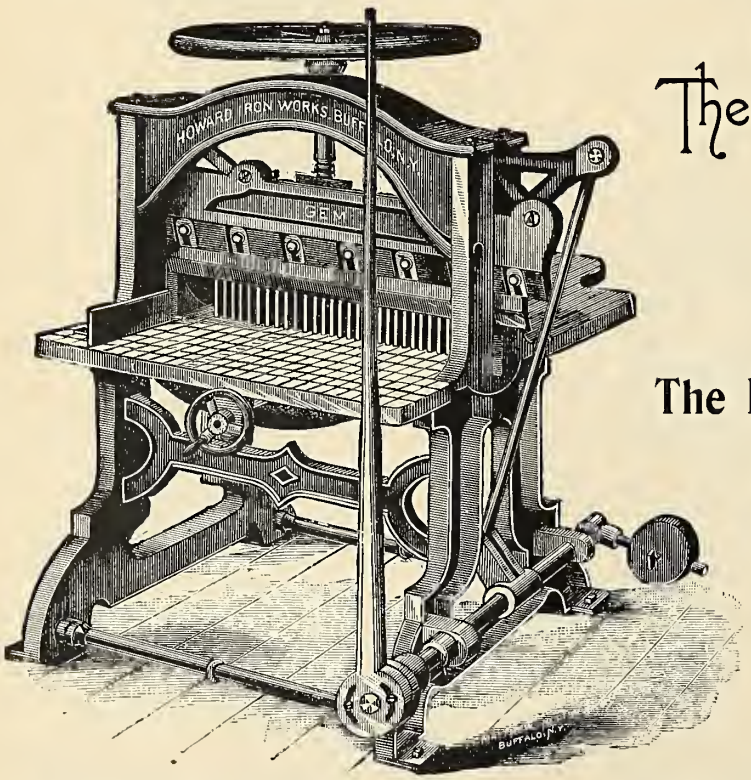
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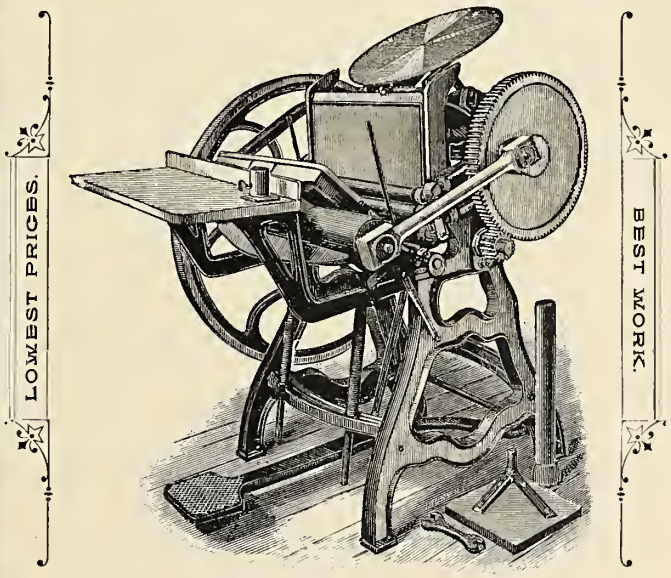
Printers', Bookbinders', Stationers', and Newspaper Proprietors'

This publication is Demy 4to, interleaved, three days on the page, with 100 pages of useful Trade Information, compiled and edited by CHARLES THOMAS JACOBI, author of "Printer's Handbook" and other Trade Publications.

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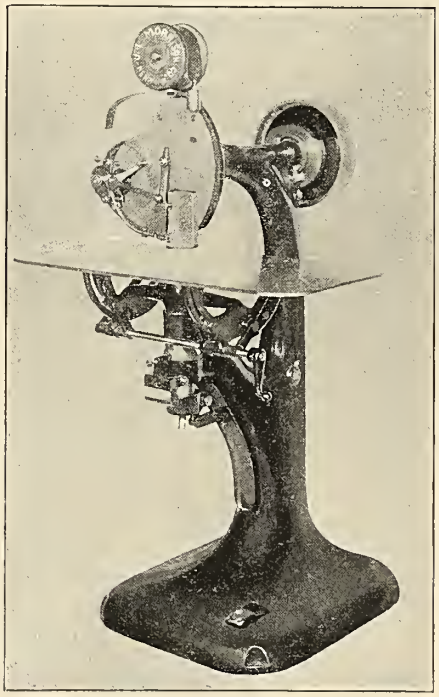
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IT IS SAFE,
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Because the adjustment is so perfect that the flow can be regulated to the exact measure required, and the hands may be kept free from contact with the fluid.

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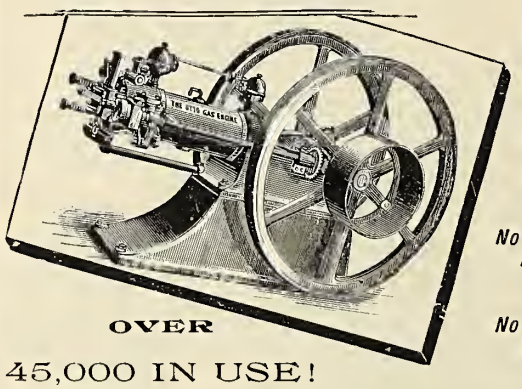
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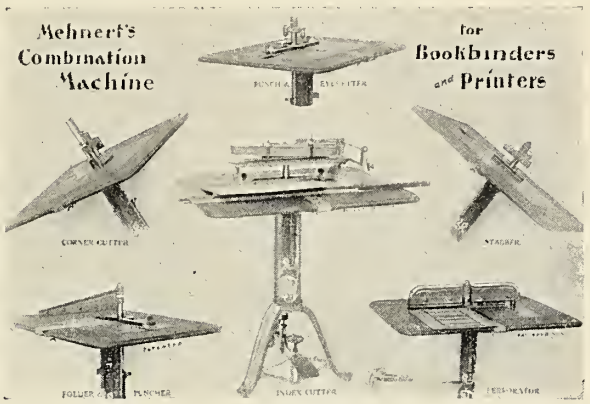
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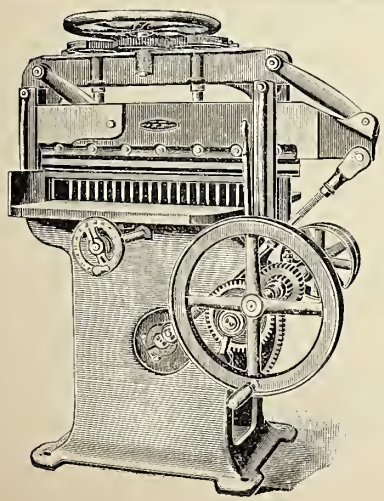


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ACCURACY GUARANTEED.

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New Combination Two-Speed Hand and Power Cutter.

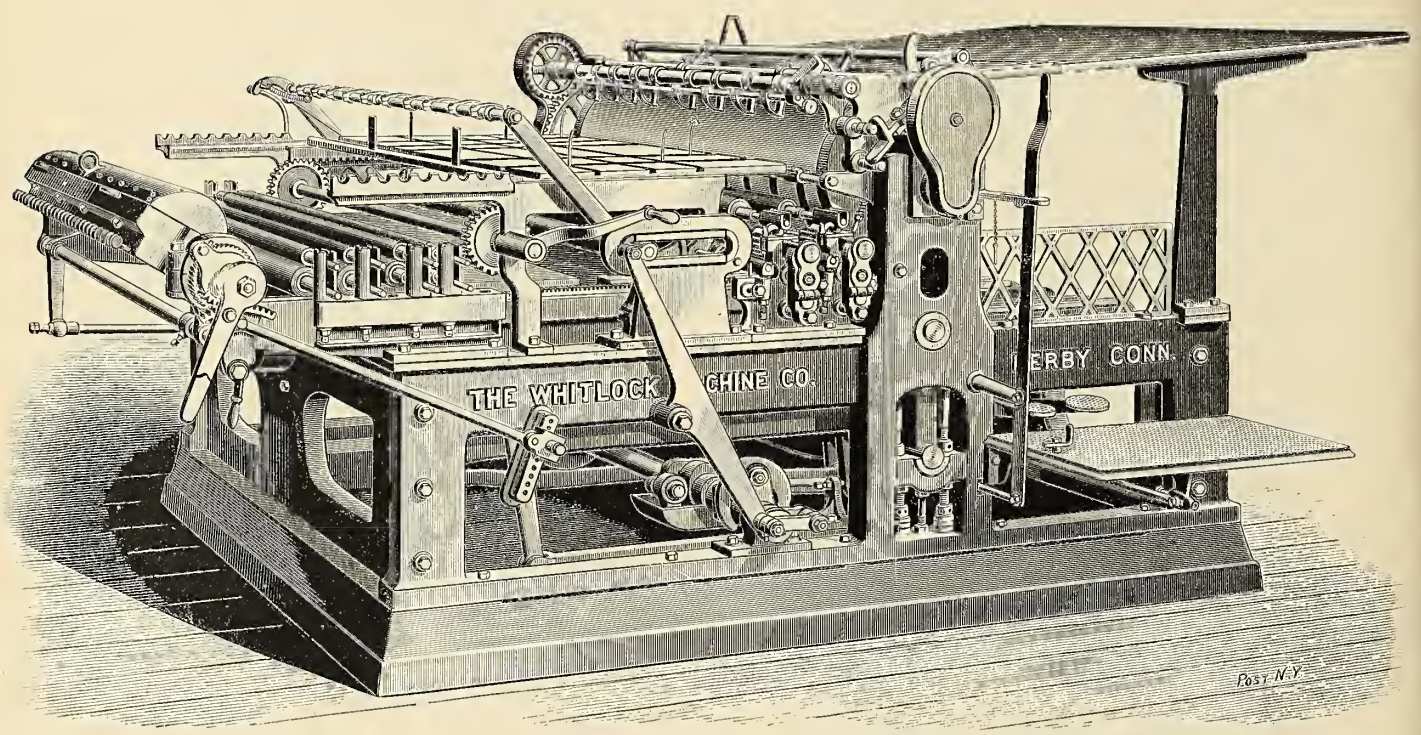
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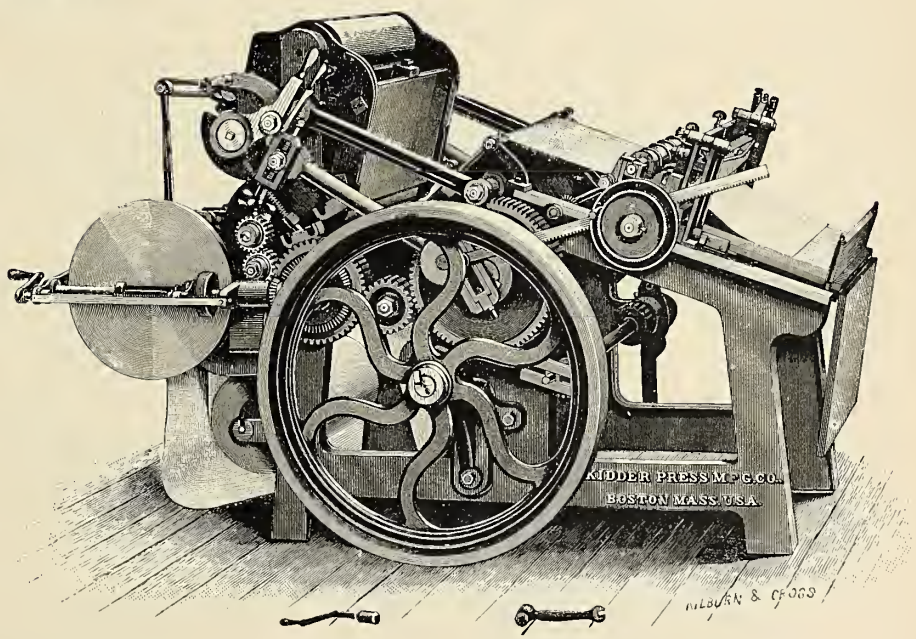
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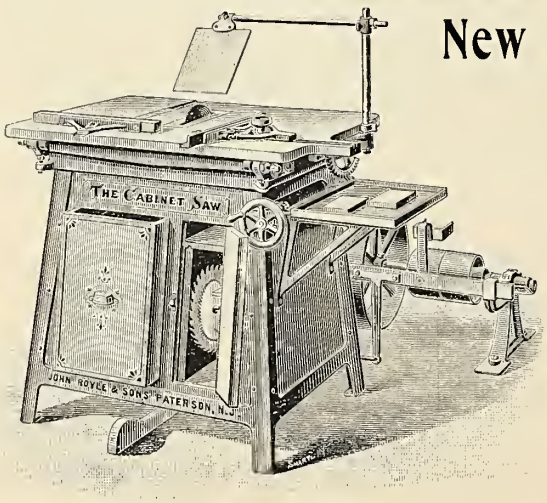
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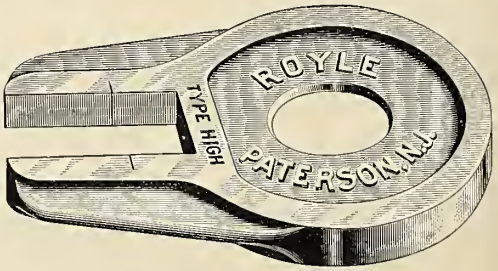
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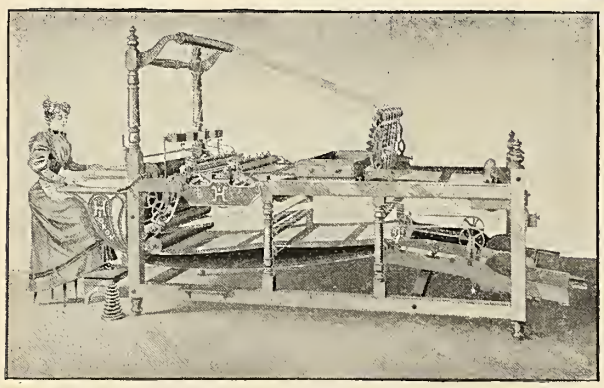
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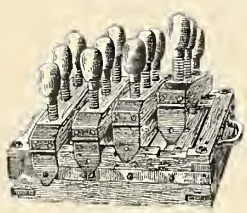
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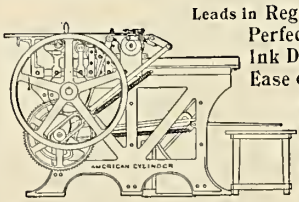
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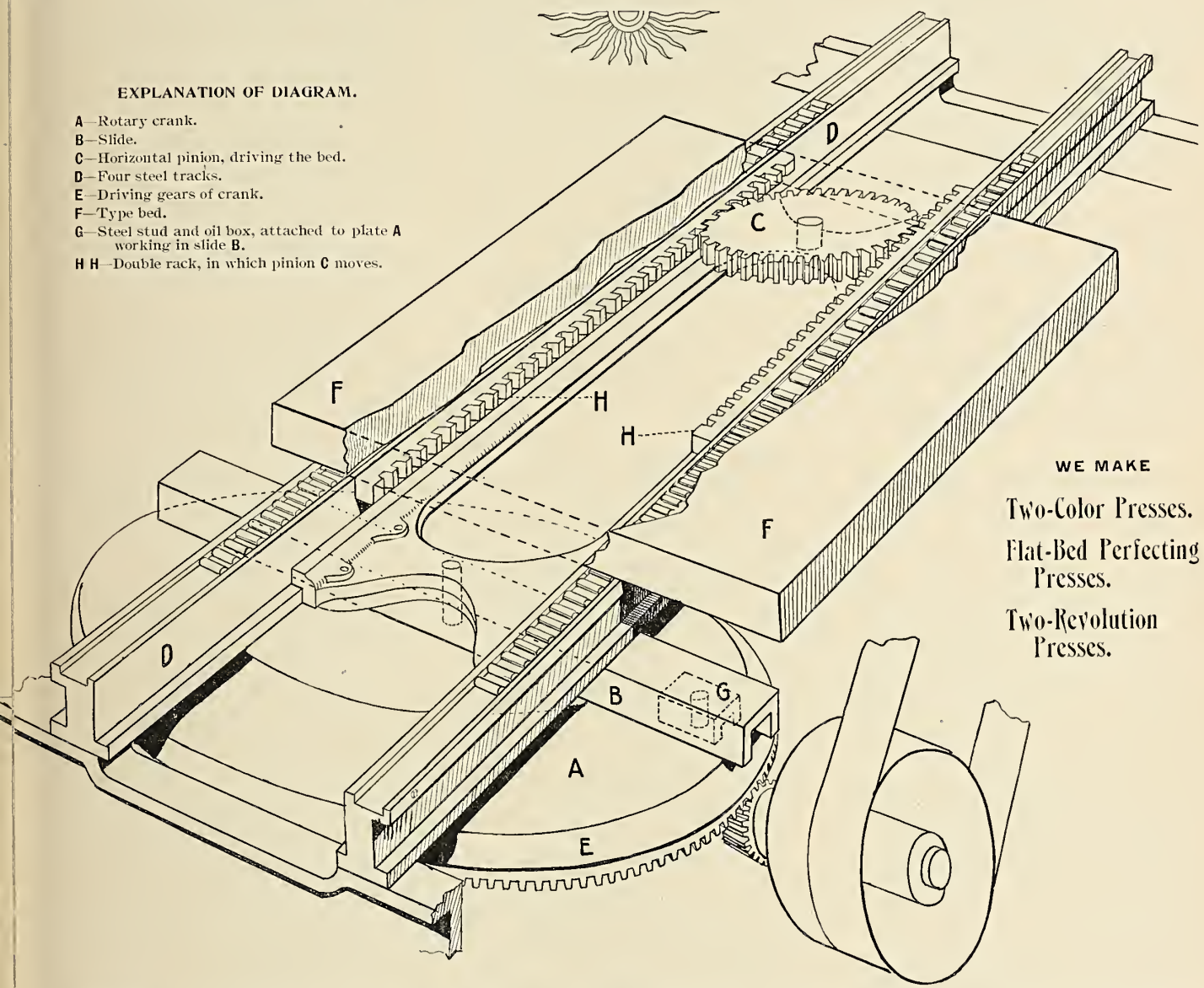
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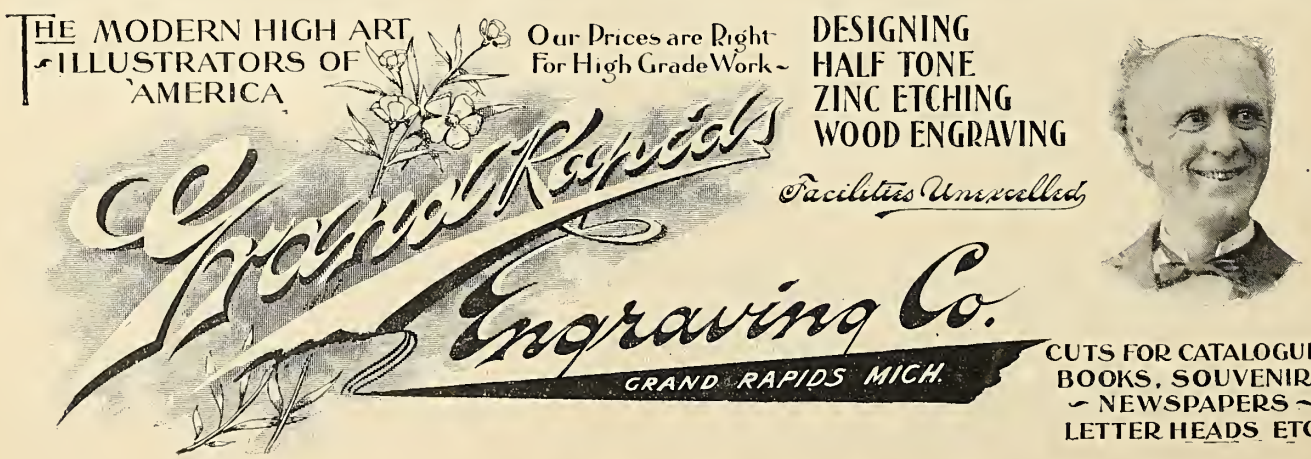
Taylor, Geo. H., & Co., 207 and 209 Monroe st., Chicago. Plate, book, news, colored covers, manila, etc., and specialties.

PAPER RULING MACHINERY.

Piper, E. J., 44 Hampden st., Springfield, Mass. Improved ruling machines.

PATENT STAR-WHEEL FLY-STICKS.

Hyde & Seaman, 127 Winthrop st., Brooklyn, N. Y. Star-wheel fly-sticks and star-wheels.



THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PHOTO-ENGRAVING.

Binner Engraving Co., 195-207 S. Canal st., Chicago. Zinc, half-tone and wood engraving.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Boston Engraving & McIndoe Printing Co., 50 Hartford street and 113 Purchase street, Boston, Mass. The largest combined engraving and printing establishment in New England. Fine cut making and fine cut printing, our specialties.

Crosscup & West Engraving Co., The, 911 Filbert street, Philadelphia. Engraving of a high order.

Franklin Engraving and Electrotyping Co. (formerly A. Zeese & Co.), electrotypers, photo-zinc etchers, half-tone, wax and wood engravers, 341 to 351 Dearborn street, Chicago.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

Peters, C. J., & Son, 145 High street, Boston. Our half-tones are unexcelled.

Post-Express Printing Co., Rochester, N. Y. Superior half-tones and zinc etching.

Sanders Engraving Co., 400 and 402 N. Third street, St. Louis, Mo. Photo-engravers.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS' ELECTRIC LAMPS.

Colt, J. B., & Co., 115-117 Nassau st., New York. Mfrs. of self-focusing arc electric lamps. Acknowledged by well-known firms to be the best.

PHOTO-ENGRAVERS' AND ELECTROTYPERS' MACHINERY.

New York Steel & Copper Plate Co., 171 Wallabout st., Brooklyn, N.Y. Copper for half-tone.

Royle, John, & Sons, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw tables, shoot planes, etc.

PRINTERS.

Darrow, P. C., Ptg. Co., 401 Pontiac bldg., Chicago. Superior color work and designing.

PRINTERS' MACHINERY.

James, Geo. C., & Co., manufacturers and dealers, 62 Longworth street, Cincinnati, Ohio.

PRINTERS' MATERIALS.

American Type Founders' Co. has "everything for the printer" in its eighteen branches. Address nearest branch. See list of branches under head of Typefounders.

Bronson, H., new and secondhand machinery and supplies, 233 Randolph street, Chicago.

Dodson Printers' Supply Company, Atlanta, Ga. Largest stock in the South. Lowest prices.

Gehlert, Louis, printers' and stereotypers' blankets, 204 E. Eighteenth street, New York.

Graham, E. K., & Co., 516 Commerce street, Philadelphia. New and secondhand machinery and supplies.

Hamilton Mfg. Co., Two Rivers, Wis. Mfrs. of cases, stands, cabinets and all printers' wood goods.

Hartnett, R. W., & Bros., 52 and 54 North Sixth street, Philadelphia, Pa.

PRINTERS' MATERIALS.

Mexican Printers' Supply Agency, Ed. M. Vargas & Co., proprietors, P. O. box 34, Yrapuato, Gto., Mexico. Importers of all kinds of printers' machinery and materials. American manufacturers who want first-class representation in Mexico are requested to send us their catalogues, special price lists with discounts, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Printers' woodwork of all kinds—cabinets, cases, wood type, patent steel furniture, etc. Dealers in metal type and machinery.

Pease, P. S., & Co., 115 Jefferson ave., Detroit, Mich. Type, paper, ink, printers' supplies.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Simons, S., & Co., 13-27 N. Elizabeth st., Chicago. Make cabinets, cases, galleys, and everything of wood used in a printing office. Make bookbinders' boards and engravers' wood. Send for our illustrated catalogue.

Washington Typefoundry, N. Bunch, proprietor, 314-316 8th street N. W., Washington, D. C.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 11 Spruce street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

American Type Founders' Co., 113 First avenue, south, Minneapolis, Minn., makers of roller composition, printers' rollers and liquid glue.

Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendernagel & Co., 521 Minor st., Philadelphia. Composition and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Bingham & Runge, 12 to 18 Frankfort st., Cleveland, Ohio. Printers' rollers and composition.

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Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

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Osgood, J. H., & Co., 100 Milk st., Boston, Mass. Best "Patent" and "Old Style" composition.

Stahlbrodt, E. A., 18 Mill street, Rochester, N. Y. Roller composition and flour paste.

Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

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Graham, L., & Son, 44-46 Baronne street, New Orleans, La. Southern Printers' Warehouse.

Heybach-Bush Co., Fifth and Main sts., Louisville, Ky. Everything for printers.

STEREOTYPERS' MACHINERY.

Lloyd, Geo. E., & Company (Incorporated), electrotype, stereotype and electrical machinery of all kinds. Telephone, 403. Corner Canal and Jackson streets, Chicago. Send for catalogue.

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American Type Founders' Co., sole makers in United States of copper alloy type, self-spacing type, music type, Greek type. Greatest output, completest selection, most original designs. For sale at following branches:
Boston, 150 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 83 Ellicott st.
Pittsburgh, 308 Wood st.
Cleveland, 239 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 139-141 Monroe st.
Milwaukee, 89 Huron st.
St. Louis, Fourth and Elm sts.
Minneapolis, 113 First ave., South.
St. Paul, 84 East Fifth st.
Kansas City, 533 Delaware st.
Omaha, 1118 Howard st.
Denver, 1616 Blake st.
Portland, Second and Stark sts.
San Francisco, 405 Sansome st.

Barnhart Bros. & Spindler, 183 to 187 Monroe st., Chicago. Superior copper-mixed type on the point system. All kinds of printing materials.

Bruce's, Geo., Son & Co., 13 Chambers street, New York.

Crescent Type Foundry, 349 and 351 Dearborn street, Chicago, typefounders and dealers in printers' supplies. Brass rules a specialty. Everything on "standard line."

Dominion Typefounding Co., 780 Craig street, Montreal, Canada. Typefounders to the government of Canada. Exclusive agent for the American Typefounders' Company. A full line of printers' supplies from the best manufacturers.

Farmer, A. D., & Son Typefounding Co., 63 and 65 Beekman street, New York; 111-113 Quincy street, Chicago.

Graham, John, typefounder, 451 Belden avenue, Chicago. Send for specimen sheet.

Hansen, H. C., typefounder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217 and 219 Olive street, St. Louis, Mo.

Newton Copper-faced Type Co., 14 Frankfort st., New York. Estimating cost deduct quads.

Pacific States Type Foundry, San Francisco, Cal. All printers' supplies.

Standard Typefoundry, 200 Clark st., Chicago. Agents Inland and Keystone Typefoundries.

Toronto Typefoundry, most complete printers' supply house in Canada.

TYPE METALS.

Nassau Smelting & Refining Works. B. Lowenstein & Bro., props., mfrs. of standard linotype, electrotype, stereotype and type metals, 540-546 West Sixteenth st., New York.

TYPESETTING MACHINES.

American Type Founders' Co., agents for Thorne Typesetters. Address nearest branch. See list of branches under head of Typefounders. Type nicked for Thorne machines supplied at short notice.

WOOD TYPE.

American Wood Type Co., South Windham, Conn. Send for catalogue.

Hamilton Mfg. Co., Two Rivers, Wis. Manufacturers of wood type, borders, ornaments, wood rule, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Wood type unexcelled for finish. Wood rule, borders, reglet, furniture and all wood goods.

Wells, Heber, 157 William street, New York. New specimen book of beautiful faces.



UTILITIES AND TEXT-BOOKS FOR PRINTERS.

The following books and other articles are on sale by **The Inland Printer Company, Chicago and New York,** and can be had by remitting amount named under each. Look over the list. You will see a number of things you ought to have:

THE PRINTER'S ART.

A TEXT-BOOK and book of specimens for printers' nse, by A. A. Stewart, Salem, Mass. From every place where this work has circulated expressions have come concerning its value, both as an example of fine printing and as a practical instrnctor in art. It is a publication that we can commend for its practicability and good taste and its snggestiveness to the priuter. 113 pages, 6 by 8 inches, oblong. Price, postpaid, $1.00.

ADVERTISEMENT COMPOSITION, COMMENT AND CRITICISM.

BEING a reproduction of sixty-eight specimens of advertisement composition, submitted in a prize contest, together with the criticisms and comments of judges of award and others. A book for the apprentice or the journeyman. 80 pages, postpaid, 25 cents.

TEMPORARY BINDERS FOR THE INLAND PRINTER.

WE can now supply binders for THE INLAND PRINTER intended to hold the magazine from month to month as the numbers are received. These covers are substantially made of cloth, under the patents of the National Binder Company, of Boston, with steel strips to hold six numbers, the front cover being neatly stamped with the name of the magazine. Just the thing for preserving your nnmbers until ready for binding at the end of the volume. Price, postpaid to any address in the United States or Canada, $1.

THE COLOR PRINTER.

THE standard work on color printing in America. By J. F. Earhart. A veritable work of art. 8¼ by 10½ inches, 137 pages of type matter, 90 color plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. To produce a limited edition of this work reqnired 625 different forms and 1,625,000 impressions. Book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman shonld have one of these books. The limited edition will soon be exhausted. By special arrangement we are enabled to offer this work (the price of which was $15) at the special low rate of $10, postpaid. Orders must be sent through us.

NEWSPAPER ILLUSTRATING.

A 24-page pamphlet, by Charles A. Gray, artist and illnstrator, Chicago, devoted to a discussion of pen drawing for newspaper work. The chapter on drawing gives a nnmber of hints of valne, and several things are told which artists are usnally rather loth to divulge. The uninitiated in zinc etching will find this topic fully described. A chapter on stereotyping closes the work. Illustrated. Price, 25 cents.

STEPS INTO JOURNALISM.

BY Edwin L. Shuman, of the Chicago *Journal* staff. This book treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents and reporters who do not already know it all. Its chapters inclnde "Evolution of the Press," "Plan of a Newspaper Article," "A Day with a Reporter," "Interviewing and News-gatheriug," "Getting a Start as Correspondent," "Methods of the Editorial Room," "Writing a Special" and "Women in Newspaper Work." Cloth bonnd, 230 pp., postpaid, $1.25.

REDUCING GLASSES.

EVERY printer, artist and photo-eugraver shonld have a reducing glass by which to examine pen drawings. By the use of these glasses you can tell just how your drawing will look when rednced and be enabled to tell how mnch reduction it will stand. Price, nnmonnted, securely packed in box, by mail, 35 cents.

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CONTAINS 33,000 words, the pronnnciation, syllable divisions, part of speech, capitalization, participles and definitions being given. It is an invalnable companion to everybody who has occasion to talk, read or write. This book is not a "speller," made hastily only to sell; but is an accurate and complete dictionary, compiled from the latest edition of Webster's great International. Especially valnable to every editor, printer, pressman, stndent and stenographer, and worth ten times its cost to anybody. Size, 2½ by 5½ inches. Leather, indexed, 50 cents; cloth, not indexed, 25 cents.

VIEWS IN THE PRINTERS' HOME.

ALL printers take an interest in the Home which has been established at Colorado Springs for the benefit of sick and disabled members of the craft. Many have read of it, bnt have not been able to visit the institntion. The next best thing is to have correct photographic views of the varions rooms. These are genuine photographs mounted on cardboard, 8 by 10 inches, not half-tone prints. Thirteen views, postpaid, $1.50.

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THE average person is prone to forget the forms that nsage demands should be observed in visiting cards, invitation cards, wedding announcements, death notices, etc. To be able to place in the hands of inquirers a neat code of rules answering all questions, saves mnch time, and secures orders for work. "The Etiquette of Cards" fills all requirements of this nature. No printer doing society printing should neglect securing this convenient and handsome work, which also inclndes the sentiments of flowers and jewels. 95 pages, 4¾ by 6¼ inches. Silver embossed cloth cover. Price, 50 cents.

DESIGNS AND SUGGESTIONS FOR JOBWORK.

A fifty-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition taken from *The British Printer*. Its pages are printed in browns, olives and greens; all of the designs shown being given in one color as snggestions or key forms for colored work or to be used separately. British composition varies considerably from work in America, and printers here can gain ideas which can be worked over and used to advantage. Printed in fine style by Raithby, Lawrence & Co., Ltd. Price, 50 cents, postpaid.

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BY W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. A comprehensive and practical mannal pertaining to photo-engraving, photo-etching and photo-lithography in line and half-tone; also collotype and heliotype. This book contains 180 pages; is substantially bound in cloth, size 6½ by 8½ inches; fully illustrated. Its chapters inclnde photo-engraving in line and half-tone, photo-engraving on copper and all the various processes. Price, postpaid, $3.

COMPOUNDING OF ENGLISH WORDS.

WHEN and why joining or separation is preferable, with concise rnles and alphabetical lists, by F. Horace Teall. Contains 224 pages, substantially bound in cloth, size 5 by 7 inches. The work is a most nsefnl one for anthors, printers, teachers, telegraphers, stenographers, typewriters and all who care for the correct writiug of English. Price, $1.25.

ENGLISH COMPOUND WORDS AND PHRASES.

A REFERENCE list with statement of principles and rnles, by F. Horace Teall. 312 pages, bound in cloth, size 6 by 9 inches. This work was compiled from a list of common compounds selected by the anthor in preparing the Standard Dictionary. Price, postpaid, $2.50.

MACKELLAR'S AMERICAN PRINTER.

THIS is a standard work and shonld be in the hands of all printers who desire to excel in their art. It contains practical directions for managing all departments of the printing office, as well as complete instructions for apprentices. It gives several nsefnl tables, nnmerous schemes for imposing forms in every variety, hints to authors, etc. Revised and enlarged, 384 pages, bound in cloth, price $2; by mail, $2.12.

WHITE'S MULTI-COLOR CHART.

THIS book contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the varions colors look in combination. Of great valne to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving np the job. Price, 80 cents.

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THIS is one of the most nsefnl record books for printers runniug offices of moderate size, that has ever been pnblished. It serves both as an order book and a journal, no journalizing being necessary, making a short method of bookkeeping. By nsing this book you can learn at a glance whether orders are complete, what their cost is and if they have been posted. Once entered in this book, it is impossible to omit charging an order. Size of book, 9 by 12 inches; capacity, 3,000 orders. Price, $3.

BOOK OF INSTRUCTION IN METAL ENGRAVING.

THIS work gives fnll information in regard to gold and silver marking. It is intended more particularly for apprentices, and gives copies, script, alphabets, Old English text, monograms, ciphers, inscriptions, etc. Shows how to learn engraving of this kind, the kind of tools to nse and how to use them, with fnll instructions and illustrations. Also gives a synopsis of the different branches and general information on engraving. Forty-eight pages. Price by mail, postpaid, 40 cents.

VEST POCKET MANUAL OF PRINTING.

THE INLAND PRINTER'S Vest Pocket Manual of Printing, jnst issned, is indispensable to everyone interested in the printing trade. A compilation of the most valuable tables of reference arranged in convenient form, together with a practical and up-to-date treatise on punctuation and capitalization, with defiuitions of bookbinders' terms, and a series of complete and accurate diagrams of imposition. Size, 2½ by 5½ inches, 86 pages. Leather, 50 cents. Sent, postpaid, on receipt of price.

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TO keep in tonch with the progress being made in England in typography and presswork, American printers and pressmen should pnrchase a copy of "Specimens from the De Montfort Press," a magnificently printed specimen book, 9 by 11 inches in size, bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. This work is a valnable one for the compositor and the pressman, giving, as it does, snch a variety of designs for ball programs, invitations, business cards, letter-heads, menns and other classes of job work, printed in colors, and with an index giving description of each job, the colors nsed, and how obtained. Specimens of half-tone color work by varions processes are also given. Price, postpaid, $1.10.

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COMPLETE IN FOUR CHAPTERS.

I. WHY TO ADVERTISE.

Advertise to sell goods. That should be the only reason. If you haven't anything to sell, don't advertise—at least, not in THE INLAND PRINTER. You will have a lot of explanations to make if you do.

II. HOW TO ADVERTISE.

Don't expect busy men to be interested in the fact that you would like to sell them something. They probably know that without being told. To fire at them month after month the statement that you deal in a certain line of goods is the kind of bombardment which never makes any breaches in the wall. Tell them rather something *about* what you have to sell—tell them why it is to their interest to buy. In short, when you advertise, *say something.*

III. WHERE TO ADVERTISE.

Look over carefully the different journals which come into your office. Which would a possible buyer of your goods be most likely to pay two dollars a year for, and which would he take home with him to read at his leisure? That is the journal for you. Comparisons are not odious to us.

IV. WHEN TO ADVERTISE.

As long as you are looking for more business. When you have passed that period we will excuse you—certainly—good-bye—have you our address? You will probably need it before long. Here it is:

The Inland Printer Company,

CHICAGO—212 Monroe Street.

NEW YORK—38 Park Row.



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Are now making
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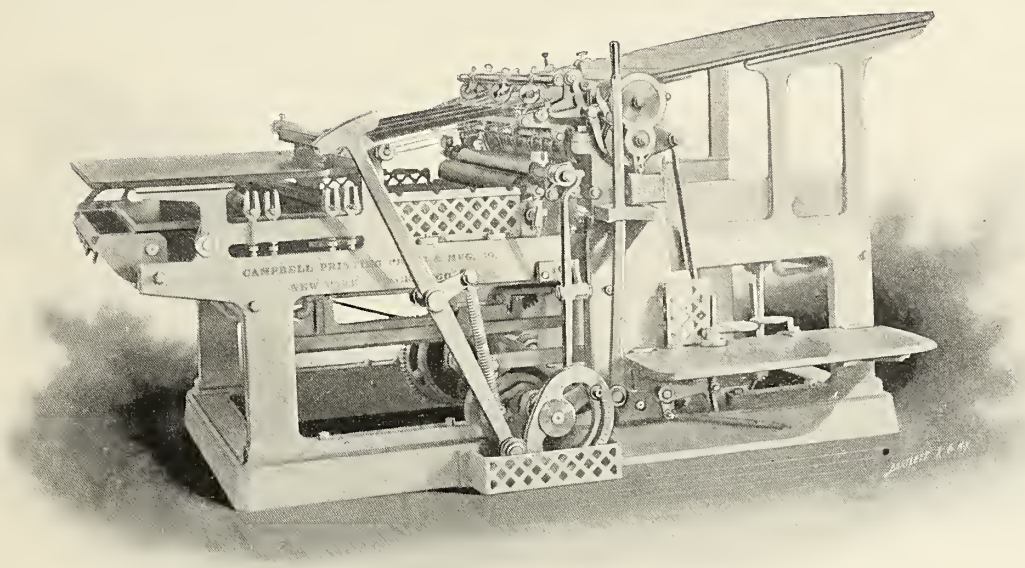
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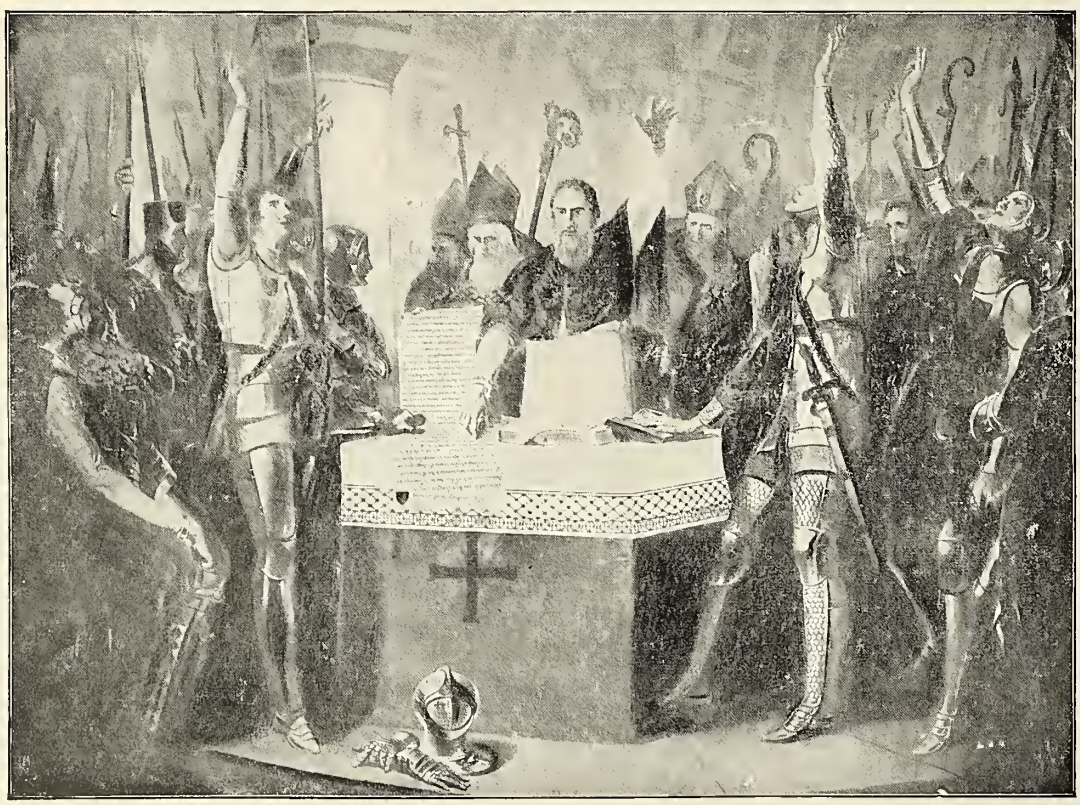
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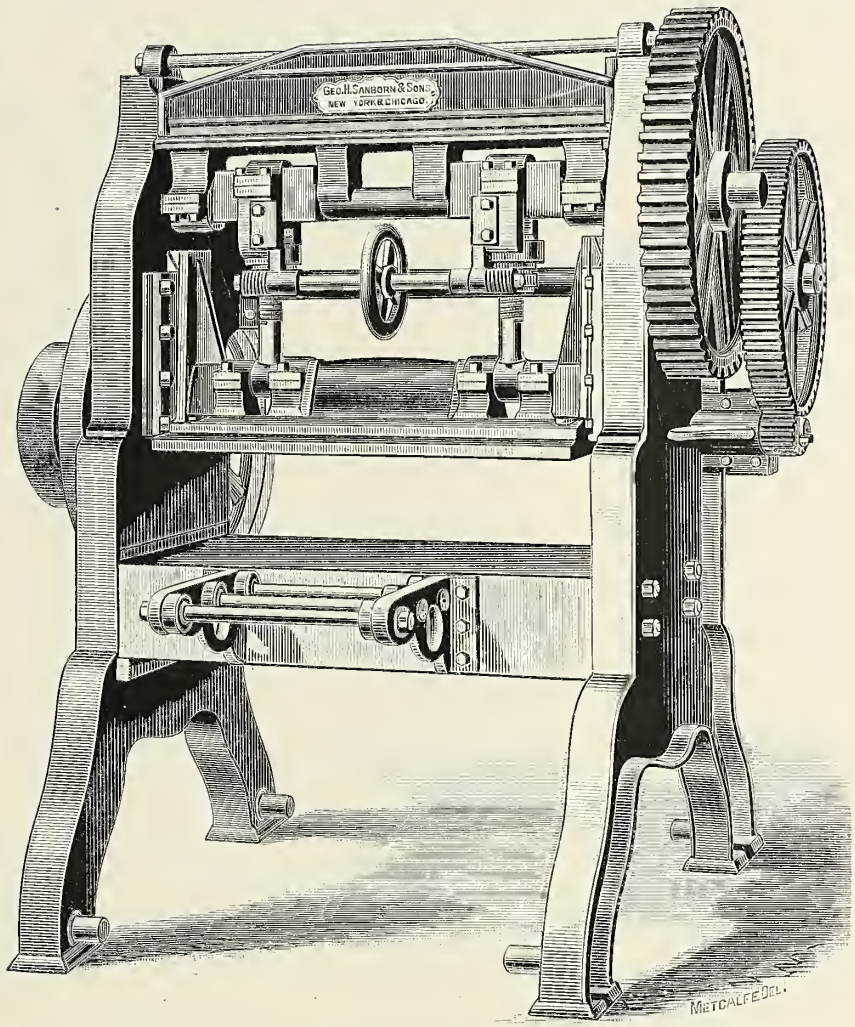


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The Barons of England making oath before Cardinal Stephen Langdon, November 20, 1214, that they will compel King John to grant to the people the Charter of Liberties of Henry I. From painting by W. Martin, deposited in the Museum at Oxford, Eng., and photographed only for the Riverside Paper Co.

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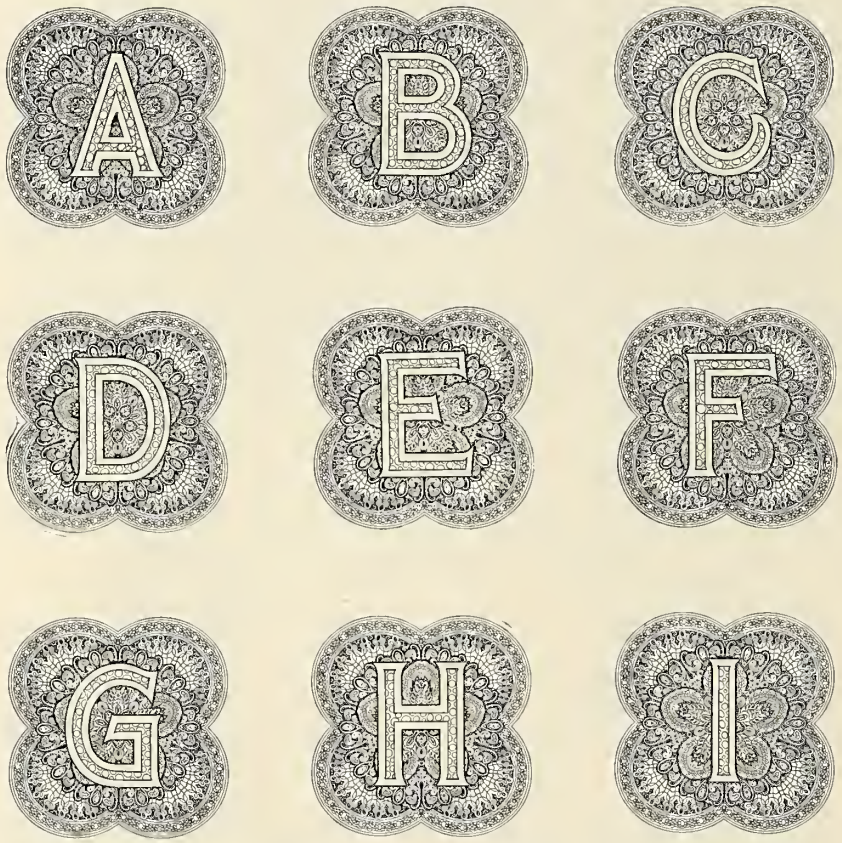
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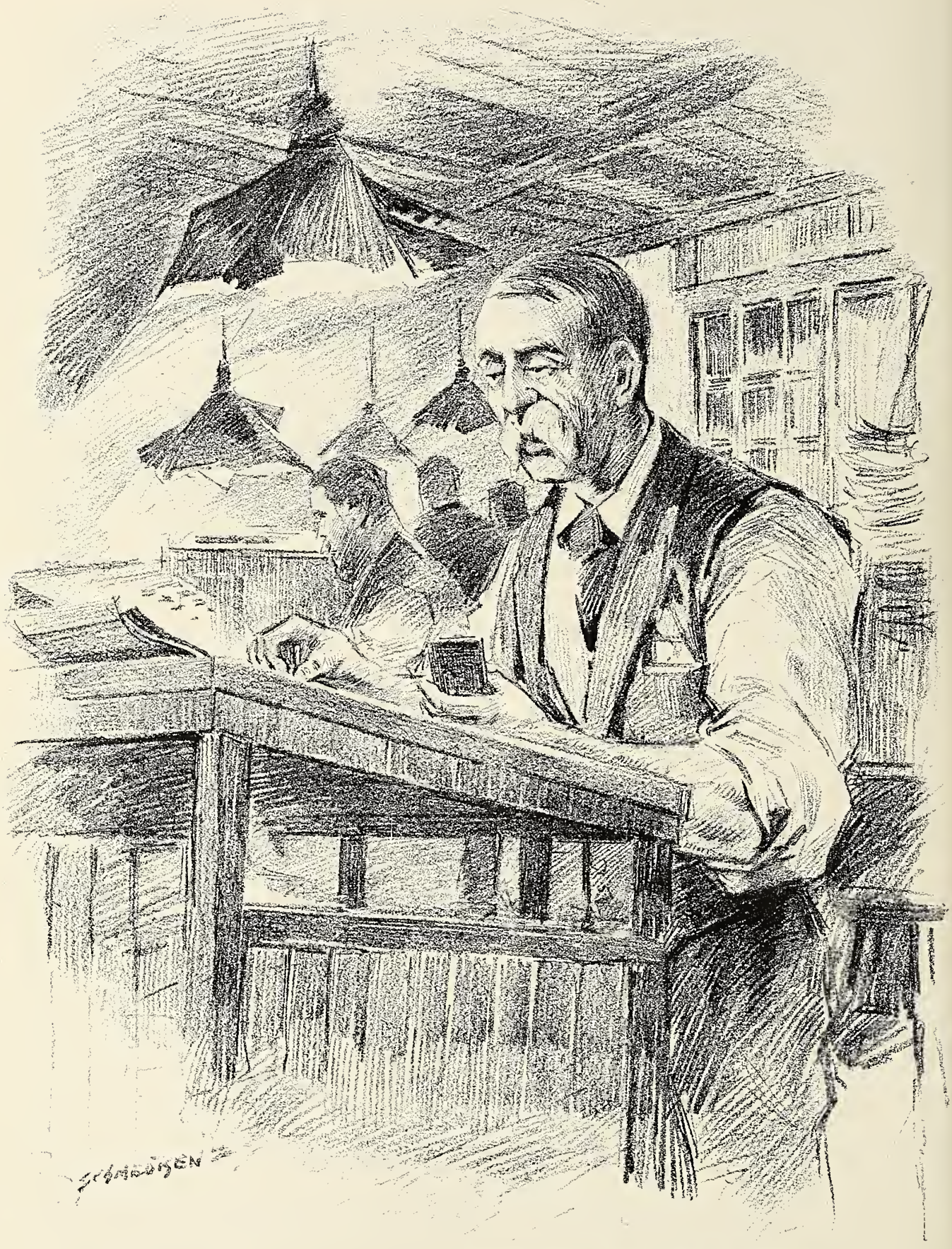
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"BILL BURT SAID TO ME, 'THE DAY'S COMIN' WHEN THEY'LL SET TYPE BY MACHINERY!'"

DRAWN BY WILLIAM SCHMEDTGEN.

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The Inland Printer

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

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"THAD" VERSUS THE MACHINE.

BY GEORGE ADE.

SURELY it was the guiding hand of fate that led me to a certain eating house on the South Side of Chicago. An early assignment had taken me into a neighborhood with which I was not familiar. By the time the paltry piece of news had been run down and captured and condensed into a few scratchy notes, it was time to eat that intermediate meal which calm and civilized people term "luncheon," but which in the hurry of a Chicago day is usually little more than a bite and a swallow. Fate kindly took me past several fly-specked places and showed me the restaurant that had clean curtains and some old-fashioned house plants in the window.

The interior was very clean. A benevolent appearing man with an alpaca coat, a heavy gray mustache and a pair of steel-rimmed spectacles stood behind the combination desk and cigar case.

"Just take a seat," he began. Then he stopped. I could hardly believe my eyes.

"Thad?"

"Right the first guess," he replied, and he reached his hand over the counter. While our hands were clasped I recalled all the things that shall be told in the next paragraph.

"Thad" had been "Slug 3" on a morning paper that tried to fill a long-felt want and failed because there was no long-felt want to be filled. One of his friends in the office had been a callow and doubting youth who often wondered, just as the paper was about to go to press, if he had really been called to "journalism." The town had a population of 8,000, and claimed 12,000. It was a quiet town, and on sleepy evenings when the population had gone to bed at nine o'clock, the callow youth sat at his table and clipped state news and worried over the instructions given him to get out a "bright, crisp local sheet." In addition to being the local staff, he edited country correspondence and read proof. "Thad" often told him he earned more than his salary, which was about one-third the amount paid to a fairly fast man at the case. Furthermore, "Thad" gave him the encouragement which he needed much more than he needed salary. When the paper went to join the vast majority of bright and crisp sheets, "Thad" started to Chicago, leaving an unpaid "string" at the deserted office. In time the local staff followed to the great city where the hopes of old men and young men center, and there one day he met "Thad" on the street. That time "Thad" was working. The next time he was "subbing." And although they had not met for two years previous to the day on which I entered the restaurant, I was compelled to admit in my soul that during those two years I had not inquired for "Thad" or even once wondered what had become of him. Other affairs had kept me busy to the point of distraction.

Yet here was "Thad," and with the hand-clasp all the neglected fellowship returned.

We began with the usual commonplaces.

"What are you doing here?"

"What are *you* doing here?"

"Just looking up a small story; but you don't mean to tell me that you ——"

"Yes, sir; I'm the whole thing here — foreman, night editor and father of the chapel."

"And you've left the case?"

"Sit down and give the girl your order. I'll talk to you while you eat. You thought I'd be a compositor all my life, didn't you? Well, you don't see any key-board on me, do you? Can I put a

meltin' pot on my shoulder and run type down my sleeve? Am I good for six thousand an hour?"

"Not unless it's clean copy."

"Well, I should say not. If you want to know why I'm here, I'll tell you in one word — machine."

"Oh, I see — typesetting machine."

"You didn't think I meant sewing machine, did you? Let me tell you something. When I was foreman in the old Princeton *Gazette* office, twenty years ago, we took out our Washington hand-press and put in the first power press they'd ever seen in that part of the country. I had a cub in the office by the name of Bill Burt, and, after we got the press to work, he said to me one day: 'The day's comin' when they'll set type by machinery.' I told him that when I saw a machine settin' up copy, I'd be ready to go out of the business. That boy operates a machine today, and I've kept my word. I'm out of it."

"You could get a place if you wanted it, couldn't you?"

"All of us can't. It's a plain proposition. Every time a machine goes in it takes the place of four men, or maybe five. When they first put them in, lots of people said there'd be so much extra composition that compositors and machines would both be busy. Just the same, the town is full of subs today. I can name you twenty good printers who don't get a day's work in a week and I can name you twenty more who have gone into other work. There are too many printers, that's the size of it. The publishers are going to use machines on all the work they can and there's no use of fighting them. I got tired of hanging on the ragged edge. My son-in-law owns this place. I'm running it and he's working in a wholesale house down town. I happened to have a little money. Most of the boys out of work haven't anything ahead. You know what kind of men printers are. They have their hands in their pockets all the time. They find that they can earn so much and then it comes easy to learn to spend just about what they make."

"How do you like managing a restaurant?"

"The hardest part of it is keeping dressed up all day. If I could peel my coat and smoke a cob pipe I'd stand it better. For a long time I couldn't get to bed early, but I'm getting over that now and I suppose that after I've been here a couple of years I'll forget the boxes. Must you be going?"

"Yes, I have to get in."

"Well, here, have a cigar on me, or on the house, rather. What kind of a cigar do you want? These in the upper-case boxes are 10 cents apiece. I'll give you one out of the K box. It's a big one and you'll find it all right. I call that size the long primer font."

"When will I see you down town?" I asked, as I pocketed the change.

"Whenever they stop using machines."



A SERIES OF CONTRIBUTIONS TO THE

Written for THE INLAND PRINTER.

THE FINANCIAL END.

BY AN EMPLOYER.

DEPLORABLE as it may seem, it must be admitted that printers as a class are not looked upon as good financiers in the business world.

There are many reasons given for this noteworthy fact, each of which, in a measure, explains the situation. One is that printing material depreciates so rapidly in value when once in use that only a small percentage is realized in case of a forced sale. Another is that, even though an office is flourishing, it is necessary to buy so much in order to keep up with the times that the earnings are consumed as fast as made, leaving no surplus with which to build up a credit. Still another reason is that the capital required to carry on a given amount of business is larger than in almost any other industry. Then, again, the spot cash outlay for wages and incidentals is very high for the amount of work done. And so it might be possible to enumerate many other reasons, all tending in the same direction.

But when all this has been said, it still appears strange that men of so high an order of intelligence,

shrewdness and integrity should stand so low in the financial scale. There must be some underlying causes which have not yet been satisfactorily explained. Let us reason it out and see if we cannot arrive at some conclusions worthy of our serious consideration.

Most proprietors of printing offices have graduated from the case. They have received no commercial training in their youth, and must learn the ways of the world after they have invested their earnings in a plant and are engaged in an up-hill fight against men of much larger experience, whose wits have already been sharpened and whose position is far more secure.

Here is where the trouble begins. Most men in starting a printing office will rely too much upon the promises of others who have guaranteed them



NATIONAL BLACK AND WHITE EXHIBITION.

work—promises which usually fail to materialize. They are too confident of their ability to secure business. The work of soliciting must be learned like everything else, and it is about as discouraging a job at the start as could be conceived. They are also too sure of their ability to please. Many a man who has always done his work to the entire satisfaction of his employer finds that, when he is working for a hundred men, he must conform to the ideas of each, very often against his better judgment.

The consequence is that, when a man first starts in business, he does not realize what a rough road he has to travel. He invests all his money, sometimes to the last dollar. This is a sad mistake. If he were to reserve a part of his money, buying less for cash, it would be greatly to his advantage. But even those who do reserve a part of their money fail to use it to good advantage in building up credit. In most instances they will not ask for credit at the start when they have the money to pay for what they buy, but they wait until they have consumed it, and then ask for credit because they must have it.

There are few business houses that would refuse credit to at least a limited extent to a man of good habits and reputation when he starts in business. If he can pay them promptly when the accounts are due the first few months he will find that he has made friends all around and that he can get his orders filled, even though they exceed the line of credit which has been granted to him. He has in the meantime also established a reputation for careful and business-like methods at the bank where his funds are deposited, and this will stand him in good stead later on.

How many, however, of those who read this started in this way? Instead of nursing their credit they have been reckless. They consume the money they had when they started and then open up accounts. Their faith in human nature is strong—they trust their friends, they trust business houses without inquiring into their commercial standing, they trust even strangers who have smooth ways. But when they apply for credit themselves they find they are put through a sweating process that makes them squirm. Their age, religion, habits, families, antecedents, prospects, associates, as well as their resources and liabilities, are inquired into in a manner almost, if not quite, insulting. If they can withstand this searching scrutiny a small line of credit is allowed them. They find that when accounts are due they must come to the scratch. If they falter, a black mark is placed opposite their names which is harder to erase than they had dreamed.

Nearly every one of us has faltered in this way. The printer is ambitious and overestimates his strength. He takes pride in improving his office. He spends his earnings in enlarging his plant. The time is sure to come when he finds himself very short of money. He finds he cannot pay his accounts as promptly as he would like to. He goes to his heaviest creditors and tells them he is hard up, but is earning money right along and will pay as soon as he can. He finds his creditors very lenient. They will take his notes for 30 or 60 days. Here is an easy way out of his difficulties. The problem is solved. Why didn't he think of that

before? He begins paying in notes and the chances are strong that he never quits. He is easy again for awhile. He buys more machinery and type. But presently he finds that the notes come thick and fast upon him. He finds that his creditors expect him to pay his notes on the day they are due — that he cannot put them off for a few days as he would an open account — and an extension is looked upon as a great accommodation. He goes to his banker to see if he can borrow some money, but when he applies for it he imagines he can see the faintest trace of a sarcastic smile around the corners of the mouth of the money-changer when he is told that his account is not large enough to warrant accommodations.

But still he is not discouraged. He has always earned money and there is no reason why he shouldn't crawl out from under his load of debt.

Right here he approaches another crisis. If he is wise he gets rid of his debts before branching out any more. If not, he figures out that by increasing the capacity of his office he can earn more money and soon regain his financial balance. If he takes the latter course he continues to do business to the limit of his credit. An unusually tight spell comes and he is hard pushed. He cannot borrow money from his bank, so he will borrow it just once from the usurer who has been sending him circulars right along. No man can pay such rates of interest and live, but he will do it only once. He does it once, and he does it again. Part of his earnings soon regularly go in ruinous interest rates. He finds things are tightening about him. His credit is still good, but in order to maintain it he must stoop to all sorts of tricks and subterfuges. He approaches to the verge of dishonor. The banks soon know him as a man whose notes are paid with an uncertified check after the close of business. The next morning he "hustles" to make the check good at his own bank before it reaches it from the clearing house. He is disappointed in his efforts to collect the necessary money, and he goes to some one to borrow the money for a day or two. His friend has no money, but will "swap" checks. In his anxiety to preserve his credit he "swaps." He has placed himself under obligations to his friend and will be called upon to return the favor, and he cannot refuse. Soon the banks regard his checks with suspicion. Some of them are dishonored. His credit suffers. He is called to account here, there and everywhere. He realizes that he is in deep water, and that he has developed from one of those who suffer on account of the sins of others into one of the sinners. He is no longer stung by the feeling that his credit suffers on account of being a printer, but rather with the reproach that he is one of those that have dragged the credit of the craft into disrepute.

Meanwhile he has been learning. He looks back and sees all his mistakes. If he could only wipe off the slate and begin over again he would be an extraordinary business man. But he is as helpless as if he were nailed to the cross. He cannot go back. He must break down the unsavory business reputation he has established. To do this is by far harder than to begin anew. His creditors give him advice by the barrel. But he needs money, not advice. He has learned by experience, which is a much better teacher than his creditors, but he is unable to profit by his experience. He is set down as a poor business man, but, in truth, if he only had another chance, perhaps he would display greater business ability than any of his advisors. In this predicament he worries along from month to month and year to year, wearing away his life and making no headway. Sometimes he succeeds in rising above these conditions. Oftener, however, his creditors become tired of bolstering him up and he goes into bankruptcy. The credit of the entire printing fraternity has received another blow.

Have I overdrawn this picture? I hope I have, for it is a gloomy one. But I would advise any young man who is about to embark in business to ask some of the older proprietors whether he cannot profit by taking the lesson to heart.

Written for THE INLAND PRINTER.

LOCKING UP FORMS FOR ELECTROTYPING.

BY F. J. HENRY.

THERE are printers who do not need any hints regarding the proper condition in which forms should be when sent to be electrotyped, they, by the exercise of native skill and by experience, having become fully competent to lock up forms, either book or job, so the electrotyper can feel certain that there will not be any complaint about crooked lines in the plates. It is not for experts that these lines are written, but for those who have not had experience in work of the kind mentioned.

Whether type is to be used on the press or a plate is to be made there should be care exercised in the composition — proper spacing and justifying of matter, as is usual with good workmen — so that when the form is locked in the chase every part shall be tight and firm, without any necessity for undue driving of the quoins to prevent some portions from dropping out when the form shall be lifted from the stone. Usually, if the form will lift when the quoins are pressed up with the fingers, it is thought the form is well made up; that is not, however, always a proper conclusion, for sometimes, in driving the quoins, lines of type or rules will become crooked and the form put in bad condition generally — therefore, a proof should always be taken and examined after the form is tightly locked and, if not found to be all right, the necessary alterations made; otherwise there will be the same, or

worse, crookedness in the plate. Many printers, accustomed to locking up forms for the press, do not understand why it is necessary to have forms locked so very much tighter for electrotyping. On the press, forms are subjected to no more severe strain than the suction of the rollers, whereas, in electrotyping, the form is subjected to a pressure of several hundred pounds, as the molding composition must be pressed into and fill the type in order to make a sharp mold; thus, if the form is loose in any part, the wax will be forced into the loose parts and crook the lines, or possibly some of the type will be pulled out in separating the wax mold from the form. Frequently the "rush" of the wax is sufficient to bend rules, to force lines away from cuts, and even break small type.

Guard lines, or bearers, should be placed around each page or piece that is to be separated in the electrotype. The guards should be of metal. Recently, guards made of wood have been placed on the market; such were discarded many years ago so far as use in electrotype forms is concerned — they are cheap, in first cost, but they swell and shrink, therefore cannot be relied upon for being type high. If too high, the plate will be made uneven by the guard resting on the backing pan and preventing the type from touching the pan, making the plate thinner near the edges than elsewhere unless the finisher beats down the guards before shaving the plate; in that case the guards are sure to be beaten lower than the type and letters are likely to be battered when the plate is being shaved. Guards should be placed with the low side against the type; never put the high part of the guard against the type — it would be liable to break any kerned letters at the end of lines and also make it very difficult, if not impossible, for the finisher to dress the side of the plate. Do not suppose one guard, or a guard with a reglet on one side, will be sufficient; use two guards between each page in a book form. With only one guard there is not sufficient space to cut the pages apart without cutting away so much of the type-high part of the guard that there will not be proper protection for the type. Under some circumstances a guard, turned upside down, with a nonpareil reglet on each side, may be used, but it is more trouble to put in the three pieces than to use two guards. So far as possible, metal furniture and metal quoins should be used, but a large majority of the printing offices, in this country, at least, have only wood furniture; it is usually made of cherry or mahogany. The pieces should be straight and true, with square edges. The best wood quoins are made of hickory; if they are not square and true they are unfit for use and should be cast aside — destroyed — not put in the drawer to cause trouble. Never use two quoins, side by side; whether the narrow ends are placed together or the narrow end of one is placed against the wide end of the other the quoin will not fit the bevel of the side-stick; the bearing being only at one end, both the quoins and the side-stick are certain to be destroyed.

In the selection of a chase take one that is sufficiently strong so the sides will not spring when locking up, and thick enough to give proper support to the type; it should be one and one-half inches,



Some Initials by J. T. McCutcheon.
From "Stories of the Streets and of the Town," by George Ade, in the Chicago *Record*.

each way, larger than the form, outside the guards, which will allow plenty of room for side-sticks and quoins. When metal furniture is used a larger chase is not as objectionable as when the form is locked up with wood furniture, but with either metal or wood the form will be less liable to be forced out of shape and will be more firmly held if the chase is the proper size. Chases have, or should have, at least one square corner; sometimes they are all squared and the sides made true, but usually cast-iron chases have only two sides and one corner squared, the other corners being made rounded to make the chase stronger. For a form larger than about 14 by 12 the chase should be of wrought iron.

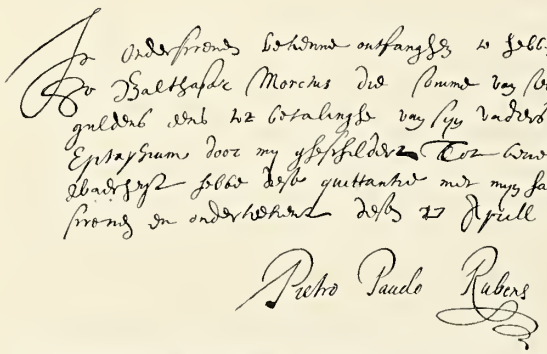
Sometimes a printer accuses the electrotyper of unlocking the forms. No electrotyper unlocks a form unless it is necessary to do so to fix it so it can be molded. It frequently happens that wood furniture shrinks so that when a form is placed in the molder's hands it is too loose for molding. The careful electrotyper always tries the quoins before venturing to mold a form; without this precaution there would be likely to be a larger amount of "pi" in electrotype shops than *pie* in some bake-shops.



BY CHAS. H. AULT.

I HAD arrived in Antwerp the evening before. I was completely fagged out with the hardships unavoidably attendant on the well-nigh incessant sight-seeing of a tour through queer, old, water-logged Holland. I had encountered unseasonably cold weather, too; had nearly frozen on a trip down the Rhine the week previous, and my bones still ached with the cold I had then taken. My eyes were so jaded with the continuous round of tourist work that I betrayed but slight interest when that much-uniformed, gilt-buttoned functionary, the porter of Hotel St. Antoine, suggested that I might commence the day with a visit to the Plantin Musée near by.

Of course, I had intended seeing the museum — it was the principal thing I had come to see in this most interesting, cobwebby old town — but that moment did not seem to be the exact time I wanted to "do" it. Anyhow, the worm will turn some time and a tourist of independent spirit resent, in a measure, officious but well-meant suggestions of the European interpreters, guides and porters. The day, therefore, was well advanced before I finally set out to see the celebrated old printing office. On the way thither I was spotted by one of the hawk-eyed guides who are always on the watch about continental hotels for unwary tourists. The guide's terms were reasonable, one franc per hour, so I capitulated without a struggle, and he owned me for the rest of the day. Notwithstanding the warnings of the guidebooks against employing guides, this man proved really valuable, not only through knowing many important facts I was desirous of learning, but actually protecting me against the attentions of the museum attendants, who, I afterward found, were insatiable in their greed for tips.

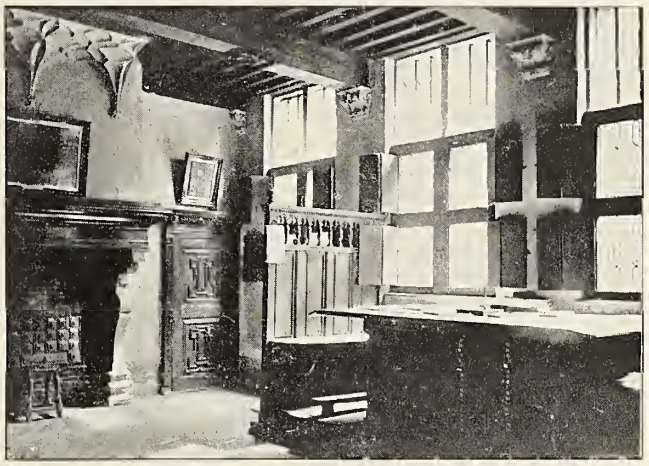


REPRODUCTION OF WRITING BY PETER PAUL RUBENS, WHO MADE DESIGNS FOR THE ESTABLISHMENT.

As you walk through the narrow streets, bordered with quaintly-gabled houses, you are gradually being prepared for the first view of the museum, but, when at last you step into the imposing entrance-way, I think you would find, as I did, a sense of perfect joy in that the place had not been too enthusiastically described. With the aid of the accompanying illustrations it will be comparatively easy to gain at least a relative idea, but even then there will be lacking the atmosphere of antiquity and intense interest, permeating the whole place, which envelops the visitor.

Founded in 1555 by Christopher Plantin, a Frenchman, the printery was successfully con-

ducted by his descendants until it was purchased, by the city of Antwerp in 1876, from Edward John Hyacinth, the last male descendant of the long line of printer-princes. The history of the establishment is interesting and would take far more space than that at my disposal here. The tale of the shop would be a recital of the history of the Netherlands and the fierce battles and sieges constantly occurring during the long years of its actual operation. But the proprietors were capable, politic men, always on the right side; and aided, no doubt, by its proximity to the cathedral of Antwerp, the



Proofreaders' Room.

LE BONHEUR

DE CE MONDE

SONNET

Avoir une maiſon commode, propre & belle,
Un jardin tapiſſé d'eſpaliers odorans,
Des fruits, d'excellent vin, peu de train, peu d'enfans,
Poſſeder ſeul, ſans bruit, une femme fidele.

N'avoir dettes, amour, ni procés, ni querelle,
Ni de partage à faire avecque ſes parents,
Se contenter de peu, n'eſpérer rien des Grands,
Régler tous ſes deſſeins sur un juſte modéle.

Vivre avecque franchiſe & ſans ambition,
S'adonner ſans ſcrupule à la dévotion,
Dompter ſes paſſions, les rendre obéiſſantes.

Conserver l'eſprit libre, et le jugement fort,
Dire ſon chapelet en cultivant ſes entes,
C'est attendre chez ſoi bien doucement la mort

Imprimerie Plantinienne, Anvers.

Reproduction of Sonnet Printed on Old Hand-made Paper, on one of the Old Presses, with Type made in 1610.

plant was never destroyed, through the respect always paid by combatants to the sacred property of the sanctuary. So today the buildings in which Plantin first set up his two quaint presses, patterned after Gutenberg's, together with the presses, and the old type, are preserved for the admiring inspection of those interested, as well as the additions built on in 1761-1763, since which time not a brick has been laid or an alteration made.

The prosperity, so long continued, of this remarkable family was due principally to the exclusive concessions granted by the various Popes to print all the authorized Bibles, prayer-books, breviaries, and many other publications of the Roman Catholic church, and for two and a half centuries these were issued from this Antwerp pressroom by hundreds of thousands. This, along with the printing of the ordinances and placards of the city of Antwerp, was, after the first hundred years, all they undertook, so that, when in 1662

THE HAPPINESS

OF THIS VVORLD

SONNET.

To have a cheertul, bright, and airy dwelling-place,
With garden, lawns, and climbing flowers sweet:
Fresh fruits, good wine, few children; there to meet
A quiet, faithful wife, whose love shines through her face

To have no debt, no lawyer's feud; no love but one,
And not too much to do with one's relations
Be just, and be content. Nought but vexations

Arise from toadying the great, when all is done
Live well and wisely, and for grace petition;
Indulge devotion to its full fruition;
Subdue your passions -- that is the best condition.

Your mind untrammelled, and your hearth in Faith;
While at your business give your prayers breath;
This is to rest at home, and calmly wait for death.

Translation.

Balthasar Moretus II. inventoried his possessions, his fortune amounted to 341,000 florins, or about $400,000 in our money. Plantin himself, indeed, left a fortune of 175,000 florins, or about $200,000, when he died in 1589.

The buildings surround a paved court, in which is a sundial, and there are none which do not bear the finger-marks of Father Time. Under, however, the careful supervision of the municipal authorities controlling the museum, everything is kept in perfect order and as nearly as possible as it must have looked after a Saturday night clean-up. Forms and galleys are on the imposing stones. The presses in orderly row, some with forms, are ready for running on Monday morning. In the typefoundry the fires seem to have just gone out, though it is years and years since the last hot metal was ladled in the dim old room. Coming to the proofreaders' room, with its quaint leaded windows, high-backed settles and broad-topped tables, copy and proof lie about as if waiting for the return of its venerable habitués. Passing through the library, you see the crucifix before which the workmen came daily to hear early mass before commencing work. In cases round about are samples of the finer work turned out by the house. The countingroom's walls are hung with stamped and gilt leather, while its one large window, protected by thick bars of solid iron, bears silent witness to the functions of the room. In the living rooms — for the family lived and died on these premises — are many evidences of the prosperity of the old-time occupants. On the walls hang paintings by the most celebrated masters of the time — many of them by Peter Paul Rubens. The palatial drawing-rooms have Italian marble mantelpieces chiseled by famous sculptors, walls covered with rare Flemish tapestries or rich damask, floors of parquetry and ceilings and wainscoting beautifully carved in oak. Then there are the bedrooms where were born the future printers, the nursery where they played in childhood's happy days, the very beds on which they closed their eyes in eternal sleep.



CHRISTOPHE PLANTIN.
THE FOUNDER OF THE ESTABLISHMENT, A. D. 1555.

The inspection of room after room is a labor of love, or a task of most enthralling interest, and those who had allotted an hour's time to the museum more often find half a day has elapsed before they emerge, tired and dazed, into the shadows of the mediæval structures clustered thickly around.

All in all, this quaint old relic of bygone times is alone well worth a trip across seas to visit, and, on the day when it was my privilege to saunter for the last time through its deserted halls, I left the place with a feeling as if something was indeed lost to me forever. That evening, as we slowly steamed down the lazy Scheldt, the cathedral tower, gilded by the setting sun, seemed to mark appropriately the location of what is, in truth, a printers' shrine.

A YOKOHAMA jeweler informs the public as follows: "Our shop is the best and obliging worker that have everybody known. Work own name or monograms on any design or orders. We can works how much difficult job with lowest price insure. Please try. Once try."

Written for THE INLAND PRINTER.

ZINC-ETCHED FEMALE DIES FOR EMBOSSING.

BY ELDON TATE.

THE method for making embossing plates by the zinc etching process as here given, will be found by many to be something new. While I do not claim to be the inventor, I pride myself on the fact that for at least eighteen months after having adopted this method I had no reason to believe that it was worked by others. Until I adopted zinc etching for the purpose, we had to rely on the engravers to do the work on the "female die." The quality of the resulting plate depended on the skill of the workmen. Sometimes the dies would have one or more of the following faults: They would be too deep, too shallow, too sharp, or not in register, the latter being the most common failing of hand-engraved plates. To overcome these objections I made use of the zinc etching process in place of the older method, and find it not only more satisfactory and reliable, but also cheaper. An embossing plate can be made from a proof taken from a wood cut or any other engraved plate, the proof in this instance taking the place of the negative, the light penetrating through the paper very readily. This proof should be on white paper—ordinary plated proving paper of about 100 pounds weight and fair quality, coated on one side only, I find satisfactory. A lighter weight paper will answer the purpose and allow of much shorter exposure. I find, however, that a more satisfactory print can be made through the heavier paper. To prepare the impressed proof for printing through, it is necessary to add something that will add body to the inked parts and render them more opaque. For this I use bronze powder applied with a tuft of cotton, while the ink is still soft. This bronze powder is allowed to remain on for at least five minutes, at the end of which time all superfluous powder is brushed off. I then proceed to make my print on the sensitized zinc and to etch it.

To the experienced operator the foregoing would be ample information. The amateur, however, will appreciate more definite details. The zinc plate to be printed on should be large enough to leave a margin of from two to three inches around the parts to be etched. It should be perfectly flat to obtain good contact and have a good, smooth surface, free from scratches and grease spots. The solution for sensitizing the zinc plate for printing on is as follows: The albumen of two eggs, beaten up and allowed to settle, will be found to give one and one-half ounces of cut albumen, and this is added to eight ounces of water, to which sixty grains of bichromate of ammonium has been previously added, and the whole filtered through cotton.

The proof is then placed in the printing frame (face up), with the sensitized plate on top. Perfect contact is as necessary in this as in the case of a negative. This work should be done in the darkroom. It is then exposed to light, and allowed to remain from three to five times as long as would be necessary for a good clear negative—about two to three minutes in sunlight, eight to twelve minutes by electric light at a distance of eighteen inches from lamp. It is then taken into the darkroom and the printed surface rolled up with etcher's ink. Care should be taken that too heavy a coating is not applied, and at the same time uneven distribution should be guarded against.

The plate is now ready to be developed. To develop, place it in a tray of water and allow it to remain three or four minutes, at the end of which time the ink on the unprinted or etchable parts can be removed by rubbing slightly with a tuft of cotton. If the ink on the printed or non-etchable does parts not adhere it is under-printed. If, on the other hand, the ink should stick to the etchable parts, supposed to be white, it is over-printed, and in either case should be made over. Supposing the print to be good, we will proceed to prepare it for the etching bath. Powdered resin is dusted on the surface, and when the inked parts are thoroughly covered it is rinsed off under running water, and a gentle rubbing with a tuft of cotton will be found necessary to remove superfluous resin; it is then dried off with a gentle heat and burnt in. This burning in should be gradual and not carried too far or the ink will spread. If, however, it is not sufficiently heated it will not resist the acid. Very little experience in this is necessary to determine the proper heat to be applied. The etching of this embossing plate is similar in all respects to the etching of line drawings, with this exception, that the bites should not be carried quite so far. When the required depth is gained the plate is cleaned by dipping in a solution of lye, and washed off with a brush under running water. It is then rolled up, the surface receiving a liberal coat of ink, and then powdered resin is applied.

To remove the resin from the parts to be etched, if the plate has been dried before powdering, it will only be necessary to hold it in front of a blower or bellows to thoroughly clean it. It is then melted in and reëtched. It will be found that the small shoulder will be partly removed, thereby giving a better plate for embossing than if a deep, sharp etching, such as is necessary for line work, was made. After cleaning in the usual manner with lye, the plate is ready for the blocker. It is advisable that embossing plates should be mounted on metal, but this is a question for the printer to decide.

THERE have been things which looked very poor in theory, that proved highly successful in practice. One must have a theory before action in every undertaking. All actions were once theories.—*S. O. E. R.*



WALT WHITMAN.

Half-tone reproduction from drawing, by
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The Inland Printer

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A. H. McQUILKIN, EDITOR.

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

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TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

THE BRADLEY COVER DESIGNS.

AS previously announced, the present number of THE INLAND PRINTER begins the series of six issues with cover designs by Mr. Will H. Bradley. There is given in this first design an inkling of the quality of the designs to come. The appreciation which Mr. Bradley's work has met is not the appreciation of those who merely follow the fashion. The class of publishers in which Mr. Bradley finds his clients is an evidence of this. If more evidence were needed, the opinions of the best artists in America is that in absence of mannerism and purity of design he is without a parallel. In accordance with our announcement in the October issue we have reserved a number of the covers of this issue to replace those marred by handling or otherwise rendered unsuitable for binding. These will be furnished to subscribers at a nominal sum.

TECHNICAL CLUBS AND TECHNICAL SCHOOLS.

ON the value of technical clubs in the printing trade there seems to be but one opinion, excellently well expressed in the essay by Mr. F. A. Gehring, the president of the Technical Club of Rockford, Illinois, published elsewhere in this issue. In regard to technical schools, however, there is a considerable difference of opinion between the faculty of such institutions and many of the employes and workmen engaged in the trades, the technology and practice of which the schools purport to teach. The technical schools being business enterprises are conducted on business principles—in other words they must be made to pay—and, therefore, employers and employes in the trades do not look upon them with unqualified favor, competition being keen enough in their estimation without the encroachments of the technical school.

THE INVENTOR OF ILLUSTRATING BY TELEGRAPHY.

IN last month's issue of this magazine there appeared an account of Mr. W. H. Lowd's device for sending illustrations by telegraph. We have received from Mr. S. H. Horgan, of New York, indisputable evidence of his priority of claim to that invention. In a newspaper clipping dated July, 1886, there appears an account of Mr. Horgan's newspaper chart, which is almost identical with that presented by Mr. Lowd but less complicated. Mr. Horgan's device was first used in 1879. In 1888 the practicability of the chart was shown in telegraphic dispatches sent to the New York *Graphic* during the famous rowing match between Hanlon and Trickett over the Thames course in England. The correspondent of the *Graphic* followed the rowers in a steam yacht, dotting down by points upon his chart the fluctuations in the race and connecting them by lines. When the race was over he hastened to London and cabled the key words in pairs to the *Graphic* in New York. As fast as the words came they were made into a picture of the whole scene in the New York newspaper office. The race took place at 1 o'clock, London time. There is something over five hours difference in time between London and New York. At 12:30, New York time, the *Graphic* was selling on the streets of New York with the whole race accurately pictured out. Only twenty words were

required to be telegraphed. Mr. Horgan, when manager of the art department of the New York *Herald*, used his chart to good advantage in the interest of that paper. In a description of his invention in the *Electrical Age*, of December 10, 1892, its utility in the Harvard-Yale football match was graphically described.

ILLUSTRATIONS OF THE ATLANTA EXPOSITION.

DURING the World's Columbian Exposition the mistake of including among the concessions the right to take photographs of the exhibits and all features of the fair was abundantly evidenced. It is not a very daring assumption that the first and primary idea of any exposition is publicity. It is generally believed that the most effectual aids to publicity are illustrations. Anything that would tend to nullify the main purpose of the exposition would naturally suggest antagonism from its management. With the ambition, however, of making the fair a financial success in the narrowest sense, and without regard to the value of the publicity that might, unrestricted, radiate from it throughout the world, for the sake of a few thousand dollars a concession was given for the exclusive right to make illustrations and to take photographs inside the fair precincts. That the World's Columbian Exposition suffered severely from this method of raising funds there can be no question, and the injustice to exhibitors resulting therefrom was manifested very clearly in the earlier months. At the Cotton States Exposition the same policy as that pursued at the World's Fair is in force — only more strict and objectionable. We understand that there is some feeling manifested that the Department of Publicity and Promotion is not fulfilling its mission to the satisfaction of some of the fair officials. We assume that if the department had not been crippled in its means of effective service Mr. Cooper's management would have been above cavil. That his department is not giving the results expected might have been anticipated from the time the concession for taking photographs was made.

In the Department of Publicity and Promotion should be vested all the rights of taking photographs of the exposition and of the exhibits, and it is to be regretted that the committee empowered to act in the premises should have seen fit to withhold from Mr. Cooper the authority which properly belonged to his department. As it is, the holder of the concession may disregard the permits issued by the Department of Publicity and Promotion, to the discredit of the exposition and the aggravation of exhibitors.

In so far as the concession and its work is concerned, the conditions under which the privilege was granted must be observed by the fair management, unless it sees fit to purchase the concession back in the best interests of the Cotton States. The privilege, we are told, was originally sold to two Atlanta dentists, and they in turn farmed it out to Mr. Arnold and others. The quality of the photographs made by the concessionaire are severely criticised by some visitors, and when permission is obtained to take photographs, the concessionaire demands that the proofs shall be submitted to him, and the right to copyright them be vested in himself. Mr. Arnold and those associated with him have purchased the concession to make money, and they have a right to protect themselves in any way they can. This, however, has nothing to do with the exceeding folly which made the right of taking photographs a concession. Every inducement and encouragement should be offered to those who desire to photograph the fair and its attractions, and to make illustrations of all kinds, subject only to the Department of Publicity and to the exhibitors.

LOSSES OF COUNTRY NEWSPAPER PUBLISHERS.

IF there is one thing more than another in the make-up of the average small country publisher illustrative of his lack of proper business training, it certainly is that of carelessness. We are moved to this reflection, first, by the fact that before us lies a newspaper the date line of which informs us it is published in South Edmonton. Whether South Edmonton is in the United States, Canada, or Central America we are unable to discover from a careful examination of the paper, and not until we devote ourselves to a close perusal of the advertisements, and especially the legal notices, can we make a guess at its probable location. Again, some of the large advertising agencies — perhaps all of them for aught we know — have printed forms which say in substance: "We cannot keep your books." One of these is filled out and sent to a publisher when he writes in for a statement of his account. He has neglected to keep a proper record of his transactions with the agency and when he thinks the time has come for a settlement is unable to say how much is due him. He therefore writes to the agency for the information and receives in return one of these blank forms filled out to fit his particular case. We were once informed by an employe of an advertising agency, the responsibility of whose position was sufficient guarantee of his claim to authority, that hundreds of thousands of dollars are owing to the publishers of the country because of this condition of affairs alone, and it is a fact that reliance is made upon it for a certain amount of profit to the business of the agents.

THE *Scientific American*, of October 19, publishes an interesting article on the improved "long run" web perfecting press manufactured by the C. B. Cottrell & Sons Company. The press prints a 33 by 46 sheet, running at a conservative speed of 3,500 completed sheets per hour.

Written for THE INLAND PRINTER.

PUNCTUATION.

NO. I.—BY F. HORACE TEALL.

A SWEEPING criticism uttered by Goold Brown, in writing about capitalization, expresses only a little too strongly the feeling, almost of despair, arising from a search for a reasonable and consistent treatise on punctuation. After quoting from a certain grammarian a nonsensical assertion



"WATCHING THE NEW WOMAN GO BY ON HER WHEEL."
Sketched by J. T. McCutcheon.

about proper names, Brown says: "Nor do the remarks of this author, or those of any other that I am acquainted with, remove any part of the difficulty." This could not truthfully be said about punctuation in general, for in many particulars all writers agree, so far as rules for practice are concerned; but even the works in which the rules are given commonly show practice antagonistic to their own rules, and often very unreasonable. Nevertheless, every book examined contains much useful information on the subject, and this treatise may better serve its purpose by citation from some of them, and criticism of some of their practices, than without such citation and criticism. This first article is to be merely introductory.

"Stops; or, How to Punctuate," by Paul Allardyce, is called by its author, in its introduction, "a little work on a little subject." Many other writers have evidently considered the subject as not a little one, and Mr. Allardyce himself seems to estimate it somewhat more liberally in saying: "In giving rules of punctuation we cannot hope to deal with all, or nearly all, the cases that may arise in writing. Punctuation is intimately connected with style. As forms of thought are infinite in number, so are the modes of expression; and punctuation, adapting itself to these, is an instrument capable of manipulation in a thousand ways." Although this writer tells us that "it should be borne in mind that the too frequent use of points leads to confusion," he uses the comma much more frequently than it is needed. This extra use of the comma is a common fault, and, strangely enough, the worst instance of it is found in the writings of a noted philologist who has an almost inexhaustible collection of quotations from all kinds of books, containing nearly all possible uses of nearly all vernacular words. His main fault in punctuation is excess of commas, similar to that in our next quotation.

Covell's "Digest of English Grammar" gives the following as one of four fundamental principles: "That every departure from the *proper* punctuation, should be systematic, and for specific reasons, showing, in every case, the design of the change." What is meant by *proper* is a puzzle, as system based on specific reason must be proper. If proper means according to stated rules, then the statement of the principle is not properly punctuated; and it is mainly because of this conflict between rules and practice that a book so old is quoted from. One of its rules, the first one, shows such a ridiculous perversion of sense that it also is worth quoting: "The comma separates the parts of a sentence, making imperfect sense." The comma used in the rule does make imperfect sense, and so does the rule itself, with or without the comma. Such superabundance of commas arises from the antiquated notion that rhetorical pauses should be so marked in print; but we need not search far for evidence that some scholars have rejected that erroneous notion.

G. P. Quackenbos, in his "Advanced Course of Composition and Rhetoric," says: "Punctuation is entirely independent of elocution. Its primary object is to bring out the writer's meaning, and so far only is it an aid to the reader. Rhetorical pauses occur as frequently where points are not found as where they are; and for a learner to depend for these on commas and semicolons would effectually prevent his becoming a good reader, just as the use of such marks wherever a cessation of the voice is required would completely obscure a writer's meaning. This may be seen by comparing a passage properly punctuated with the same passage punctuated as its delivery would require.



A NEWSPAPER SKETCH BY J. T. MCCUTCHEON.

"PROPERLY PUNCTUATED. The people of the United States have justly supposed that the policy of protecting their industry against foreign legislation and foreign industry was fully settled, not by a single act, but by repeated and deliberate acts of government, performed at distant and frequent intervals.

"PUNCTUATED FOR DELIVERY. The people of the United States, have justly supposed, that the policy, of protecting

their industry, against foreign legislation and foreign industry, was fully settled; not, by a single act; but, by repeated and deliberate acts of government, performed, at distant and frequent intervals.

"From a paragraph punctuated like the last, little meaning can be gathered."

Surely we may consent to the objection against so-called rhetorical pointing, even though we are not convinced that a good speaker would make the pauses indicated. The example is a good one of twenty-five words in succession that will not properly admit a comma, although a speaker's voice would not be sustained all through their delivery without a break. Words that express a continuous thought, with no real disjuncture, as by way of adding something without which a perfect sentence would still remain, should not be violently disrupted by commas, even if the clause is very long. In sense our example is as continuous as the shortened expression, "The people supposed that the policy was settled." Writers who dislike long sentences without pauses might well frame their expression in shorter sentences, rather than to spoil it by using commas unreasonably. In fact, however, even the objectors do yield sometimes to the impulse toward punctuation "for the ear," as some have called that which Dr. Quackenbos means in saying that his second instance of the sentence quoted is "punctuated as its delivery would require." Dr. Quackenbos himself, in the same book, says that his work "embraces in small compass a variety of important subjects, which have a common connection, and mutually illustrate one another; but which the pupil has heretofore been obliged to leave unlearned, or to search for among a number of different volumes." Also, "whatever may have been elsewhere contributed to the elucidation of the subject, will not be wanting here." Such use of the comma as that after "subjects" in the first sentence and after "subject" in the second is frequent in his book, though it is exactly like the one objected to. No sentence could be more like these than is that in which the objection is made, which is given without the comma: "For a learner to depend for these on commas and semicolons [Here there should be a comma if the one after "subjects" above is right.] would effectually prevent his becoming a good reader, [This comma should be a semicolon if the semicolon above is right.] just as the use of such marks wherever a cessation of the voice is required [Here is another instance of omission if the other sentence is right.] would completely obscure a writer's meaning."

Marshall T. Bigelow says: "The tendency of the present day is decidedly to a less stiff and formal punctuation than that laid down in either Murray's or Goold Brown's Grammar, and no one now would punctuate so closely as their rules require. It has become a recognized principle, that punctuation is as much a matter of taste and judgment as of rigid rule; and while certain rules are positive, and to be followed absolutely, much is to be left to the discretion of the author."

Prof. Adams S. Hill, in his "Principles of Rhetoric," after a remark somewhat similar to Mr. Bigelow's as to taste and judgment, says: "Hence no one writer — even were books printed correctly, as is rarely the case — can be taken as a model. Hence, too, a system of rules loaded with exceptions, though founded upon the best usage and framed with the greatest care, is as likely to fetter thought as to aid in its communication. . . . One who knows few rules, but who has mastered the fundamental principles of construction, will punctuate far better than one who slavishly follows a set of formulas. . . . A student of punctuation should ask himself why in a given case to put in a stop rather than why to leave one out; for the insertion of unnecessary stops is, on the whole, more likely to mislead a reader than is the omission of necessary ones."

So much quotation is given here for a distinct purpose. It shows that some of the most authoritative writers agree in the opinion that much must be left to taste and judgment, and that punctuation-marks should not be too freely used. Notwithstanding the objection to "a system of rules loaded with exceptions," Professor Hill gives more rules than are necessary, though he does not give as many as other writers do.

One great difficulty in the matter of punctuation is multiplicity of rules, which frustrates the purpose of teaching, because many of the rules are made without a foundation in principle. We shall endeavor to cover all the real principles with a greatly reduced number of rules.

Written for THE INLAND PRINTER.

ADVANTAGES OF PRINTERS' TECHNICAL CLUBS.*

BY F. A. GEHRING.

PROGRESSIVE printers not only find it necessary to read the best trade journals, but to keep abreast of the times they must study the latest text-books touching upon all branches of their business. Those who have the opportunity and means to secure this literature are few indeed, and we imagine there are many aspirants to the topmost round of the ladder of progress in the "art preservative of all arts," who scan the lists of useful books, periodicals and specimens in the different trade journals, with a desire to possess some of them and study their contents.

The advantages, therefore, of printers' technical clubs, where these and many other necessary things

*NOTE.—Essay awarded first prize by the committee of the Printers' Technical Club, of Rockford, Illinois, in a competition suggested by THE INLAND PRINTER, and of which an account appeared on page 60 of the October issue.

can be secured by the payment of small monthly dues, will be seen at once.

Probably the greatest advantage of these clubs would be the weekly meeting, at which a line of technical study should be followed by reading and discussing papers on desirable subjects, giving blackboard and crayon sketches, having practical work in composing room, bindery and pressroom, reading interesting articles from the current numbers of trade journals, conducting a question-box, transacting the business of the club, etc.

If some of the older ones could be induced to form special classes for the instruction of apprentices, meeting at one of the printing offices, for practical work, and occasionally at the home of the teacher for the reading of papers prepared by the scholars, the clubs could be made of special value in solving the great problem of educating and training apprentices. At the end of a given term the scholars could be examined by a committee at the club meeting and by giving them graded diplomas an incentive to study would surely be the result, and likewise be the means of creating more interest in the clubs. These exercises might be held on the birthdays of our great printers, such as Franklin, Childs and others. A social time should follow the exercises, rendering an interesting programme and serving refreshments.

One of the most inspiring objects of these gatherings will be the cordial feeling for the welfare of the younger members of the craft, lifting them to a higher plane, and giving them an interest in their work that no other means would. Likewise the many ill feelings that printers often harbor against one another will be forgotten and all meet on friendly terms for the advancement of their general interests.

Through the efforts of a library committee, not only the best literature could be secured, but by an exchange of specimens of printing with other clubs, the best work could be reviewed and its members kept in touch with the best and latest ideas. Likewise, by judicious correspondence with typefoundries, press and machinery builders, paper and ink houses, etc., their specimen books, catalogues and general printing matter could be had for reference and study. Their traveling men would no doubt be glad to aid in interesting the members by giving a talk, or reading a paper, along their respective lines during their stay in the city.

The programmes for the meetings should be printed on postal cards and sent to the members. They might also with profit be exchanged with other clubs. Many interesting features could be added, such as a collection of old books, papers, relics of printing materials and type, different makes of quoins, etc. Also, a prize contest on jobwork between different offices would be of interest.



Sketches by J. T. McCutcheon, in "What a Man Sees When He Goes Away From Home," by George Ade, in the Chicago "Record."

If a number of clubs are organized, an international association might be the result, and thus the advantages could be greatly increased. These gatherings would be very profitable to the clubs. In addition to the usual business that comes before such a body, a few attractions might be added in the way of an exhibition of printing presses and machinery, specimens of printing, ink, type, paper, relics, etc. Also a prize contest on certain classes of jobwork.

Then, again, the educational feature should be carried to this body, and the diplomas examined by an international examination committee and a certificate given to those that are rated as journeymen. These features would add interest and be of great value to the craft.

Let us have more clubs and there will not only be a demand for more technical books for printers and a general impetus given to their study, but it will be safe to predict that the international printers' technical clubs of North America will do more toward lifting the "art preservative of all arts" to a higher plane than any one medium has done since the day John Gutenberg invented movable type.

Written for THE INLAND PRINTER.

REVIEW OF TYPE DESIGNS.

BY R. COUPLAND HARDING.

I DO not think that I have made any direct reference to the fine series of sanserifs, including ninety fonts, lately shown by the American Typefounders' Company. In the case of the plainer job faces and body fonts there is little or no room for originality of design, and the general standard of excellence is now so high that there is small opportunity for criticism. The special feature of this series is its comprehensiveness, and the systematic manner in which the proportions have been carried out. It is one more proof of the widespread demand for system in typemaking — a demand which is now creating a supply. If cast to point-set as well as to standard line, this series would fill one important department of display material so completely as to leave little or nothing to be desired — unless it were the financial capacity of the ordinary job printer to put the whole ninety fonts into stock.

Eccentricity and quaintness which are tolerable, or even admirable, in a few display lines or a brief circular, may be quite out of place in a bodyfont. The "decorative" effect may be obtained at the expense of real pain to the reader's eyes. It is here that — with all respect to their artistic taste — I venture to join issue with such authorities as Mr. Walter Crane and Mr. William Morris. The Jenson old style of the Dickinson foundry — Jenson face, modified by Morris, and again modified by the American punch-cutter — is an example. I confess that I do not like the face at all. This, however, is a matter of taste, but I do not think there can be much question as to the distressing effect a page or two of this letter would have on the eyes of a reader. The objection to the ordinary German face, raised by certain oculists, I do not think is sound. Personally, I can read a well-formed German as easily as roman, though some of the characters, standing alone, are not sufficiently discriminated in form. But I find many of the modern "old-styles" — the "Ronaldson," for example; still more Conner's "Cosmopolitan," and now the "Jenson" — really trying to the eyes. The more the angle of the serif is exaggerated, the less legible is the type, a peculiar dazzling effect to the eyes being the result. It is noteworthy that the genuine old-face letters avoid this error. I have no access to Jenson's books, but the facsimile of his work in Mr. DeVinne's valuable "Historic Printing Types" shows a better face, for practical purposes, than the latest imitation. Jenson's letters are more roughly cut, but they have none of the straining after effect which distinguishes the modern copy. Compare, for example, the lower case i. Jenson, too, gave full proportion to the descending character; in the new face they have suffered an atrophy which not only weakens their effect, but destroys the due balance of black and white. Except in certain detail, purely mechanical, I do not think the fifteenth century model has been improved — rather the reverse; and this new letter is one of the last I should think of using for bookwork. For a few odd lines, in jobwork or in an open, displayed magazine advertisement, it could be effectively used. So could the old "Harper" or "Century" faces.

In naming its new script "Cosmopolitan," the Inland Foundry has chosen a title already appropriated in the United States for an entirely different style of face. The letter itself is a heavy-faced style on the modern German model, and is a good example of its kind. I see no unusual feature except that the f does not descend below the line. The series is in five sizes, 18 to 48 points, and it has the advantage of being to standard line — a special boon to printers possessing other faces from the same foundry.

E VSEBIVM Pamphili de euangelica præparatione latinum ex græco beatiſſime pater iuſſu tuo effeci, Nam quom eum uirum tum eloquētia: tū multaꝝ rerum peritia: et īgenii mirabili flumine ex his quæ iam traducta ſunt præſtātiſſimum ſanctitas tua iudicet: atq; ideo quæcūq; apud græcos ipſius opera extēt latina facere iſtituerit: euangelicā præpationē quæ in urbe forte reperta eſt: primum aggreſſi tra-

Nicholas Jenson, Venice, 1470. From his edition of Eusebius.

I have received several sheets of specimens of electro vignettes from Paul Leutemann, Leipzig; but of these one sheet only is new to me. It contains some large and fine floral corners, several head and tail pieces, and a number of carnival or fancy-ball figures. The latter are in pairs, each figure being engraved, also, in reverse. Among the many hundreds of such designs in the German books, I have not noticed this feature before; yet it has its advantages to the buyer and might conveniently be extended to cuts of more general use. It is a device of economic value to the producer, as any design can be readily and accurately reversed by photographic means. Among the vignette subjects is a hen with a mixed family of chickens and ducklings, in a grave state of concern at part of her brood taking to the water — a motive as old as Bewick, and perhaps older. Most of Leutemann's work is characterized by exquisite finish.

Wilhelm Woellmer, of Berlin, has brought out an effective border, unusually simple in design, for

a German combination. It is called the "Ranken" border, the descriptive name indicating tendrils, runners, or clasping branches. It is on 24 point body, and consists of a double festoon, with flowers in outline, leaves in silhouette, and shadows in half-tone, the value of light and shade being agreeably distributed. There are only four characters (905-908), consisting of a long running piece, a smaller one for alternation or justification, a corner, and a terminal.

In the line of small and graceful vignettes, produced in series, the German foundries are usually very productive. Specimens of two such series come to me from Wilhelm Gronau, Berlin. The "Hedgerose" ornaments, fifteen characters, form an artistic combination which every tasteful printer will appreciate. "Naturalistic Tailpieces" include eleven designs, ten of them in two sizes, making twenty-one characters in all. They consist of single floral sprays, apples, pears, etc., with the bird subject, and vary in size from 18 by 12 points to about 48 points square. The same house shows some new crescent ornaments in electrotype, instead of the usual more expensive curved brass rule. They are open, solid, and decorated, working either singly or in register with excellent effect. Also, a sheet full of neat vignettes, head and tail pieces and decorative corners. Of the latter, a set (4133 A-D) representing the four seasons, is noteworthy.

I have left to the last the finest combination I have seen for a long while — the "Raphael" series, No. 143, just brought out by Messrs. Schelter & Giesecke, of Leipzig. It is somewhat in the style of Beyer's "Renaissance," but larger, and contains more characters. The largest pieces are nearly two inches square. The border consists of conventional foliage and figure, with a slight architectural element superadded. The combinations are so ingeniously contrived that it is difficult to trace the junctions of the characters. The figures include cupids, satyrs, tritons, and other mythological beings, and both in conception and execution the border must take the highest rank in type combinations. In decorative value it surpasses any previous productions of the firm, not excepting the favorite "Akanthea" and "Holbein" designs. In the combination proper there are 102 characters, besides a supplementary border on 12-point body (143 *a*) containing 14 characters. The characters being so numerous and heavy, the border is a weighty one, a full font exceeding 80 pounds. In the memorial volume issued by the firm on completing its seventy-fifth year — a splendid book which has lately reached me — the new border, enforced by a tint background, surrounds the title, and has a fine effect. It is remarkable that combinations of this class, exceedingly popular among German and British printers, scarcely ever appear in American display. English printers are eclectic, and borrow ideas impartially either from Americans or foreigners, but the German style of ornament seems never to have found a lodgment in the United States, which is all the more strange when it is considered how largely the Teutonic element is represented in the craft in America.

Written for THE INLAND PRINTER.

EQUIPMENT FOR PROCESS ENGRAVING.

BY H. JENKINS.

PRELIMINARY to a progressive description of the work of process engraving by the half-tone and zinc-etching methods, which it is proposed to give hereafter, it is appropriate that a full list of the necessary apparatus and fixtures should be given. In the estimate here set down, an effort has been made to avoid unnecessary details, while suggesting to the reader a general estimate which, taken in connection with prospective custom, will aid those who are considering the establishment of a process engraving plant in outlining what materials and appliances are most appropriate to their needs.

The apparatus required for making photo-engravings will vary in completeness with the amount and quality of work to be turned out. For the experimenter or the establishment which devotes but a small department to the work, an equipment of high grade and large capacity would be out of the question. For large shops, however, which are established with a view to commanding a large patronage, where rapidity of production and a uniformly excellent quality of work are important matters of consideration, it is essential that the apparatus be of the most approved pattern, and that each department be fully equipped.

The capacity of the apparatus should be determined by the size of plates demanded. The average engraving establishment will find an equipment for producing plates 14 by 17 inches in dimensions ample. The demand for half-tone plates is usually for sizes under 10 by 12 inches, and many shops are not provided with facilities for plates larger than that size. Line plates are also, as a rule, of dimensions smaller than this, but provision should be made for work of as large dimensions as the funds available will permit, and the prospective orders may require.

The article of the greatest importance, in connection with the outfit, is

THE LENS.

This should be selected with a view to its fulfilling the special requirements of this class of work. It should be of the rectilinear type, so that all straight lines in the copy will be reproduced without distortion. It should cut clearly all portions of the copy, and its design should be such that it may

possess rapidity. There are several lenses on the market which fulfill these requirements—the Dallmeyer Rapid Rectilinear, the Steinheil and Swift being popular among operators.

THE CAMERA.

In selecting the camera it is advisable to obtain the form known as the enlarging, copying and reducing camera, as its construction possesses several advantages over the ordinary copying camera.

For half-tone work it should be provided with the adjustible screen plateholder, which enables the kit to be dispensed with for holding the screen and sensitive plate. It is so constructed that the separation of screen and plate can be adjusted accurately and easily to any desired degree, and different sizes of screen and plates can be used.



Courtesy of the Chicago "Times-Herald."

FROM THE TIME OF THE PHARAOHS.

Newspaper Sketch by Horace Taylor.

This plateholder has displaced the kit in all leading shops, but for those who may desire to use the kit, details of construction will be given further on.

CAMERA STAND.

The camera should be provided with a stand, which may be in the form of a long table or bench to stand on the floor, or it may be swung from the ceiling, this condition being necessary if the building is subject to vibrations from the running of machinery or other causes. It consists essentially of an oblong frame upon which the camera will slide readily, the frame being suspended from a beam of the same length, ropes or strips of metal running from the ends of the beam and attached to each end of the frame in an inverted V shape. The beam being suspended from the ceiling, carries the frame upon which the camera is placed. At one end of the frame the copy board is fastened, and should be in a position perpendicular to the bed, and should be arranged to slide from right to left when desired.

The length of bed will vary according to the capacity of the camera. For a 10 by 12 camera, ten feet; 11 by 14, twelve feet; and for a 14 by 17 camera fourteen feet are good proportions. Such a bed can be easily constructed of ordinary scantling, or can be purchased from dealers in photo-engravers' supplies.

SILVER BATH.

The silver bath is almost invariably kept in a glass vessel of special form. It is important that a bath of ample capacity be provided, as such a one will require less attention than a small one and save the operator annoying delays. In all well equipped shops two or more baths are provided for each operator, that one may be used while another is being rectified.

EVAPORATING DISH.

For evaporating the alcohol from the bath, a porcelain evaporating dish is required. It should be of ample capacity to hold the silver solution from the bath, with room to spare. As an accessory, it is well to have an iron dish to hold sand in which the porcelain dish can rest while heating.

TRAYS.

For line etching there should be one or more large trays or "tubs" so arranged that they may rock at the will of the etcher. These tubs are made of wood, sealed, water-tight and usually protected by a coating of impermeable varnish. For developing prints on zinc, any ordinary sheet metal tray will serve the purpose. For half-tone etching porcelain or rubber trays may be used.

PRINTING FRAMES.

For printing on metal there are special frames so constructed that equal contact with the negatives can be obtained for all parts of the metal plates. For making silver prints the ordinary photographer's printing frame is used.

(To be continued.)

IT HEADS THE LIST.

In a book showing all
Of the gowns great and small
Wives have donned since the world was begun,
That first dress of Eve's
Constructed of leaves,
Should be properly labeled "Fig. 1."—*Good Roads.*

Written for THE INLAND PRINTER.

A SHORT SKETCH OF THE INVENTION AND EARLY HISTORY OF PRINTING.

NO. V.—BY ARTHUR KIRKBRIDE TAYLOR.

IN the fifteenth century, many of the municipal cities of Germany were sorely troubled by enmities between them, but what was more often more serious, about this time, was the civil strife between the burghers and the nobles, which was engaged in in some of these cities. Mentz, in particular, a city of northern Germany, was disturbed in this way. The relations between the opposing elements were often much strained, and on ceremonial occasions of state, the burghers, being in the majority, demanded to have the first part of the procession and furthermore that they be allowed to ride in the band wagon, and that the noblemen should walk afoot. This did not seem to be very satisfactory to the noblemen, and at times the band wagon was very much crowded, to say the least.

On one occasion, in 1530, the burghers had made arrangements to have the emperor visit the city, and they were going to entertain him in great style, with much blowing of horns and reading of resolutions. In some way the noblemen got wind of the proposed festivities, and by hiring several wagons and giving the drivers a respectable tip to drive fast, succeeded in meeting the emperor about three miles out of town, and read resolutions to him from that point to the city hall, besides giving him so much to eat on the way that when the time came for the burghers' spread he was barely able to sit up to the table, and the only thing that he asked for at all was a second helping to toothpicks. This smart move on the part of the noblemen so endeared them in the hearts of the burghers that they straightaway went out and broke into the houses of several of the noblemen, ate up everything that was edible and drank up everything they could not eat, and incidentally destroyed all their property and tore down their houses. This incident will serve to show the good feeling which existed between the two parties, and to what extremes people will often go in their desire for amusement.

To further help along in the general disquietude, Mentz was also blessed with the great abundance of having two rival archbishops, which was the cause of the cutting of the price of indulgences and the substitution at times of inferior goods and even short measure. At length it became so bad that when a man got an indulgence he did not know whether he had secured a good one or whether it had been adulterated or not, and finally it became so common to find chicory or ground cocoanut shells in the indulgences that people lost all confidence in the article and began to raise all that they needed, so that the trade was eventually ruined.

It was while affairs were in this condition that there lived in Mentz a man named John Gutenberg, of noble birth. John Gutenberg's father was named Frielo Gensfleisch, and his mother's name was Else Gutenberg. John's brother, Frielo, junior, was always called Gensfleisch, while John himself was frequently called Gutenberg; it being the custom in Germany for a son to take his mother's family name if there was any danger that the name might otherwise become extinct. Gensfleisch is German for goose flesh, while Gutenberg means good hill. Now, to be sure that you get this matter entirely clear in your minds I will reiterate it. Frielo Gutenberg married Else Gensfleisch; they had two sons, one named after his father (several years) the other fearing that his father's name might become extinct, requested that he be named after his mother, consequently was named John Goose Flesh, which was German for Gutenberg.

Being one of a noble family, on one of those exceedingly unpleasant occasions, of which some mention has already been made, John Gutenberg received such treatment at the hands of the burghers that he decided that a change of climate and scenery would be beneficial, so he and his family left the town one day, after leaving word at the post office to forward all mail that came for them with a 2-cent stamp on it to Strasburg, hoping in that way to escape patent medicine advertisements and postal cards.

As some of the property of Gutenberg still remained in Mentz, the city officials made an agreement with him by which the city was to pay to Gutenberg a certain rental for the property and forward the proceeds to him, and if they should fail to make the payments as agreed, he was at liberty to seize and imprison any of them whom he could lay hands on for the debt; which proceeding should, of course, be a source of very great satisfaction to him. Therefore, one day, when the secretary of Mentz happened to be in Strasburg, Gutenberg, just in order to show the people of Mentz that he was still alive and in possession of all his faculties, had the said secretary arrested and imprisoned. The town council and burgomaster of Strasburg, however, fearing that such an action on the part of Gutenberg might cause a rupture of the friendly feelings which then existed between the two cities, induced him to release the officer and relinquish his claim, which, being a considerable amount, shows that Gutenberg was of a magnanimous disposition.

There is not much known of Gutenberg's life, not half as much as we would wish to know, but what is known is positive and definite. It was his fate at many times in his life to figure in lawsuits, and the facts recorded there are of great value and reliable to the highest degree. Although these occasions were most trying to him, they have proved most valuable in the light of establishing his claims to the invention, and in later days proved a blessing, which, in the time that they were recorded, were most excellently disguised. The evidence recorded on the court records is of a very different nature from that brought forth to substantiate the claims of his rival for the honor, Coster.

In 1436 Gutenberg appeared before the tribunal of Strasburg in a breach-of-promise case. As the decree of the court is not given, it is generally believed that the case was withdrawn by Gutenberg's marrying the complainant. We do not know to a certainty that such was done, or that he ever married, but some writers, who seem to be possessed of superior means of information, assure us that it was Gutenberg's intention to marry the young woman in whose behalf the suit was brought, but when he left Mentz he was impoverished to such an extent that he hesitated to ask her to descend from the position which she then occupied and become the wife of a poor man with only the prospects for the future before him. She evidently thought differently, and, in order to acquaint him of her favor to his suit, she, with many maidenly blushes and misgivings, sued the bashful suitor for breach of promise. It is creditable to John's keenness of perception that he was bright enough to take the hint and marry her. These same writers further assure us that their married life was a most happy one, and that we owe much to his wife for the kindly encouragement and the tender sympathy for Gutenberg in the dark times of adversity which so often overtook him in the pursuit of the great invention on which he was engaged. Indeed, they give a most comprehensive view, showing the close relations which existed between the inventor's domestic affairs and his work. As he did considerable of his work at home, we can picture in our mind's eye Anna, his wife, busily engaged in crimping the edge of a large mince pie with the aid of one of John's large capital W's of that rich Gothic letter which was so much used in that day. And then, when Saturday night would come around, we can see Anna patiently waiting until John had finished running off the last form of the day, that she might put his Sunday-go-to-meeting trousers in the press over night, in order that the creases in them might be the envy of all beholders on the holy sabbath day.

Aside from the art which he invented, Gutenberg is known to have had knowledge of two other trades—that of lapidary, or polisher of gems, and that of making mirrors. It is very likely that the knowledge of these two trades proved most valuable to him in the art in which he was conducting his experiments. The knowledge of the art of pouring metals in making the frames of mirrors and his skill as an engraver of molds for the same purpose undoubtedly came in good stead to him. The confidence which he had in the ultimate outcome of his experiments in printing, is very forcibly shown in the fact that he entirely gave up the trades from which he had previously gained a livelihood, and devoted his whole time and energies to the new art which was to be the cause of such wonderful results.

As is often the case with men of genius, Gutenberg was not what you would term a good business man, so we often find him at a loss to know where to turn for the means required in the experiments on which he was engaged.

In the proceedings of a lawsuit, which was brought against Gutenberg by the brother of one of his deceased partners, there was evidence given which showed that he was engaged with some other persons in some experiments and investigations of great importance. That these experiments and investigations were thought to be of much practical value is evinced by the fact that the suit was brought in order to have the court order Gutenberg to admit the brother of his late partner as a successor in the partnership, and so be permitted to partake of the benefits arising from the association. Although there is not much clearly stated in the evidence by which one could readily recognize the operation of printing, there is, at least, mention made of money expended for lead used in the operations. We may infer, from the lack of definite information concerning the secret which Gutenberg was to divulge to his partners, that he did not wish to give it the publicity which evidence in court would be likely to give it. Another thing which tended to prevent a clear idea of the invention is the ignorance of the proper names of the tools and implements which were used, the witnesses having no knowledge of them, as they were largely designed solely for use in the new art, and were thus new to the outside world.

It is further shown in the testimony that, after the death of the partner referred to, Gutenberg, fearing the publicity to which their affairs would be exposed, sent word to the brother of the partner who had died and requested him that he would, without delay, take away from the press four pieces which were lying therein and disconnect them so that no person would be able to know how they were related or for what purpose they were used. Authorities differ as to what these four pieces were, some saying that they were the four pages of engraved blocks of a block-book, while others seem to think that the four pieces referred to were the four columns of wood type. A high authority seems to be of the opinion that it refers to some kind of a type mold, which, being the key of the invention, Gutenberg should quite naturally wish to conceal. The opinion that they were four pages of a block-book does not seem to warrant the great care which was exercised for their concealment, as block printing had been practiced for a long time before that time, and was so generally understood that there would have been no use for concealment. As to the press referred to, there is knowledge that this form of press was not uncommon, and that it had been used in printing block-books. The testimony of another witness expressly sets forth that he had received certain sums of money which were paid him by Gutenberg for work "in connection with printing."

The testimony which was produced at these lawsuits is not the only proof which exists for the belief that Gutenberg invented the art of printing, for a very learned man, who lived almost at the same time when Gutenberg lived, wrote:

> In the year of our Lord 1440, under the reign of Frederic III., Emperor of the Romans, John Gutenberg, of Strasburg, discovered a new method of writing, which is a great good and almost a divine benefit to the world. He was first in the city of Strasburg who invented the art of impressing which the Latin peoples call printing. He afterward went to Mentz, and happily perfected his invention.

After the termination of the lawsuit, which was decided in his favor, there is very little known of Gutenberg for a considerable length of time. Having been oversanguine in regard to the time requisite for the completion of his invention, having borrowed much money from his friends, and having used all his own means, both the income which he had inherited and the one which he derived from the city of Mentz, abandoned by his partners and disheartened, he leaves the city which marked his unsuccessful struggles.

There is only one work extant which is credited to him while he lived in Strasburg, and that is a copy of a "Donatus," or boy's Latin grammar, a small quarto of twenty-seven lines to the page. Without doubt he printed other minor works while he was perfecting his invention, but there is nothing of his work that is preserved for our examination.

From the numerous records in which Gutenberg figures as a borrower of money, we conclude that when he wanted money he simply went to work to see where he could borrow it, and the energy and persistence displayed in so doing is only equaled in modern times by the eight-dollar-a-week dry goods clerk when preparing for his vacation.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

DURING the month about the usual number of patents relating to printing were granted. Albert D. Pentz, of Brooklyn, New York, took out two patents covering improvements in the linotype machine, and assigned them both to the Mergenthaler Company.

One of the inventions, which is illustrated in Fig. 1*a*, aims to relieve the operator of the labor of lifting the elevator at the completion of each line of composition preparatory to the transfer of the line of matrices to the casting mechanism. This has ordinarily been done by a hand lever. Mr. Pentz proposes to use a power-driven device under the control of the operator. The depression of the finger-key 14 throws the clutch upon the driven shaft into engagement with the pulley. The shaft is revolved, and at its opposite end a pitman elevates the assembler. Upon the further rotation of the shaft the assembler is returned to its normal position and the clutch is automatically unlocked. The second patent relates to the casting portion of the machine. A hand lever, Fig. 1*b*, is connected with the slide, which can be connected or disconnected without delay or injury to the attendant.

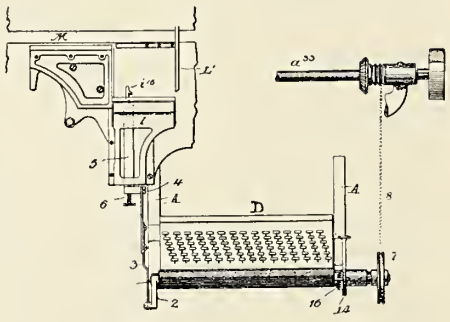


FIG. 1A.

A new method and apparatus for printing in colors was patented by Thomas W. Morrison, of North Plainfield, New York. The type and design blocks are set in a form and a proof taken. Masks having cutaway portions corresponding to the parts to be printed, in different colors, are formed

from the proof. Stereotype shells are made when the mask is cut away and are mounted so as to supply the several colors intended at the proper points.

Joseph L. Firm, of Jersey City, has assigned to the Goss Printing Press Company, of Chicago, Illinois, the patent granted him on the printing press and folding mechanism shown in Fig. 2. The object is to produce a machine which will print and fold sheets for illustrated book and newspaper work and to avoid "offsetting" by the illustrations coming in contact with the folding mechanism. *M* is a combined form and impression cylinder; the form *R* thereon is composed of type matter only. *O* is a form cylinder bearing the illustrations and *P* is an impression cylinder coöperating with the form upon the large cylinder. The illustrated matter is first printed, then the sheet is passed onward and transferred to the impression cylinder and the opposite side is printed. When the sheet reaches the folder the illustrations are first folded inside, so as not to come in contact with the tapes.

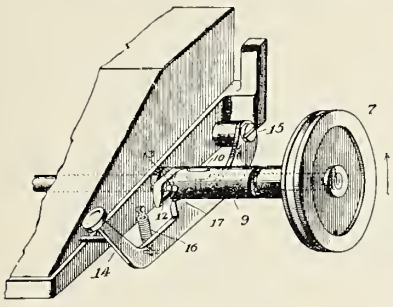


FIG. 1B.

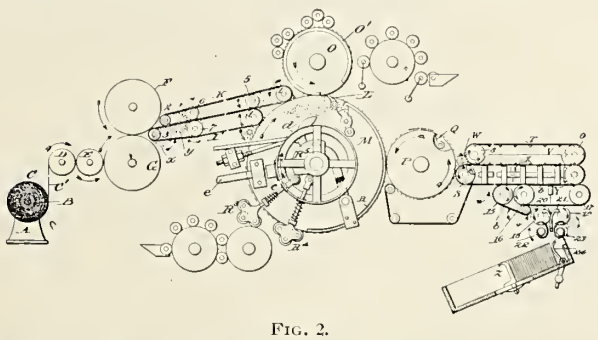


FIG. 2.

Robert F. Sproule, of Kittsbury, England, was granted a United States patent for his new printing machine, in which he uses a vertically guided reciprocating type-cylinder. As the cylinder rises and falls the type are inked by means of rollers which are oscillated about the cylinder by means of a peculiarly shaped rack.

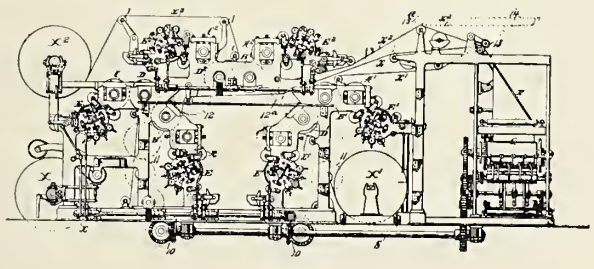


FIG. 3.

Fig. 3 illustrates a multiple web printing press designed by Mr. Spalckhaver, of Brooklyn, and assigned to Hoe & Company, of New York city. The machine prints simultaneously from three webs, marked x, x^1, x^2. It will be noticed that the machine is exceedingly compact, and that convenient access to the different printing mechanism, a very important point, is secured.

In a recent letter I referred to a paper-feeding machine, patented by J. H. Knowles, of Philadelphia, Pennsylvania. A modified form of the apparatus is shown in Fig. 4. The patent contains over sixty claims, covering numerous features of the invention. The sheets are fed, one by one, from a pack or pile to a printing, ruling, folding, punching or other machine.

Lewis E. Chapin, of Brooklyn, has invented a new form of stereotype plate holder. The soft metal plate has on its lower side a rib which is clamped between the toothed jaws of the base, which is composed of suitable hard metal.

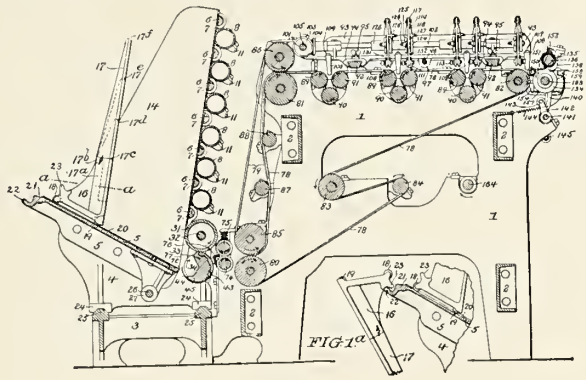


FIG. 4.

Harvey L. Fisher, of Des Moines, Iowa, received a patent for the printing press shown in Fig. 5. The impression cylinder is so driven that its speed will be greatest at the center of the type bed, and will gradually decrease toward each end. The cylinder is moved by a series of "lazy tongs" levers, and is kept in a plane at right angles to the tracks by means of cables wound about its ends and secured to the framework.

Linn B. Benton, of Milwaukee, received a patent covering a new form of type to set up fractions having any number of digits in either numerator or denominator. The figures, as shown in Fig. 6, are formed on bodies of the same size as the

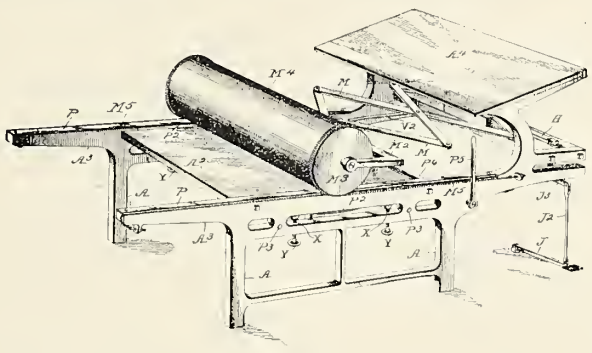


FIG. 5.

regular font characters with which they are used. Four styles of type are necessary for each numeral. The numbers are cast on the upper portion of their bodies, with and without dividing lines, and also on the lower portion, with and without dividing lines. The patent has been assigned to the American Typefounders' Company, of New York city.

Fig. 7 illustrates the only design patent granted during the month, covering a font of type. It was granted to the American Typefounders' Company, of Newark, New Jersey,

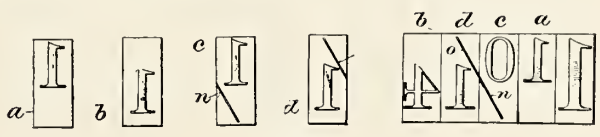


FIG. 6.

as assignee of the designor, Charles H. Beeler, Jr., of Philadelphia, Pennsylvania.

Berthold Huber and Willis K. Hodgman, of Taunton, Massachusetts, have patented the printing press shown in

Fig. 8, and assigned the same to the Huber Printing Press Company. The invention relates to the class of "two revolution printing presses," so-called, in which the impres-

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

Fig. 7.

sion cylinder is continuously rotated and makes two revolutions while the reciprocating bed makes one complete stroke. It is essential to the production of good work that

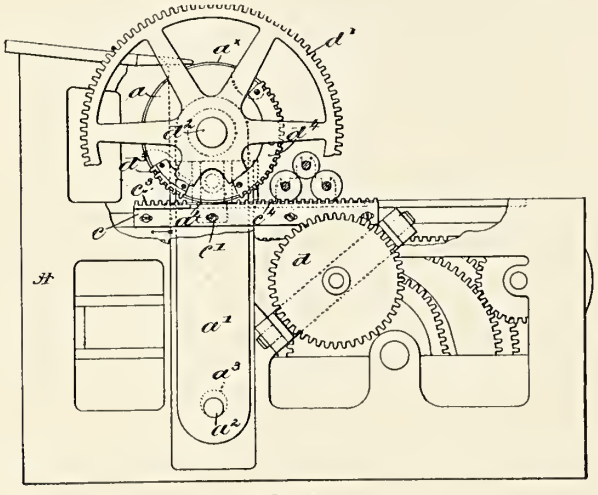


Fig. 8a.

the registering shall be accurate. This is secured by using offset circumferential toothed segments, coöperating with offset racks in such a way that either segment will in the

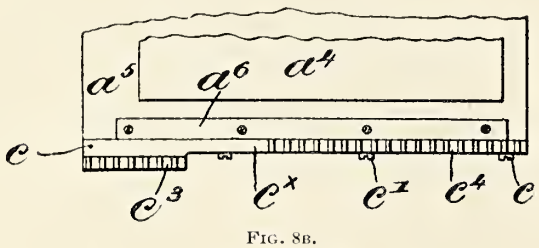


Fig. 8b.

back stroke of the form carrier move through a toothless space transversely adjacent to the rack lying in the path of the other segment.

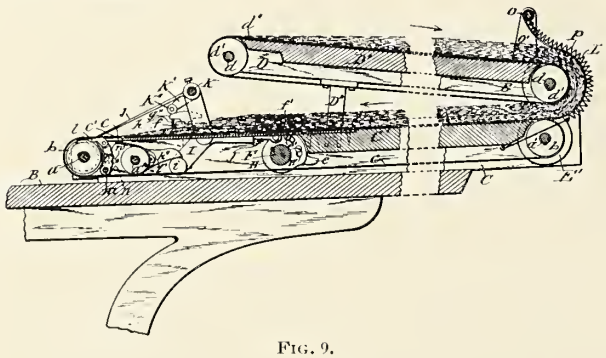


Fig. 9.

An automatic form of paper feeder is shown in Fig. 9, which illustrates an invention of Thomas A. Briggs, of Arlington, Massachusetts, assigned to the Briggs Manufacturing Company, of Niagara Falls, New York. Two paper supporting tables are used, the upper being inclined toward the lower. The paper is carried by belts from the upper to the lower table, and fed, sheet by sheet, from the lower end of the latter. This device differs somewhat in detail from the one recently illustrated in this journal.

Fig. 10 illustrates one of two forms of paper-feeding mechanism invented by Linton C. Hopkins, of Atlanta, Georgia. The sheets are advanced, one at a time, by means of the oscillating "sticker bars" 25 and 45, and fed to the tapes leading to the printing machine. The clamp 46 prevents the paper in the pile from being moved or disarranged when the top sheet is lifted and moved.

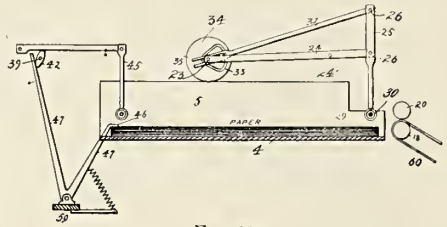


Fig. 10.

George Eastwood, of London, England, received a patent for a platen press, and John Keller, of Brooklyn, New York, one for a salesman's ticket printing device.

COMPOSING ROOM MATTERS.

From A. D. McKinney, of Parker City, Indiana, who signs himself "the Hoosier Adsmith," we have received the contribution published hereafter. There There are some matters in Mr. McKinney's letter that our readers may question from a practical standpoint, and if so we shall be glad to hear from them.

DISPLAY AND TYPE FACES.

Display! What does that mean? To the modern job printer and advertisement compositor it means: (1) Latest type faces, rules, borders, etc.; (2) Ability; (3) Modern ideas; (4) Effect. This article is for the manipulators of movable types, but possibly may be of some benefit to not a few engravers.

What business men want is effective display of every piece of printing they have done, from the "Please return in 5 days to" on their envelopes to the two-page ad. in the Sunday papers.

Whether the "copy" is good, bad, or indifferent, the modern compositor can display it just as effectively. You now ask what "effect" embraces. "Effect" embraces proper arrangement of matter — neat composition — suitable and attractive ornamentations.

The first requirement is copy; next we must have the newest type faces, borders, etc. Then your compositor must be a skilled artist, a practical student of modern composition and competent to do good — best — work. In case he is an ordinary "print" without ambition, or even good taste, put him on "straight stuff at the case," and get a young man who is a compositor of ability, ambition, and who reads the best journals on printing, and who puts the best of ideas of these journals into his everyday work. He's a success and will aid materially in making your business a success.

A poor compositor is like a poor ad. — worthless and expensive. A good up-to-date compositor is like a successful ad. — worth his weight in gold.

A print shop full of such "junk" as piece leads and slugs, fancy-faced brass rule, antique borders, "B. C." type faces, "dry goods box" stands and cases, and "tombstone" imposing stones, is a poor piece of property. It's expensive, bothersome and a stumbling block to business.

As a foundation for this article, I took the printing trade journals and answered all the "For Sale" ads., requesting a detailed statement of every piece of furniture, material, etc., and the *exact* reason for selling. Out of some thirty job and newspaper offices for sale, throughout the United

States, only four have added any new type in the past ten years. These four gave plausible reasons for selling. The others have large stocks of old "junk," and some "just a bagful" of old type. Twelve of them were for sale by the sheriff, assignee, or mortagee. The rest wanted to get into "other business" or were incompetent.

Yes, you can use too much display type in a job or ad. (letter-heads, etc., excepted) very easily, and too much rule-work, etc.; but I like to see as much display in an ad. as the wording or character of the same will allow. There is a limit, and you must stop there.



Courtesy of the Chicago "Times-Herald." Newspaper sketch by Horace Taylor.

"UNRECOGNIZED."

I am a steadfast believer in rules and borders, that is, good, smart, attractive, appropriate ones, on all ads. and jobs, such as bills and posters.

Good illustrations are first-class attention holders, but must suggest the idea of the wording. All printers can have them, make them. There are three processes: (1) Evelyn tint-block process; (2) Thomas L. Day's zinc-etching process; (3) Henry Kahr's black-on-white process. They are cheap, and easy to learn, and no big outlay of money is necessary.

When a new type face comes out, get it, and advertise it "like sixty"; that's what secures good paying orders. It's enterprise. Set it up in all the most effective combinations, put samples of the work among all the business men, with prices on various jobs with this new face attached. If a job printer, take space in the local papers, and ADVERTISE.

A very paying way to do this advertising is to buy three or four new faces, etc., at one time; get up a neat booklet, with the best display of the type, etc., that you and your corps of workmen are able to produce.

A profitable rule, and one which all will find of benefit, is to change your type, borders, rules, once every two years, or less if you have time. This gives you the reputation of a progressive up-to-date printer, and helps roll the dollars your way.

Always buy complete series, then you are able to get out any kind of a job. Never mix up five or six different faces in the same ad. or job; it looks to the public as if you were short of type and had put the whole office into the job. Two different faces of display type in the same ad. are permissible, but one is preferable.

A study of the modern ads. and jobs will suffice to teach you the amount of ornamentations to use. Remember, when setting up an ad. or job, you are not making a flower garden, or Hindoo chart. Ornaments and borders are for the purpose of attracting the attention of the reader to the wording, and not to the "finish" (if you please) of the job or ad.

Another thing to remember, particularly in setting up ads., use lower case in everything. Why? The public is accustomed to reading lower case and reads it more readily. Take any ad. in which the display lines are of caps, and it fairly dazzles one's eyes to read it.

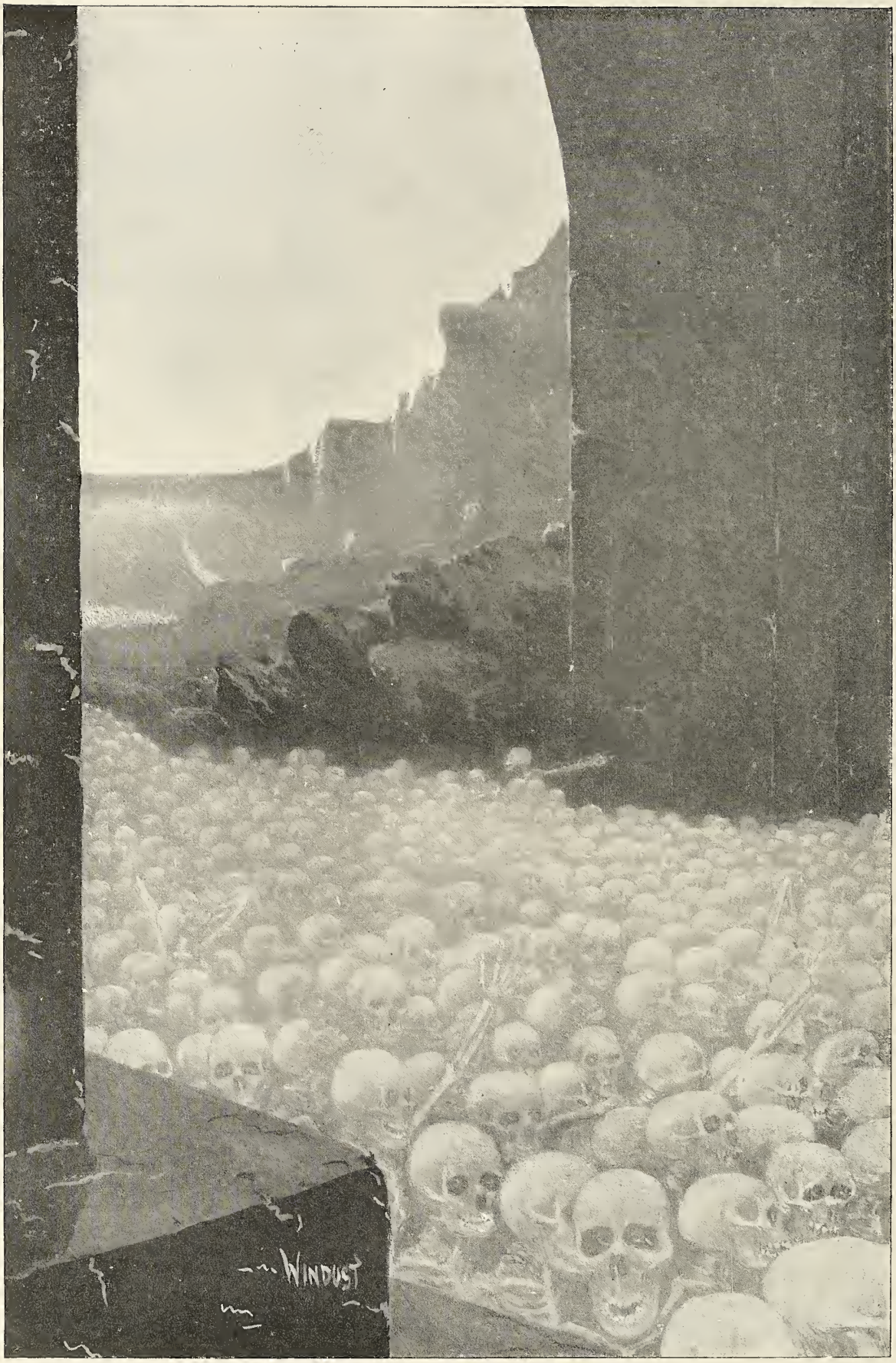
In ads. or jobs set the firm name and address in one of the lesser faces of the same series as the main display line. If the wording of the ad. is interesting, the reader will find the name readily enough, without having it glare up at him in 72-point face, like the mouth of a cannon.

Instruct your patrons on all new ideas in type faces, borders, etc., and modes of composition. Everything new that you find will benefit any one of them. Tell them of it.

If favorably situated, when you get in a large job of printing or large advertisement, and you are in doubt about the arrangement, etc., of the matter, go and advise with some good, practical ad. writer and get plans and specifications of him. To save dollars, time and much annoyance, keep all your type faces, rules, borders, etc., in dustproof cabinets. Also, when you receive new type faces, etc., take a measure of each letter, piece of border, rule, etc., and file for reference on your desk; by this method you can set your ad. on paper and the compositor can have your plan and specifications to aid him in the composition. How? Measure by the "12 to pica" method.

ARTISTS AND THEIR SURROUNDINGS.

The *Critic* tells how not long ago Mr. Alma Tadema, when distributing the prizes to the art students at South Kensington, took occasion to make some remarks of interest concerning his birthright. His speech treated of art education in particular, and at the outset he impressed upon the students the necessity of a thorough knowledge of the human figure. Art was not spontaneous, but the gradual flower of civilization, and the art of every country was implicit in its successor. Egyptian and Babylonian art paved the way for Greek; from Greek sprang Roman, and thence, with the influence of Orientalism added, came Byzantine art. It was necessary, therefore, to be continually studying the past, without which there could be no future. There was an art springing up in England which was precisely divorced from study — an art in which you could not distinguish between an apple tree and a pear tree, a world of mist, a bubble-and-squeak; and such art was unsatisfactory. Moreover, the artist must have a care for his surroundings. He (Mr. Tadema) had once a studio in Antwerp, surrounded with black Pompeian decorations, and as a result he began to paint too heavily. He thereupon colored his studio red, and the pictures became, in turn, too hot. Next, on moving to Brussels, he had a studio of light green. On looking over his old pictures now, he could classify them according to the influences of these various studios. The importance of the minor arts, therefore, must not be underestimated. Mr. Tadema concluded a very interesting address by impressing once more upon his hearers the necessity of studying direct from nature, and the absurdity of all unnatural and contorted artifice. He was listened to with rapt attention, and enthusiastically applauded.



"IMPERIAL KOR IS FALLEN! FALLEN!! FALLEN!!!"

Holly's Dream in "She," by H. Rider Haggard."

DRAWN BY A. R. WINDUST, CHICAGO.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

PRINTING INTERESTS IN CHINA.

To the Editor: PEKING, China, August 10, 1895.

In response to your suggestion I write to say that there is not much probability of any considerable use of modern printing machinery in China in the near future. Can you realize that there is no newspaper circulation in China aside from the very limited range of missionary work? This nation is *steeped* in ignorance and drifting along in the sleep of stagnation. They *have* no news, no science to discuss, no inventions to advertise, no progress to make known. Prophets say, "China must move!" but how, and how soon, God only knows. The recent outrages and wholesale destruction of property in western central China, and the later horrible murder of missionaries near Foochow, shadow forth the spirit of this people. Their greatest satisfaction would be to drive every foreigner and everything new from their country, and settle back to be "let alone."

When China *does* waken up she will want printing presses. Their letters (characters) and mode of composition are totally different, and missionaries took hold and solved the problem. There are now three typefoundries in China, and more starting—not very large, of course, but the Chinese will never import type. It will be made here.

The Chinese themselves are now making foot power typecasting machines at Shanghai.

Their paper and books are entirely different and very little of our paper cutting and binding machinery would serve their needs. Labor is so cheap and fuel so scarce that they will not soon use much steam or other power. The average wages of competent men in our press is $5.50 silver, or $3 gold per month. Yes, they board and find themselves.

J. L. MATEER.

RULES AND USAGE IN COMPOUNDING WORDS.

To the Editor: BLOOMFIELD, N. J., October 11, 1895.

The *Proofsheet* of this month says that "the most serious fault to be found with the Standard Dictionary's system of compounding words is that the attempt has been made to apply rigid rules in every possible instance, so that many words that by long usage have been consolidated in single words are in that work separated by hyphens. . . . Had Mr. Teall been content, in this part of the work, to respect long-established usage—which he so often violates—his work would have met with little criticism." In course of doing that work I was once called into Dr. Funk's room, to answer a challenge of certain forms which the challenger, who was present, thought should be different. Comparison was made with other words that were not truly analogous, but I ignored this fact, and adhered to my choice of forms absolutely on the score of established usage. "But," said my challenger, "you claim to be consistent." "I do not," was my answer, and Dr. Funk himself then recalled previous similar disavowals of unvarying consistency, supported by incontestable proofs that good usage forbade it. One of the many scholars to whose criticism my list was submitted said that what he particularly admired was its evident freedom from rigid application of the rules where real custom was against it.

I have a better purpose than wrangling or argument in writing this letter, but it is simple justice toward myself to say that my main effort in every instance, in the dictionary work, was to select the best form according to usage, and that I believe conscientiously that the Standard Dictionary's record is as close as possible to a true record of best usage. The *Proofsheet* writer cannot prove that long-established usage is often violated therein.

An article in the September *Proofsheet* says that "the careful proofreader must determine the practice for himself." I am a careful proofreader, and have not only determined the practice for myself, through years of study (but only for discovery, and with no invention), but have published the result. The subject is too extensive in detail for any person to keep sufficiently in mind for reasonable practice, with no record for reference. Any reader, and especially any number of readers working together, will undoubtedly do better if the forms once decided upon are recorded, so that future decisions may agree therewith. My list is the only large printed one I know of, so I do not hesitate in advertising it. Not only proofreaders, but authors, or any persons who write or teach language, would soon be glad they had bought the book if they had it and used it freely. No one need use any form given therein who prefers another form; but the list would serve well for those even who do not like it at all, if they would mark the necessary changes in it, thus easily securing a record of what they do like.

F. HORACE TEALL.

NOTES FROM SCOTLAND.

To the Editor: EDINBURGH, October 1, 1895.

Things are moving very quietly here, and no burning questions are disturbing the peace of the printing community. Trade is pretty fair at present, though there is no appearance of the "boom" in printing that some of our more sanguine spirits have been looking for so long.

With the approach of the winter months the Edinburgh Typographia is again beginning to show signs of activity. This association is now in its seventh year, and it has during its short life done a great deal to further the technical education of the young printers of the district. It was begun by the workmen themselves, but has been generously assisted by the Edinburgh employers, a large number of whom subscribe to its funds. Some representative men among the employers (notably Mr. W. B. Blaikie, of Messrs. T. & A. Constable) have been most ungrudging in their interest and sympathy, and have, amid the cares of a harassing business, devoted both time and energy to the association's advancement. The reports for the past year show that the association has now a membership of 467, as against 281 in the previous session; an increase of 186. From the technical classes a contingent of thirty-two candidates presented themselves for the recent examination in typography under the auspices of the City and Guilds of London Institute, and all of the thirty-two succeeded in passing, a result reflecting equal credit on teachers and students. Candidates for this examination have to show not only that they know how to do the work, in theory, but to do it in actual practice—the practical examination occupying between four and five hours. The programme of work for the coming session is now being arranged, and will comprise the usual lectures open to all, and the classes for case and press work. As showing the sense the corporation of the city have of the worth of the association, as a printers' training school, it is pleasing to note that they have again voted £100 to its technical instruction fund.

The appointment of Mr. George Saintsbury to the chair of Rhetoric and English Literature in Edinburgh University,

vacant by the resignation of Professor Masson, who has so long and ably held the chair, has been hailed with pretty general approval. The *Scotsman*, of September 28, in a leading article, speaks of the new professor's ripe and catholic scholarship, keen and fine critical acumen, and of his power, rare as precious, of giving life and power to the driest of the dry bones of literature. This is all very fine, but printers would be more likely to appreciate these qualities if Professor Saintsbury could only be induced to write a legible hand. His caligraphy, like the late Professor Freeman, the historian's, would make the markings on a Chinese tea-chest blush with envy. What a pity these writers cannot see that such illegible copy is simply taking money out of the poor compositor's pocket — for no extra charge for bad manuscript can make such copy pay. Luckily, all popular writers are not like these. The copy of Sir Edwin Arnold, Hall Caine, and others who might be mentioned, is admirable. May their shadow never grow less.

The hundredth anniversary of the birth of Thomas Carlyle will come around on the 4th of December next, and it has been felt that Edinburgh, from its position as an academic center and also from its connection with the early years of the philosopher, ought to take some outstanding interest in the event. So a conference of those interested is to be held a fortnight hence, with a view to making the necessary arrangements, those at the head of the movement including Sir William Muir, Principal of the University, and Emeritus-Professor Masson. In connection with this centenary, Messrs. W. & R. Chambers announce a new popular biography of Carlyle, with special features in the way of illustration. G. F. S.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY F. J. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

P. T., of Massachusetts, whose inquiry was published in this department in the September issue, may learn of something to his advantage by communicating with Mr. R. C. Hadler, 151 West Water street, Milwaukee, Wisconsin.

LINOTYPE METAL.—C. T. R., Detroit, Michigan, asks: "Where can linotype metal be procured ready made and what is its price?" *Answer.*—Under the heading "Type Metals" in The Inland Printer Business Directory will be found the name and address of a firm which supplies linotype metal. The price ranges from 6 cents to 8½ cents per pound, according to quality. The 8½-cent metal being suitable for thin bars; the grade in general use for newspapers costs about 6½ cents. There is linotype metal in the market for about 5 cents per pound, but of course the quality is poor.

COLD PROCESS STEREOTYPING.—B. G., Dallas, Texas, writes: "Is there any new development in the line of cold process stereotyping? Is the process a success?" *Answer.*—I have not heard of anything new in that line. There are now several cold stereotype processes in the market, but none of them fully answer the requirements. Dalzieltypes require a mold for each cast, which makes the process rather slow when several plates are wanted from a form; this with the high price for a license may have retarded the introduction of the process, as it seems to be very nearly the ideal one. The Potter Printing Press Company are meeting with encouragement in their efforts to introduce their process, in which the matrices are of paper which does not make a mold suitable for fine cuts nor as deep as one made in the usual way, by the hot process. It seems that Mr. Eastwood has, for the present, given up the idea of coming to this country to introduce his invention. Late advices from England indicate that the process is not quite all that was claimed for it.

NICKELING ELECTROTYPES.—F. H., Toronto, Canada, writes: "Is the practice of nickeling electrotypes very extensive and what purpose is served by it?" *Answer.*—It is customary to nickel-face electrotypes on which there is to be used any ink which contains mercury or any ingredient which is liable to attack copper. Nickeling protects the copper, increases the durability of the plate, and prevents change in the color of the ink, as a chemical action on a plate is not only injurious to the plate but causes a change in the color of the ink. With inks that are free from ingredients which act on copper the only advantage in nickeling is to make the plates wear longer, nickel being a much harder metal than copper.

DEFECTIVE LINOTYPE CASTS.—H. L., of Pennsylvania, writes: "About three months ago we started using the same metal for linotype machines as we use for stereotyping, and found shortly after making the change that we had more scum in the metal pot, and also sinks in our plates. For the past four weeks we kept an account and found we had over 800 pounds of scum or slush, which gathers on the surface of the metal pot every time we remelt linotype slugs, and which our stereotyper claims is due to overheating metal in the linotype machines. We are also troubled with sinks in our plates, which was a rare occurrence before we started mixing linotype slugs with our stereotype metal. We send by same mail a few sample linotype slugs, which please examine and give an opinion thereon. Also state if it is practical to use only one kind of metal in small plants of about six machines, so that linotype slugs can be remelted with the regular stereotype metal." *Answer.*—The slugs indicate a cheap metal, one utterly unsuited for the purpose. The metal is evidently not properly refined. The large amount of dross and the condition of the metal in the pot is an indication that it contains arsenic. Metal that will not produce good casts at about the temperature indicated as proper by the manufacturers of the linotype machines should not be used. Do not use the same metal for stereotyping and for linotypes. Would advise you to set up a pot for melting the slugs, also to be particular that the two metals are kept separate.

WASHING FORMS.—P. W., of Massachusetts, writes: "I receive some complaints that forms sent me for electrotyping are not properly washed after molding, but returned with wax and plumbago in them. Forms containing wood cuts I wash with benzine and a brush, other forms with a jet of water and a brush. Can you suggest a better way for the purpose?" *Answer.*—It is not an easy matter to remove all the plumbago and wax that may get into a form while it is being molded. If the form is not properly justified or if set with low spaces, there is great liability that some wax will be detached from the mold in separating it from the form. The bits of wax may not be observed by the person who washes the form, but be sufficient to make trouble when distributing the type. The general practice among electrotypers is to wash forms containing wood cuts in the same way as you do. A form without wood cuts is sometimes subjected to a jet of steam, applied by means of a hose with a rose nozzle, after which the form is washed with hot lye and a brush, if a high-spaced form; if it is set with low spaces the brush is not used, as it is likely to leave dirt in the form. The washing should be done by pouring hot lye on the form until it is clean, then the lye washed off with a jet of cold water from a hose and under a sufficient head to give ample force to do the work. It is a matter of importance that the back of a form shall be washed: the use of a brush and a

liberal application from the rinsing jet will usually be sufficient. Care is necessary in the use of the steam jet; it cleans the face of the type very nicely, but if there is any wax in the form it is certain to be melted, run down between the letters, and, unless fully washed out, cause them to stick together.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

DIFFERENT MEANINGS.—F. G., Rockford, Illinois: "Is it possible to construct the following sentence so as to give three distinct and separate meanings without changing the wording? The sentence is: 'Twenty two dollar bills weigh as much as a silver dollar.'" *Answer.*—Yes. Twenty-two dollar bills, twenty two-dollar bills, and twenty-two-dollar bills (though there is no bill issued for $22).

NOMINATIVE OR POSSESSIVE?—H. W., Kansas City, Missouri, writes: "I wish to ask if, in your opinion, the following sentence is correctly written: 'There can be no question of the card being attractive.' I think the word 'card' should be written in the possessive case with the apostrophe." *Answer.*—I should make it "of the card's being attractive," if I had to preserve the writer's words, unless ordered not to do so. If I expressed the idea in my own words I should write, "no question of the card's attractiveness."

ABBREVIATIONS.—C. E. G., Emporia, Kansas, writes: "Should *i. e.*, *vs.*, and *viz.*, in straight matter, be italicized? Should 'Per Cent' be set with caps and period or not?" *Answer.*—The first abbreviation is most frequently italicized, the second seldom comparatively, and the third practically never. Italics are never necessary for the second and third, but are always better for the first. Per cent. should always have a period, but never a capital, in straight matter. *Cent.* in this use is an abbreviation of Latin *centum*, hundred.

SPELLING.—The queer and unreasonable turn that the craze for so-called phonetic spelling assumed, in its revival by some English and American scholars, seems likely to cause much trouble, and a great waste of time and effort, without any compensating gain. It is strange, after so many similar attempts have been made and have failed, that the scholars did not select a better way for orthographic reform. No one can deny that our spelling is inconsistent and troublesome, but it would not be any less so because of what our philological associations have recommended. It is for this reason that I regret the occasion of the following report in the Chicago *Record*: "'Phonetic spelling is sure to come' was the decision of the Proofreaders' Association at the regular monthly meeting last night [Thursday, August 8], at the Saratoga Hotel. Prof. O. C. Blackmer, formerly principal of the Rockford High School, read a paper on English orthography and phonetic spelling, and showed the progress made in that direction by referring to the list of 3,500 words compiled by the American Philological Association, and to be found in all late editions of standard dictionaries, which will be hereafter spelled in shorter forms and spelled phonetically. 'Phonetic spelling,' said Professor Blackmer, 'is no longer laughed at, but is backed by such men as Max Mueller, Lounsbury, March, Haldeman, and Murray.'" One objection to the list mentioned is that it changes *courteous* to *curteous*, and other words similarly. Why preserve the *o* in one syllable and drop it from the other? Reasonable phonetic spelling would give us *curteus*. The list is not in "all late editions of standard dictionaries." It is not in "Webster's International," which work even says of similar efforts, "It is needless to say that these projects were never carried into practice." The Proofreaders' Association will have to revise its decision, if it wishes to decide according to fact.

THE ABBREVIATION FOR "POUNDS."—H. A. E., Philadelphia, Pennsylvania, writes: "In the copy for Riverside Paper Company's ad. I find in using the abbreviation for pounds you use it in the singular, even though the number of pounds are plural. This caused me to review back numbers of THE INLAND PRINTER to see if it was the custom in your office, or only in this case. Since in all price-lists I have seen (of which I now have seven before me) it is universally used in the plural in the same sense, namely, to specify the number of pounds to the ream. In my research I find as expected (since I look upon THE INLAND PRINTER as almost infallible), that wherever used it is the same, 'lb.' Please inform me upon what rule this is done, for, not only upon the desire to learn am I interested, but I desire to enter this contest, and wish to at least avoid typographical errors. Of course, I know there is an old saying in printing-offices, 'Follow copy, even though it blows out of the window,' but I also know this is not *always* the best policy; therefore this communication." *Answer.*—This is one of the matters of slight importance about which, unfortunately, opinions differ, and neither of the two possible forms is universally used. It seems to me that the plural form is more used than the other, and that it is much better. We read the abbreviation "pound" or "pounds," according to circumstance, and probably very few people ever think of the Latin word *libra*, for which it stands. However, it must be because the Latin plural might have been indicated as well as the singular by lb., if that had been the Latin fashion of abbreviating, that has led to the use of lb. for both singular and plural. If I could dictate the form to be used, it would be lbs. in the plural, since that conforms to the regular English method of pluralizing. I leave it to the editor to decide which form is right for use in the competition. [My experience is that usage is divided in the pluralizing of the sign for pound. My preference, and that of most printers engaged in the composition of tabular work, is for the ℔ sign in its singular form. It is cast by the typefounders in a single body, which may go as a factor in the argument for simplicity.—EDITOR.]

STRICTLY LIMITED.

Said the Author to the Publisher, "I've here a little book—
I wrote it in the moments of my leisure.
It's not for me to say, but if you'd give the thing a look
And tell me——." Said the Publisher, "With pleasure!"

Said his Reader to the Publisher, "This book we've talked about
Is much too esoteric and too subtle.
I can't see what it means at all, and if you bring it out
I leave you." Said the Publisher. "Then scuttle!"

"Dear Author," wrote the Publisher. "It's much as I supposed,
Your book's the thing I've long been wanting. Merely,
If you like the terms it offers, sign the document inclosed,
And return it to me. I am, yours sincerely."

Said the Author to the Lady, "I am getting on, I am.
My little work, 'The Pig: in Health and Sickness,'
Will appear soon after Christmas with the daffodil and lamb,
Crown octavo, and about the usual thickness."

Said the Lady to the Author, "Yes, but will they pay you well?"
"Ah!" he answered, "It's a generous agreement.
They give me three-and-six for ev'ry copy that they sell."
"Well *there*—" she said. Her blushes showed what *she* meant.

"The Pig: in Health and Sickness," its advertisements did run,
By the Author of "Prescriptions for the Portly."
One edition of one copy, strictly limited to one.
Price three hundred pounds and sixpence—*Very shortly.*

The book was promptly bought by some collecting millionaire;
The Author said the whole concern was shady,
But—being chiefly author—merely sat and tore his hair;
And the Publisher—got married to the Lady.

—*Black and White.*

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

DAMAGED GUMMED PAPER.—V. P. F., Dallas, Oregon, writes: "I have a lot of gummed paper that, during last winter, became stuck together. Is there any way to separate the sheets and leave them in good condition?" *Answer.*—We do not know of any method by which the sheets can be separated and left in good condition. The sheets may be disconnected by being immersed in fairly warm water, separated and then laid out to dry; but the gummed surface will be spoiled.

UNDERLAYING LETTERS ON CYLINDER PRESSES.—G. M., Philadelphia, Pennsylvania, writes: "Is it possible to underlay type letters that are old or worn down on cylinder presses? I am of the opinion that if carefully done we can obtain the same results as on job presses; but I have never seen this done." *Answer.*—It is equally practicable, and should always be done before make-ready is begun on the cylinder. The contents of a form must be as uniform in height-to-paper as possible, in order to secure smooth inking and appropriate pressure on the face of the printing surface.

INK WON'T PRINT SOLID.—G. M., Philadelphia, Pennsylvania, says: "Inclosed please find a copy of job that I have trouble with every time it comes in. The quality of the coating is very poor. I have used $1.50 half-tone black ink, and still it looks very thin and will not print solid. I have also mixed lampblack in this ink with the same result. Please tell me what to do." *Answer.*—Change the black ink you are using, and in its stead get a good gloss-black, *made soft*, for label-coated paper. A few drops of boiled linseed oil and damar varnish, well mixed into the ink, will help to intensify the color; so will a little bronze or steel-blue ink. Put a thin sheet overlay on the heavy border rules, and a thinner one on the solids of the display lines.

RUNNING GOLD INK: THICK OR THIN?—L. D. H., West Brentwood, New Hampshire, has sent us a number of specimens of printing with gold ink which are very creditable, indeed. Regarding the best way to work gold ink he says: "This gold ink is reduced as thin as it is possible to work, and I like it better than if thick, as it comes to us from the makers. I saw this suggestion in your paper a little while ago, and have followed it out with the result shown on the accompanying samples. Some say they cannot run it thin; but you can see for yourself what luck I have. Washing out form is done about every 1,500 or 2,000 impressions; the work sent was done on a Golding jobber, with duplex distribution, which improves the luster of the ink, I think. A hard and strong impression is also essential to luster and sharpness.

WE DO NOT ADVISE IT.—F. M., Chicago, Illinois, says: "I have a scheme by which small forms, for job press, which are tied up with string, can be locked up without untying string. The trick is in the furniture used, and I would like to know whether you think enough offices tie up type this way to warrant taking out a patent?" *Answer.*—The theory and the "trick furniture" may be good from your standpoint, but we fear the success of the result in practice. A well-known Chicago printer tells us that Mr. Will Johnston (when working for Mr. Charles W. Magill, in the old Knight & Leonard building, on Madison street, before the firm of Shepard & Johnston was instituted), used to lock up his small jobs with string on, care being taken not to have the turns of the cord lap over each other. In the office of P. F. Pettibone & Co., before the strike, they used grooved corner pieces and slugs to match, cast on pica body, the grooves being on the outside for the string to lie in. This was handy in some instances, but for general use was a trouble. They could lock up with strings on or off, as they wished. On pages inclosed in mitered rules the string had to be taken off. It would not pay you to patent the device.

INKS PEELING OFF THE COATING ON PAPER.—E. P. W., Wellington, Ohio, asks: "Can you give me some information in regard to half-tone printing on enameled paper? I have been running on such work today, and particles of the paper seem to pull off and stick to the cut. I inclose you samples printed with different colors, so that you can see what I mean. I heated one of the sheets of paper over a lamp and it printed without peeling off the enamel. The lot of paper I am working on was shipped us from Cleveland during a very heavy rainstorm, and it may have gathered dampness on the way. However, the paper seems dry to the touch. What do you think causes the trouble?" *Answer.*—The paper, evidently, is of poor quality, so far as the coating is concerned, because it leaves the stock too easily. Its trip from Cleveland to your establishment during a rainstorm would seriously interfere with the permanency of the coating also. The red-ink specimen, we notice, is clouded up on the finer portions of the half-tone, because the color is too fully impregnated with aniline. Moisten the finger and draw it across the printed sheet, and you will find that the ink loosens and runs on the paper. If you will mix a very small quantity of glycerine in any color of ink it will help to loosen its tackiness, so that it will leave the plate without "pull"; what is known as "Superior Reducing Compound" is also recommended as a very useful article in the pressroom.

A PROTEST.—J. F. M., Westchester, New York, writes: "My INLAND PRINTER arrived today, and I see my letter of some time ago has been answered, and I wish to take exception to the same. Now, in the first place, you state that you believe the correspondent is not familiar with half-tone work, and give as a reason that the make-ready is neither appropriate nor good, and you go on to state that the correspondent says: 'that the plate worked as well without the overlay as with it. Of course it did, and for the reason stated by us.' Now permit me to say *of course it did not*, and I did not say it did, nor did I expect it to, and I did not expect to get the same results from the two-roller pony press that would be expected from a six-roller press. What I did say, as you may see by referring to my letter, was, 'that the ink cakes in the same place if it is worked without the overlay,' and what I wanted to know was, why the ink should cake only on one spot, that being where the overlay was thickest at that point of the impression. My reason for printing some sheets without the overlay was to ascertain if it was in any way contributory to the ink caking. As to the overlay 'being of the feeblest kind,' as you say, I inclose you a sheet printed without the overlay on the same quality of paper; also a sheet printed from the overlay at the time the job was worked off, that you may be better able to judge. I do not think the job a first-class one, as the facilities for printing it in that manner—if the plate would allow it—were not at hand. What I wanted to know was: 1. What caused the ink to cake on the plate only at that one spot I have marked? 2. Was it the fault of the ink which was reduced with varnish to a good working condition? 3. Did the overlay in any way help to cause it? 4. Was it the fault of the plate, which was not good, although at that point it seemed to me to be all right?" *Answer.*—We regret the delay complained of in answering this inquiry; we may state, however, in explanation, that nearly every month brings us more inquiries than would fill five times the space allowed this department. In the present

case we have crowded out others to give the foregoing complaint in full, and to add that we answer all inquiries as fast as practicable. The present samples (two) explain and show what is wanted, namely, one printed impression *without* an overlay, and the other impression printed *with* an overlay. Had this been done in the first place, instead of sending us two specimens printed from the same plate and with the same overlays, we would have been better able to make the distinction desired. While there is a consequent difference between the two impressions now before us, the opinion expressed in the September issue "that make-ready is neither appropriate nor good—the pressman has not exercised sufficient boldness in bringing out and relieving the numerous shades and tones with which this beautiful half-tone wash drawing abounds," still holds good. If the solids, medium heavy shadings and grays had been bolder and more harmoniously treated; and instead of cutting down to the bottom of the thick sheet or one of the tympan make-ready sheets (as appears to have been done in this case) to secure extravagant and *unnatural* high lights, thereby breaking up the meshes and lining of the strictly half-tone text, he could have secured far better results; and had he used less varnish and fuller color he could have produced a much clearer piece of presswork. As we stated in the issue referred to, the electrotype plate used is not as good as it should be, because it is either shallow or "humped in the metal" in the part indicated, and therefore fills up unnecessarily; still, in the hands of a more skilled workman on half-tone work, this fault could have been fairly well overcome.

A NUMBER of inquiries have been received which will be given attention next month.

JAMES H. SINCLAIR.

James H. Sinclair, editor of the *Chenango Union*, of Norwich, and one of the oldest newspaper editors in New York, died on the night of September 27, of apoplexy, in the seventy-first year of his age. Mr. Sinclair began the printer's trade in Cortland, and was the first instructor of Mr. Henry O. Shepard, president of The Henry O. Shepard Company and of The Inland Printer Company. Under his guidance the late David R. Locke (Petroleum V. Nasby) also learned the trade at Cortland.



James H. Sinclair was born at Ithaca on July 7, 1824. When nine years of age he moved with his parents to Cortland, where his father engaged in the manufacture of paper. In the village schools of Cortland Mr. Sinclair received his early education. Leaving school when fifteen years of age he selected his future vocation and served a six months' apprenticeship in a printing office in Oxford, conducted by a friend of his father, Mr. William E. Chapman, who was the publisher of the Cobb series of school books. After six months he removed to Cortland and served a regular apprentice's term in the office of the Cortland *Republican*. Afterward, for a term of three years, he was foreman of the Cortland *Democrat* office. In 1846 he again went to Oxford, and entered the office of the Oxford *Republican*, then published by Lafayette Leal. The following year, 1847, in company with Mr. Leal, he came to Norwich and purchased the Norwich *Journal*, conducted by John F. Hubbard, and merged it with the Oxford *Republican* into the *Chenango Union*, which was started in October under the firm name of Leal & Sinclair. In 1854 Mr. Leal sold his interest to Hubbard, and, in 1859, Mr. Hubbard became sole owner; Mr. Sinclair, however, continuing his association with the paper. His work in the *Chenango Union* office has been uninterrupted since that time.

In 1847 Mr. Sinclair was married, at Cortland, to Miss Sarah M. Cheesboro. One child was born to them, John H., who died in December, 1876, leaving two daughters, who have since made their home with their grandfather. The death of his son, who was in the prime of his young manhood, was a severe blow to Mr. Sinclair.

In May, 1880, occurred the death of his wife, and shortly afterward the death of his daughter-in-law, Mrs. John H. Sinclair. He turned the declining years of his life to the proper training of the young grandchildren who were left to him.

He was many times honored by the voters of his village, and held important offices of trust. To all of these he brought that same honesty of purpose and conviction of what was best and right which was displayed in his everyday business life.

He loved to recall the old days and his recollections of incidents of the past were unusually distinct and accurate. One of the incidents in his life which he used to tell with interest was concerning his early relations with David R. Locke, who became famous to the world as Petroleum V. Nasby. Mr. Locke learned the printer's trade at Cortland under the guidance of Mr. Sinclair, and the latter's recollections of the little fellow who had to stand upon a box to reach his case of type were often repeated to inquiring friends.

Mr. Sinclair was an Odd Fellow and a member of Emmanuel church. Two grandchildren, Helen Sinclair and Mrs. Henry C. Hall, and two brothers, one of whom resides at Ithaca, and the other in California, are the only immediate relatives surviving.

Death came to him in the midst of activity. Only a week before his death he had visited the scenes of his early life and renewed acquaintance with those whom he knew a half century ago.

The funeral services were held on Monday, September 30, and were attended by hundreds of citizens who came to pay a last respect to the memory of a loved and respected townsman. After a prayer at the house the cortege moved to Emmanuel church, where the beautiful and impressive burial service was read by the rector, Rev. H. D. Stebbins. After this service, Rev. E. B. Olmstead, of Binghamton, formerly pastor of the Broad Street Methodist church, at the request of the family and the invitation of Mr. Stebbins, delivered a brief eulogy.

The floral memorials, which almost hid the casket from view, were very beautiful. The pallbearers were Messrs. Manning, Moore, Watts, Randall, Hall and Haight, all of the *Chenango Union* office. The fire department, Odd Fellows, and proprietors and employes of the *Chenango Union*, *Telegraph* and *Sun* offices attended in a body, the Odd Fellows and firemen acting as a guard of honor. Newspaper men from other localities who attended were: Messrs. Jones, of Cortland; Jackson, of Oneida; Roberts, of Greene; O'Brien, of Sherburne, and Blanchard, of Earlville.

The services at the grave were in charge of the Odd Fellows.

THE proofreader of the *Hamburger Nachrichten* has been sentenced to four weeks' imprisonment, and to pay a fine of 150 marks, as "the chief propagator" of a false report that cholera had again appeared in Hamburg.

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It is, as its name implies, indestructible. A letter, on being swaged into a piece of babbit metal, split it in two, while the type itself showed no more wear than a spike would under like conditions, even though it may seem incredible.

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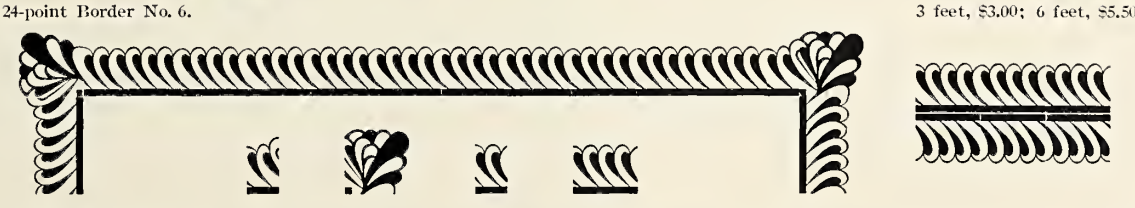
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10 Point Mazarin
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THE TOOLS A PUNCHES MA

THE fir of typ and m a degr of tools and of ex rarely found in to learn the art o regarded as prop printer's trade, b ing, set aside as k done by the gold Sweinheym and been the only pr century who ha that would warr cut punches wit smith could do t this reason, as w many beginners printers who ow the types were b gave the means of renewing a worn-out font must have been preferred. That there was a trade in matrices before type-founders for the trade were established is shown by the appearance of the same face of type in many offices. The Round Gothic types cut by Jenson were frequently used by printers in France and Germany. Certain faces of types used by Caxton and by Van der Goes, by Leeu and Bellaert, by Machlinia and Veldener, are identically the same, and must have been cast from matrices struck from the same punches. Gutenberg's employment of the goldsmith Dunne at Stras-

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BOUNDED IN HIS NATURE, INFINITE
IN HIS DESIRES, MAN IS A FALLEN GOD WHO
HAS A RECOLLECTION OF HEAVEN

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HE WHOSE DAYS PASS WITHOUT ENJOYING
IS LIKE THE BELLOWS OF A SMITH, HE BREATHES
INDEED BUT HE DOES NOT LIVE

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EVERY NOW AND THEN A MAN'S MIND IS
STRETCHED BY A NEW IDEA OR SENSATION AND IT NEVER
SHRINKS BACK TO ITS FORMER DIMENSIONS

6 Point No. 5 — 36 A $2 00

BETTER A CHEAP COFFIN AND A PLAIN FUNERAL
AFTER A USEFUL, UNSELFISH LIFE, THAN A GRAND PROCESSION AND
A MARBLE MAUSOLEUM AFTER A LOVELESS, SELFISH LIFE

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Type appropriate for all Occasions of Ceremony, Festival and Thanksgiving, Holy Days, and High-class and Church Typography

The Bradley Series

Was adapted from mediæval sources by Mr. Will H. Bradley, the eminent decorative artist, for the American Type Founders' Company. Its motive is to furnish pleasing & harmonious masses of color without sacrificing legibility.

The Bradley Series

Is made in eight sizes, all of which are shown on this page. Prices and elaborate specimens are printed in a handsome rubricated circular, which may be had on application to the Branch nearest your place of business.

Type should be chosen with careful regard to appropriateness for Special Occasions of Ceremony, Festivity, and Solemnity. The taste of the advanced Typographer is once more inclined toward the classic forms of lettering, which for centuries satisfied the most learnedly critical as well as the lovers of the genuine in Art. Such a letter is the Bradley, a most suitable

Type for Thanksgiving-Christmas

and other High Festivals. The Bradley Design is based on the Mediæval Gothic-Roman, which was used by the earliest Printers antecedent to the introduction by Nicholas Jenson, in 1470, of the Roman characters in common use throughout Christendom. On the opposite page a modified reproduction of Jenson's renowned original design is well shown. Its very quaint mediæval appearance makes it appropriate as well for solemnities as for the most joyous Events. Type should harmonize with the spirit of the occasion. Certum pete finem.

The Christmas Combat.

Century MDCC.

My master and dame, I well perceive,
Are purposed to be merry to-night,
And willingly hath given me leave
To combat with a Christian Knight.
Sir Pig, I see, comes prancing in,
And bids me draw, if that I dare;
I care not for his valor a pin,
For Jack of him will have a share.

I likewise see good minced-pie
Here standing swaggering on the table;
The lofty walls, so large and high,
I'll level down, if I be able;
For they be furnished with good plums,
And spiced well with pepper and salt,
Every prune as big as both my thumbs
To drive down bravely the juice of malt.

And for the plenty of this house
God keep it thus well stored alway;
Come, butler, fill me a good carouse,
And so will end our Christmas Day.

God Rest You Merry, Gentlemen.

Anno Domini MDC.

God rest you merry, gentlemen,
Let nothing you dismay,
For Jesus Christ our Saviour
Was born upon this day—
To save us all from Satan's power
When we were gone astray.

O tidings of comfort and joy,
For Jesus Christ our Saviour was born
on Christmas Day.

In Bethlehem in Jewry
This blessed babe was born,
And laid within a manger
Upon this blessed morn;
The which his mother Mary
Nothing did take in scorn.

From God, our Heavenly Father,
A blessed angel came,
And unto certain shepherds
Brought tidings of the same,
How that in Bethlehem was born
The Son of God by name.

American Type Founders' Company

Leaders of Type Fashions—Branches in Eighteen Principal Cities

THE YULE-LOG.

Come, gather round the Yule-log's blaze!
In light and laughter leap the flames,
The fire sings like a hymn of praise,
Its warmth the heart of winter tames.

Behold, the house is all aglow
From door to roof with Christmas cheer!
What matter how the cold wind blow?
Comfort and peace and joy are here.

Come, share the Yule-log's glorious heat!
For many a year the grand old tree
Stood garnering up the sunshine sweet,
To keep for our festivity.

And now our Christmas Eve to bless,
See how it yields its ardent rays!
As if to wish you happiness,
Honor and love and length of days.

Welcome! it smiles with every beam,
Saluting you with kindly power.
Its golden banners flash and gleam,
Its mellow splendor crowns the hour.

Then gather round the flame so bright!
Forget that winter blasts are stern,
So fervently this holy night
On friendship's hearth the Yule fires bu

DEEPLY penetrated with this sentiment, I, George Washington, president of the United States, do recommend to all religious societies and denominations, and to all persons whomsoever, within the United States, to set apart and observe Thursday, the 19th day of February next, as a day of public thanksgiving and prayer, and on that day to meet together and render sincere and hearty thanks to the Great Ruler of nations for the manifold and signal services which distinguish our lot as a nation,—particularly for the possession of constitutions of government which unite and, by their union, establish liberty with order; for the preservation of our peace, foreign and domestic; for the reasonable control

IN this specimen of the Jenson Old Style it is intended to illustrate its fitness for all occasions of ceremony, festival, thanksgiving, and high-class and church typography. For an extensive showing of the full series, included in thirteen sizes (8 point to 72 point), with Initials, Page Ornaments and Embellishments, send to the nearest branch house of the

American Type Founders' Company.

CHRISTIAN UNION
GRAND CHRISTMAS FEAST
AND ENTERTAINMENT



"Peace on Earth, Good Will to Man."

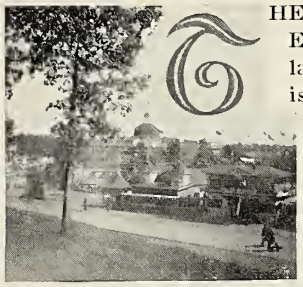
UNION ROOMS - DOCK SQUARE
WEDNESDAY, DECEMBER 25, ALL DAY
COME AND BRING YOUR FRIENDS



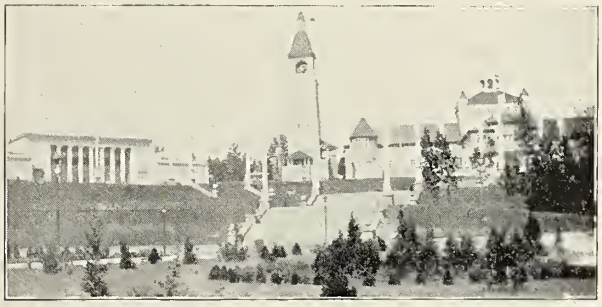
VIEW OF PORTION OF ATLANTA EXPOSITION GROUNDS NEAR MAIN ENTRANCE.

1—Agricultural Building. 2—Street Railway Terminal. 3—Auditorium. 4—Administration Building and Main Entrance. 5—South End of Georgia Building.

THE COTTON STATES EXPOSITION.



THE Cotton States and International Exposition which opened in Atlanta, Georgia, on September 18, is now under full headway, the exhibits are complete, the attendance is increasing every day, and all who have visited the fair declare it to be a grand success. The hotel men and citizens of Atlanta are taking good care of all visitors, and the extortions which often exist at such times are not encountered there. The officers of the Exposition deserve great credit for the completeness of the fair. It is conceded that the Exposition will be as great a success financially as it is artistically. Tourists from the East, North and West are



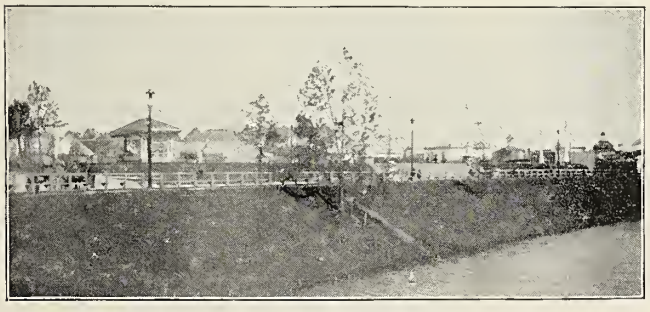
VIEW FROM THE PLAZA TOWARD CLOCK TOWER.

now beginning to visit Atlanta, as those nearer there have been doing earlier in the season. The largest attendance will undoubtedly be during the months of November and December. With good weather and the assistance of the railroads and the press, the tide of travel will surely flow



MANUFACTURES AND LIBERAL ARTS BUILDING.

Atlantaward in satisfying numbers from all directions. The press associations from the different states who visited the fair during September and October went away with very favorable impressions, and the advertising which they



ONE BANK OF CLARA MEER.



LOOKING NORTH FROM MACHINERY HALL.

have done, and will continue to do, is expected to induce many people to visit the "metropolis of the South."

Readers of THE INLAND PRINTER will be particularly interested in exhibits of machines for printing, typesetting, bookmaking and paper working, and in lithography, color printing and processes of illustrating. They will also be glad to examine the exhibits of paper, blank books, stationery and typewriters. It is to be regretted that the exhibits



AN OMNIBUS EN ROUTE.

in these lines are not as extensive as they might be, but those in the printing and paper making line will certainly repay anyone for taking time to examine them.

In Machinery Hall the exhibit of the Dodson Printers' Supply Company seems to be quite a busy center for callers; the presses of the Campbell Company and the typesetting machine of the Thorne Company add a great deal to its



THE COLUMBIAN BELL.

attractiveness. Adjoining this exhibit is that of the Foote & Davies Company — one Miehle press and a Seybold "Monarch" paper cutter, both in active use. Across the aisle from these exhibits the visitor finds an envelope machine in the exhibit of the Springfield Envelope Company,



THE ILLINOIS BUILDING.

manufacturing envelopes which are sold at the exhibit. In another part of this building is the exhibit of the Mergenthaler Linotype Company, in charge of Mr. R. L. Glenn, of the Atlanta *Constitution*, in daily operation.

In the Manufactures and Liberal Arts building the visitor will find the paper exhibits of the L. L. Brown Paper



THE BRIDGE NEAR TRANSPORTATION BUILDING.

Company, of Adams, Massachusetts; the Fairfield Paper Company, Fairfield, Massachusetts, and Crane & Company, Westfield, Massachusetts, all pretty close together. Not very far from these is the exhibit of the Franklin Engraving and Electrotyping Company, Chicago, which makes a very attractive showing. The exhibits of the different typewrit-



A GLIMPSE OF THE BROAD PLANK DRIVES.

ing machine companies and others in the stationery line in this building will also be worthy of special examination.

In the Government building are two lithographic presses, one for printing the maps of the Weather Bureau, furnished by Walter Scott & Co., of Plainfield, New Jersey; the other being utilized for running the maps of the United States Geological Survey, both in daily operation and forming interesting and instructive exhibits. Besides the presses, visitors will be interested in the complete set of publications of the United States Department of Agriculture, and the copies of the farmers' bulletins; also in the practical illustration of bookmaking, illustrating the various processes of the work from the submission of the manuscript to the completed volumes; in the showing of illustrations in various forms, from the original drawing to the finished wood engraving, also the pen-and-ink drawings, the water-color



THE ELECTRIC FOUNTAIN.

paintings, and the first publication of the Department of Agriculture.

In the Fine Arts building the exhibit of original pen-and-ink and wash drawings by Harper & Brothers and the Century Company are interesting to those connected with



PENNSYLVANIA BUILDING ON LIBERTY BELL DAY.

bookmaking, and who have already examined the finished plates in the books and magazines issued by those companies. There is also a very creditable display of book covers by these same firms, but it is unfortunate that they are so



THE LIBERTY BELL.

located that they cannot receive the careful examination they deserve. The poster exhibit is not as complete as it should be.

In the Agricultural building, which seems to be hardly the place for it, one runs across the blank book exhibit of



A VIEW IN MIDWAY.

the Walker, Evans & Cogswell Company, of Charleston, South Carolina, which is tastily arranged.

The official catalogue of the Exposition, published by Claflin & Mellichamp, and printed by the Foote & Davies Company, is a very creditable production, carefully compiled and printed in good style. Messrs. Claflin & Mellichamp have numerous stands for the sale of the publication in the different buildings, and their attractively uniformed boys are to be seen upon all parts of the grounds. The book is sold at the low price of 25 cents, and every visitor at the fair, to be properly equipped for enjoying the exhibits, should obtain one of the books. In addition to handsome half-tone illustrations of each of the buildings and portraits of the officials, it contains diagrams of each of the buildings, showing location of the exhibits, the general plan of Piedmont Park, giving the location of the structures, and also an accurate bird's-eye view of the grounds, looking



A VIEW FROM THE PHŒNIX WHEEL.

from the bluffs near Midway Heights, which is the best bird's-eye view of the Exposition which has been gotten out.

The Illinois building is especially worthy of mention, and is a handsome structure in the colonial style, with wide porches, pleasingly painted in yellow and white. It is in charge of Mr. Robert F. Rose, of Chicago, and is used merely as a clubhouse or meeting place for visitors from that state and contains no exhibits.

The arrival of the liberty bell at Atlanta was a signal for great rejoicing by the people of the South, and by those who were fortunate enough to be at the Exposition at the time. The ceremonies attending the placing of the bell at the Pennsylvania building were most impressive. The accompanying illustration shows the bell upon the standard on which it was transported to the grounds, the other views presenting the crowds about the Pennsylvania building during the speechmaking on Liberty Bell day. On October 23, when President Cleveland and his cabinet visited the Exposition, the attendance was the largest it had been since the fair opened.

In planning the site for the Exposition the Chief of Construction had some exceptional advantages for the arrangement and lay-out of the grounds, owing to the natural formation of Piedmont Park, where the fair is situated. The



ONE OF MIDWAY'S ATTRACTIONS.

location is charming. The buildings, which are models of architectural symmetry, stand upon different levels, and nearly every structure has a most beautiful outlook in all directions or can be seen distinctly from nearly every part of the central plaza. There are very few state buildings, those of Georgia, Illinois, Pennsylvania, Alabama, Massachusetts, and New York being the most prominent.

The city of Atlanta is more like a metropolitan city than any other town in the South and has justly been called the "Chicago of the South." It has taken hold of the fair and pushed it to success with all the energy that Chicago showed in handling the World's Fair. The town lies well up on the mountain, and the drives into the surrounding country are most delightful.

The fair grounds are easily reached by the Southern railway, which runs trains very similar to those operated by the Illinois Central during the World's Fair, and also by a number of electric car lines and omnibus lines, all running direct to the fair gates. There are some of the omnibuses which even drive right into the fair grounds

and will carry one around to the various buildings for the nominal sum of 5 cents.

The visitor to Atlanta, if he can possibly do so, would do well to stop over for a day in Chattanooga and visit Lookout Mountain. The view from this point is a most beautiful and impressive sight; the panorama of the river, the town, the fields, woods, farmhouses and railroads spread out like a huge relief map, making such an impression as to remain indelibly stamped upon one's memory. A visit to the national cemetery and the national battle-ground of Chickamauga should also be included in this stop-over at Chattanooga. The country for miles about has been the scene of some of the most fiercely contested battles of the rebellion, and the historic associations of the spot make a visit to this part of the country especially interesting.

The Administration building, which also combines the main entrance, is situated on the west side of Piedmont Park, at Fourteenth street. It is 50 by 240 feet in size, and exhibits are complete and enable one to study the development in methods of transportation to good advantage.

Electricity building, while not a large structure, is a most attractive one, especially when illuminated at night. The dimensions are 80 by 262 feet. The central dome is an imposing feature of this building and rises in graceful proportions to a height of 100 feet above the floor line.

The United States Government building was designed by the supervising architect of the Treasury Department. It is 260 by 180 feet in size and has an annex 140 by 80 feet. The exhibits in this building are the most complete and interesting of any on the grounds. The specimens from the Bureau of Engraving and Printing at Washington, showing bonds, checks, warrants, etc., should be examined.

The Fine Arts building is a most magnificent structure with central colonnade entrances and two wide wings which are entered by semi-circular porticoes on the ends. It is admirably lighted for the proper display of its rich art



Grand Rapids Engraving Co., Grand Rapids, Mich.

SOUTHERN OXPRESS—"ALL ABOARD FOR THE ATLANTA EXPOSITION!"

is a combination of several architectural ideas, the building suggesting the London Tower, Blarney Castle, St. Michael's in France and other European structures, but arranged to form a harmonious whole, suited to the uses intended.

Machinery building is 100 by 486 feet in size and fronts north on "Clara Meer." Adjoining it is the power house with its immense battery of boilers for producing the power for the building and for generating the electricity which illuminates the park and buildings.

The Manufactures and Liberal Arts building is the largest of the Exposition group, being 260 by 351 feet in size. Towers at each corner, rising to the height of three stories, add much to the exterior effect. Massive trusses constructed in graceful curves support the roof. The site is prominent, the building being readily located from nearly every point within the Exposition grounds.

Transportation building is 117 by 433 feet in size and with its galleries contains a floor space of 55,000 square feet. Its five towers with lofty porticoes afford an extensive view of the grounds and the surrounding country. The treasures. It covers a ground area of 21,000 square feet.

THE INLAND PRINTER urges all of its readers who possibly can make the trip to Atlanta to plan to visit the Exposition before it closes. They will be well repaid for the time and money expended, and besides seeing one of the greatest fairs which has ever been held, will also have an opportunity of viewing a portion of their country which possibly they may never be able to visit again at so reasonable a figure or at such an auspicious time.

This magazine is indebted to the Exposition officials for the many courtesies shown the paper, and especially to Mr. W. G. Cooper, of the Department of Publicity and Promotion, for his assistance in finding the exhibits which would most interest the readers of this publication. The large views of the Exposition grounds and other attractive illustrations we are enabled to show by the courtesy of the Exposition officers, and by special permission of the official photographer.

A more extended notice of a number of the exhibits, with illustrations, will be found in another part of this number.



VIEW OF ATLANTA EXPOSITION GROUNDS NEAR MACHINERY HALL, SHOWING PHŒNIX WHEEL IN DISTANCE.

1 and 2—Dome and Tower of Georgia Manufacturers' Building. 3—Negro Building. 4—Georgia Jail. 5—California Building. 6—Machinery Hall. 7—Plaza Band Pagoda.



GRAND ENTRANCE AT ADMINISTRATION BUILDING

SOME OF THE EXPOSITION EXHIBITS.

SPECIAL notice of a few of the important exhibits in the printing, engraving, typesetting and paper-making industries mentioned in the preceding article, with illustrations, will not be uninteresting, and may help intending visitors to more thoroughly understand and enjoy them when they reach the fair. We therefore present the following for the benefit of our readers:

THE FOOTE & DAVIES EXHIBIT.

One of the most noticeable exhibits in Machinery Hall is that of the Foote & Davies Company, for the reason that the Miehle press and Seybold cutter are in daily use in actual work which the company has in hand. The press is driven by an electric motor made by the Card Electric Motor and Dynamo Company, and works so noiselessly that visitors wonder what power propels it.

In mentioning the exhibit of this enterprising firm, we cannot refrain from saying a word or two about them, as the business they have built up in Atlanta has been something almost phenomenal, and goes to show that there is push and enterprise and go-aheadativeness outside of Chicago. The two gentlemen whose names appear in the firm name are practical men, Mr. Foote having been a bookbinder and Mr. Davies a pressman, and it was not very many years ago when they were employed by someone else. They started in 1887, with an old-fashioned Hickok ruling machine and a paper cutter, and the business grew to such proportions that in 1892 a stock company was formed, but the two gentlemen whose names are mentioned control the majority of the stock. To show that the business of the firm has grown in a most wonderful way, we may state that the amount of work turned out in September, 1895, was more than three times that done in 1894, in the same month. A representative of THE INLAND PRINTER recently had an opportunity of visiting their extensive plant at 16 East Mitchell street, Atlanta, and was not only surprised at the magnitude of the office, but at the class of work being turned out. The house is a complete one and can handle anything in the printing line from the smallest jobwork to the largest book. The catalogue of the Exposition, which in itself is a model of typographic art, mention of which is made elsewhere, was turned out complete in a remarkably short time by this company, the first edition being 50,000 copies. Besides the regular run of printing and blank-book work which the company handles, they have a number of regular publications, and their stock-room upon the ground floor looks to the visitor more like a paper house than the storeroom of a printing office. They pride themselves especially upon the excellent character of their blank-book work, giving the most careful attention to all the little details which delight customers and make and retain trade. THE INLAND PRINTER wishes there were more printing offices as wide-awake and up-to-date as this one. It is a pleasure to have an opportunity of visiting such a plant. Mr. W. O. Foote is president of the company, and Mr. M. M. Davies vice-president. The latter gentleman does considerable of the outside work for the company, and is said to be one of the liveliest hustlers for business in Atlanta. He never goes after a job of any importance that he does not get, and he does not secure it by taking it at a low price, either, for this is something the company will never do—compete with cheap printers. They charge good prices and turn out nothing but first-class work. In closing a notice of this progressive house, reference to the concern would not be complete without mention of Mr. J. W. Davis,



LIBERTY BELL AT THE PENNSYLVANIA BUILDING.

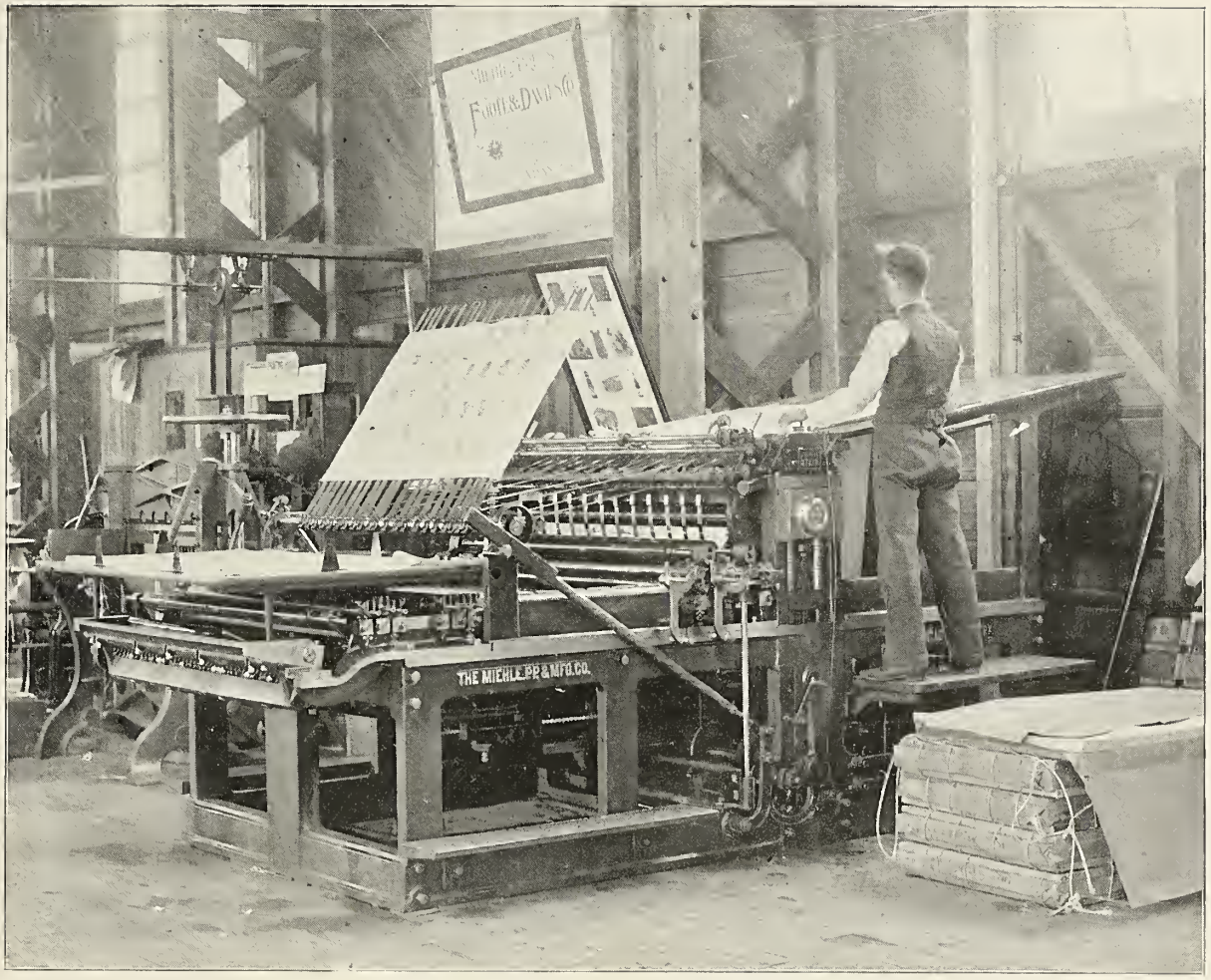


EXHIBIT OF THE FOOTE & DAVIES COMPANY, IN MACHINERY BUILDING.

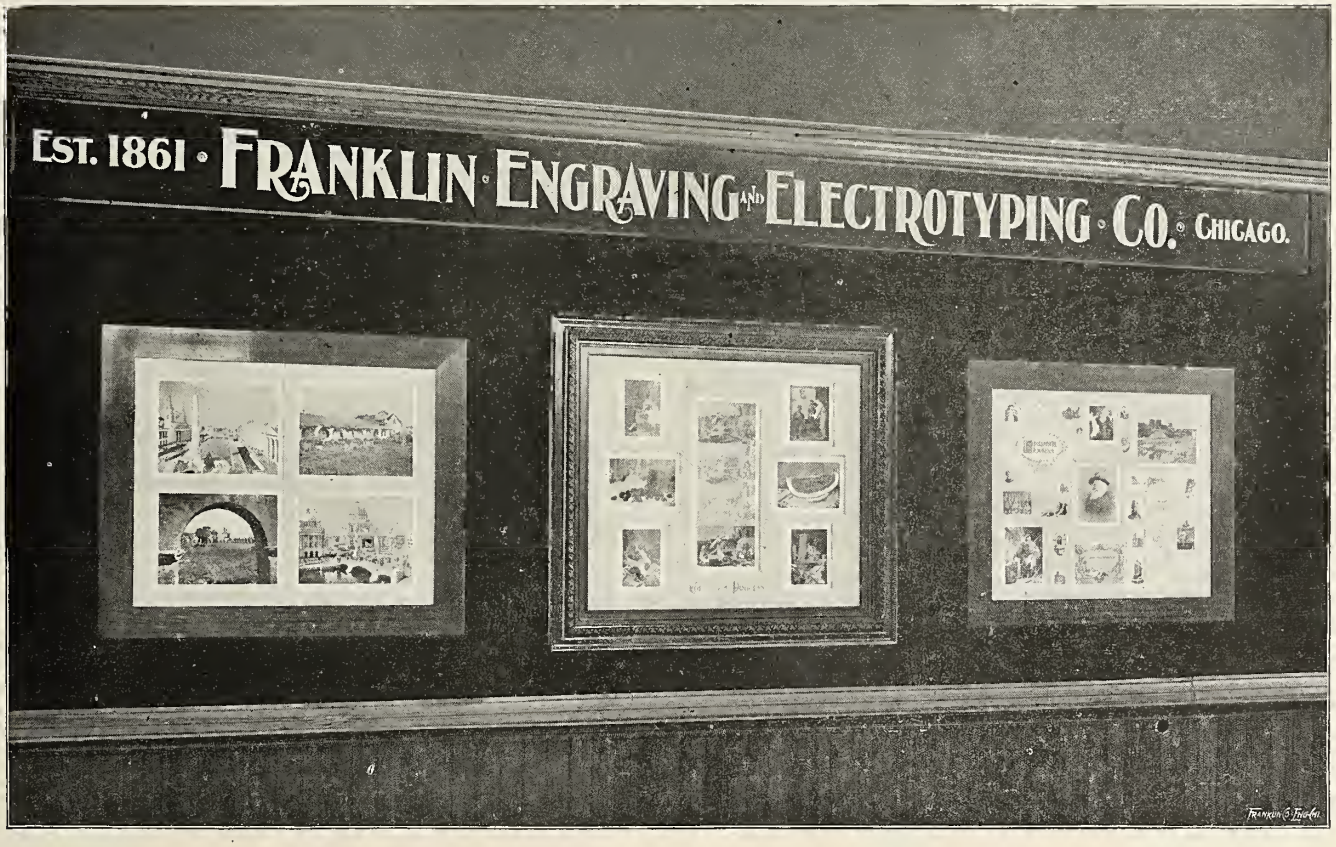
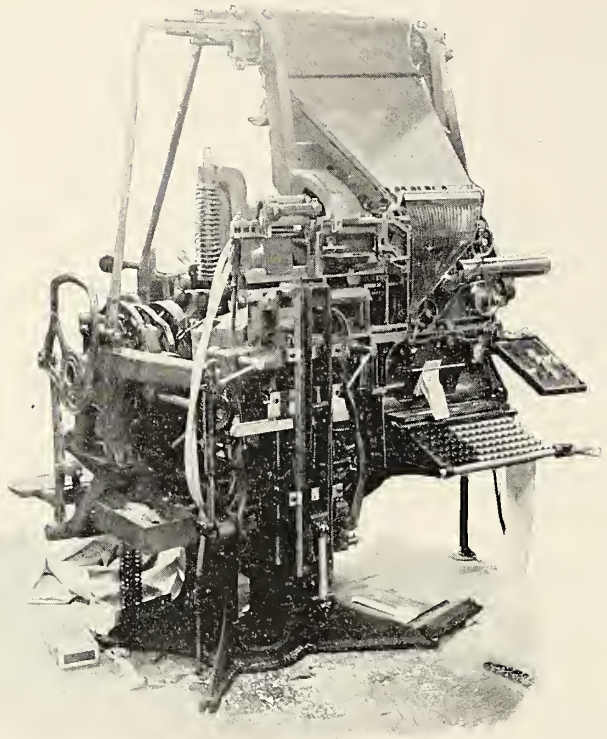


EXHIBIT OF THE FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY IN LIBERAL ARTS DEPARTMENT.



MERGENTHALER LINOTYPE EXHIBIT, IN MACHINERY HALL.

the superintendent of the company. He is one of the most important people in the establishment, and his thorough practical knowledge of the business in all its details has contributed in a great measure to the success of the firm.

FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY'S EXHIBIT.

An interesting exhibit in the Department of Liberal Arts is that of the Franklin Engraving and Electrotyping Company, Chicago, shown in illustration on preceding page. It consists of samples of process engraving, principally in half-tone and line, and shows the wide range of work that can be successfully executed by photo-mechanical processes and the high degree of perfection attained by this firm. The center of attraction, however, is formed by a group of samples of their colortype work, printed at three impressions from half-tone plates. Three oil paintings, one chromo and two pieces from nature have been reproduced with such marvelous fidelity that no room is left for doubt as to the great future of this method of color printing. The possibilities in this method of color reproduction are great, and will be watched with interest by all connected in any manner with printing.

MERGENTHALER LINOTYPE EXHIBIT.

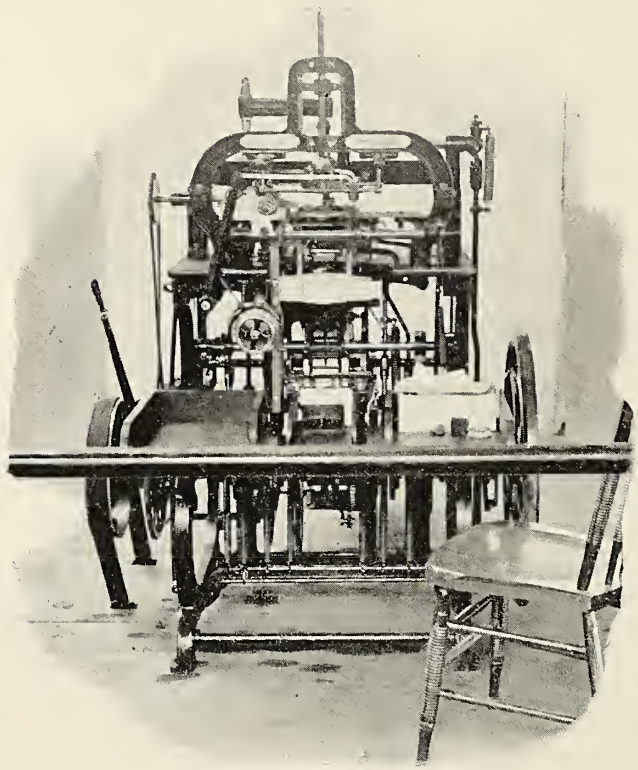
Visitors to Machinery Hall should not fail to examine the interesting exhibit of the Mergenthaler Linotype Company, of New York, in charge of Mr. R. L. Glenn, of the Atlanta *Constitution*. A great many printers and others connected with printing have heard of this machine, but have never had an opportunity of being in a city where they could examine one in operation. The opportunity is now offered and a close examination will certainly repay any visitor. The linotype is a mechanical compositor and casts and sets solid lines of type. The keyboard is operated on the plan of a typewriter and causes the several matrices to assemble until the line is complete, when the slug is cast and the matrices are returned to their respective places. It is run by a single operator and there is no distributing necessary, as the matrices are returned automatically to their places. One operator can set from 3,600 to 9,000 ems per hour. The machines are so arranged that it is possible to change the face and measure whenever desired. Besides the advantage of speed which these machines give newspapers using them they always have a fresh and clean look every day, as the slugs cast by the machine are practically the same as a new dress. At the present time there are over three thousand of these machines in use and they have been placed in over four hundred newspaper and book offices throughout the country. Publishers and others contemplating the purchase of machinery of this description, or those who are anxious to learn more of how the modern newspaper is set, should make it a point to call at the Mergenthaler Linotype Company's exhibit.

THE SPRINGFIELD ENVELOPE COMPANY'S EXHIBIT.

The illustration herewith shows the envelope machine at the Atlanta Exposition in the exhibit of the Springfield Envelope Company, of Springfield, Massachusetts. This machine will gum and fold envelopes at a speed of 6,000 per hour, but for exhibition purposes was being run at a lower rate of speed. These machines are also made with attachments for printing at the same time the envelope is being manufactured, so that it is delivered complete and ready for the consumer. There are a number of makes of envelope machines, but the ones used by this company are made after their own particular patterns, and are said to be among the most complete and rapid of their kind in the world. This exhibit is particularly interesting from the fact that it is the only one of the kind at the Atlanta Exposition.

THE FAIRFIELD PAPER COMPANY'S EXHIBIT.

The Fairfield Paper Company, of Fairfield, Massachusetts, having recently entered the field as makers of first-class linen and ledger papers, and recognizing the value of the Atlanta Exposition to bring their products before the public, have taken space in the Manufactures and Liberal Arts building, and arranged the exhibit shown in the accompanying illustration. They have entered the papers for competition, which certainly is an evidence that they have confidence in the quality of their make of paper. To



SPRINGFIELD ENVELOPE COMPANY'S EXHIBIT, IN MACHINERY HALL.



FAIRFIELD PAPER COMPANY'S EXHIBIT, IN MANUFACTURES AND LIBERAL ARTS BUILDING.

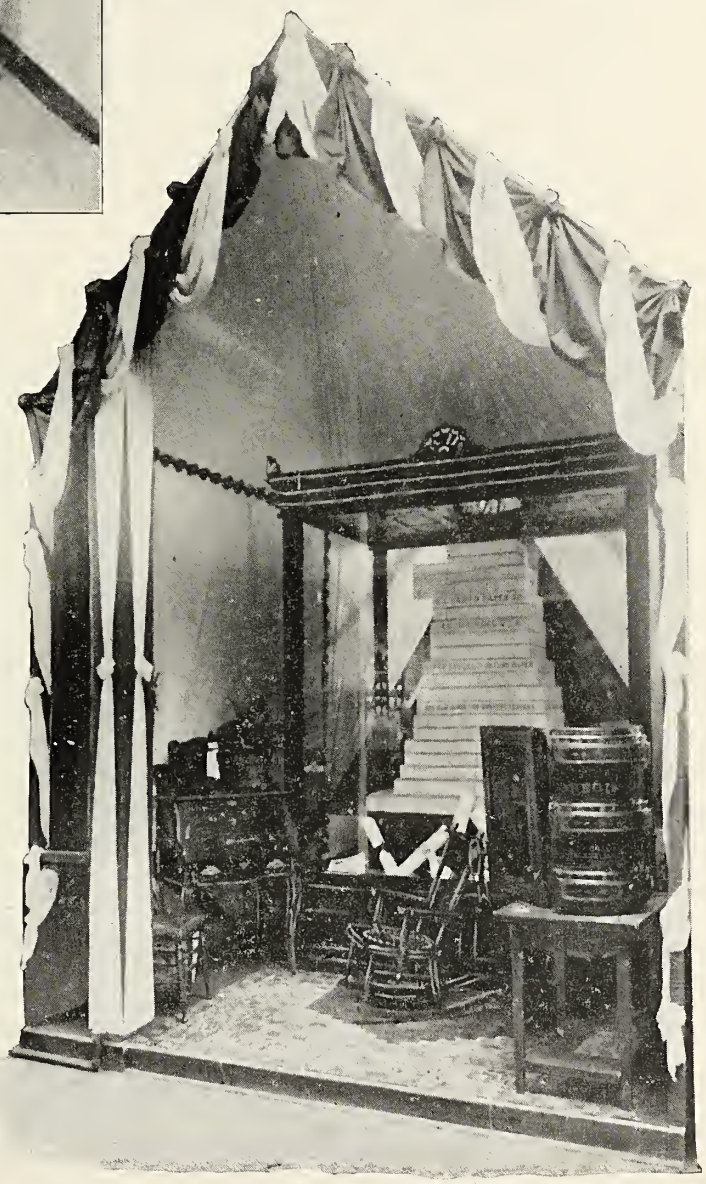
Mr. George F. Barden, of this company, is due the credit for the tasteful arrangement of this exhibit. Owing to the difficulties of taking the picture the attractiveness of the display is somewhat lost. A careful examination of the exhibit will well repay anyone. Besides the regular linen ledger paper manufactured by this company, they also make the celebrated "Woronoco" linen ledger. Both of these papers represent all that is best for strength, for color, for writing, and erasing. While not as well known at the present time as some of the older brands of paper, this company's product is fast coming to the front. The men connected with the firm are thoroughly posted as to how paper should be made, and have the facilities for making it. The exhibit shows that they are in the field to make a success in this particular line.

THE L. L. BROWN PAPER COMPANY'S EXHIBIT.

We show herewith a picture of one of the most attractive exhibits in the line of paper making in the Manufactures and Liberal Arts building, that of the L. L. Brown Paper Company, of Adams, Massachusetts. It is in charge of Mr. W. L. Daniels, the courteous representative of the company, who is always pleased to give information to callers regarding the merits of the Brown Company's papers. The linen ledger and record papers made by the Brown Company are so well known that no extended reference to them need be made at this time. The magnificent case in their exhibit contains a pyramid of the various sizes, besides samples of hand-made papers and other specialties manufactured by the company. One of the attractive features of the exhibit is the mammoth register book made of the famous L. L. Brown paper, manufactured by William Mann, of Philadelphia. This immense register weighs 360 pounds and is a marvel of the bookbinder's art. It is elegantly ruled and substantially bound in the finest russia leather and handsomely embossed and embellished in gold. The L. L. Brown Paper Company was established in 1850, and has had a most phenomenal growth. Its papers are widely and favorably known for their quality, and are specified by many stationers who desire the very best in the paper line. This company has also taken a great interest in the manufacture of fine hand-made papers, and has spent thousands of dollars to produce papers of this description which would meet the fastidious tastes of book lovers. No visitor to the Exposition should miss the opportunity of seeing their exhibit.

CRANE BROTHERS' EXHIBIT.

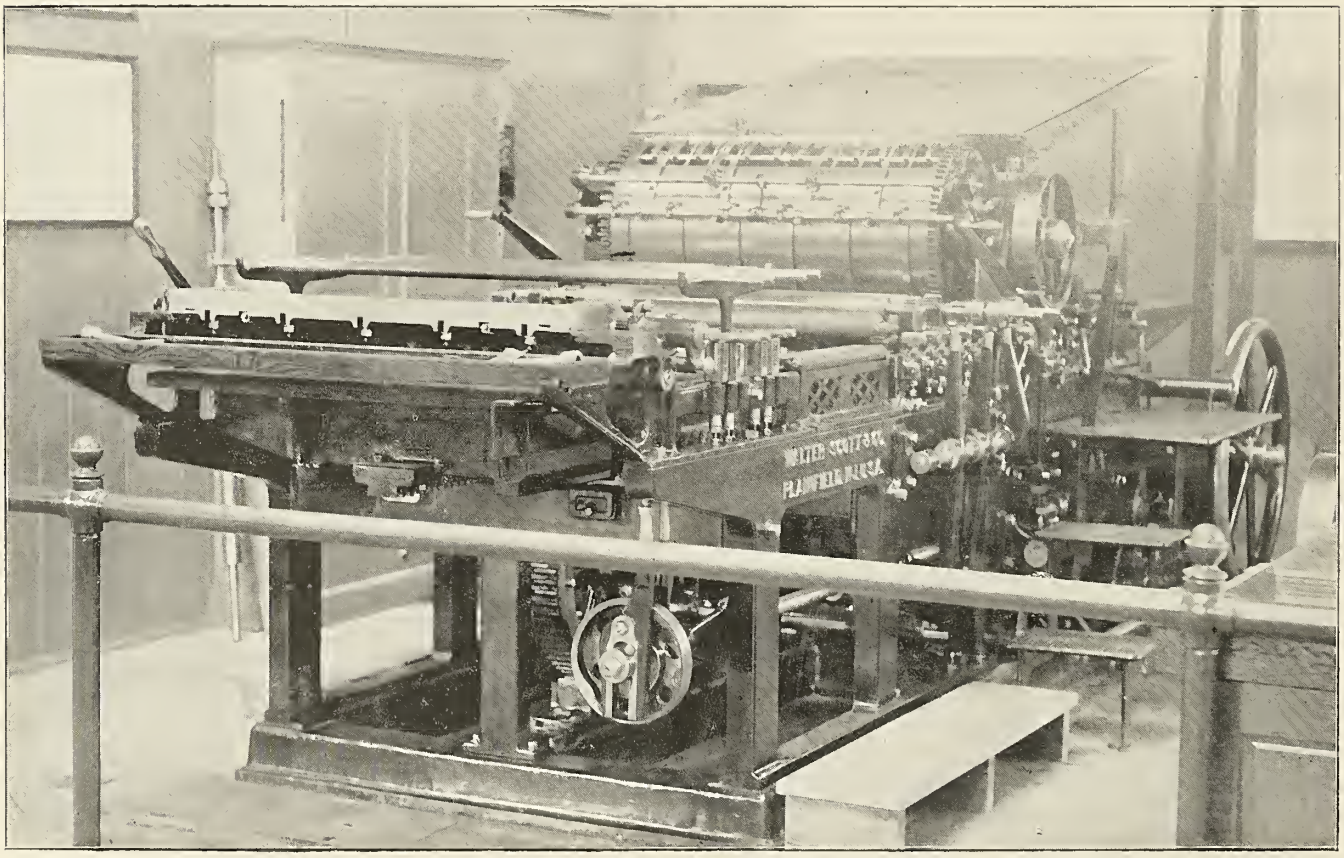
Not satisfied with the honors received at the World's Fair and at the California Midwinter Exposition, the indefatigable Charles M. Barden, of Crane Brothers, Westfield, Massachusetts, has established the exhibit of his company at the Atlanta Exposition and proposes to carry off prizes there the same as he does at every other show. In some respects the exhibit is similar to that at the World's Fair, but it is



THE L. L. BROWN PAPER COMPANY'S EXHIBIT, IN MANUFACTURES AND LIBERAL ARTS BUILDING.



PAPER EXHIBIT OF CRANE BROTHERS, IN MANUFACTURES AND LIBERAL ARTS BUILDING. (SEE PAGE 203.)



LITHOGRAPHIC PRESS EXHIBIT OF WALTER SCOTT & CO., IN THE GOVERNMENT BUILDING. (SEE PAGE 196.)

fortunate in being located in a little better position, where both sides of it can be easily examined by all visitors. The "Gold Medal" linen ledger and record papers manufactured by Cranes are being advertised so extensively from one end of the continent to the other that the name of "Crane" has become almost a household word. The pyramid of paper in the center of this exhibit shows the papers from the largest to the smallest sizes manufactured by this mill. For the benefit of those who did not see the exhibit at the World's Fair we present a very good illustration of it. Mr. Barden can be found at the exhibit a good share of the time, but in his absence some representative will be there to explain the merits of Crane's papers.



THE RAZOR-BACK HOG.
In Southern Railway Exhibit at Atlanta Exposition.

CARE OF BOOKS.

Even to those who are most careful and particular with their loved and treasured libraries accidents will happen, and the human bookworm is at his or her wits' end to remove the difficulty, which threatens perhaps to ruin forever one or more of the choicest volumes.

An English magazine lately published the following items, which will probably be found useful by any librarian:

To remove ink-stains from books — A small quantity of oxalic acid, diluted with water, applied with a camel's-hair pencil and blotted with blotting paper, will, with two applications, remove all traces of the ink.

To remove grease spots — Lay powdered pipeclay each side of the spot and press with an iron as hot as the paper will bear without scorching.

To remove iron-mold — Apply first a solution of sulphuret of potash and afterward one of oxalic acid. The sulphuret acts on the iron.

To kill and prevent bookworms — Take one-half ounce of camphor, powdered like salt, one-half ounce bitter apple, mix well, and spread on the book shelves. Renew every six months.

To polish old bindings — Thoroughly clean the leather by rubbing with a piece of flannel; if the leather is broken fill up the holes with a little paste; beat up the yelk of an egg and rub it well over the covers with a piece of sponge; polish it by passing a hot iron over.

Do not allow books to be very long in too warm a place; gas affects them very much, russia leather in particular.

Do not let books get damp or they will soon mildew, and it is almost impossible to remove it.

Books with clasps or raised sides damage those near them on the shelves.

From Samuel H. Blackwell, a dealer in hardware at Fairfield, Maine, we have received a series of advertisements marked by good taste and dignity. Mr. Blackwell naturally makes use of some weighty arguments, and in view of his having had a hard subject to write about we think he is entitled to considerable commendation.

OBITUARIES.

Richard Esterbrook, president and founder of the Esterbrook Steel Pen Company, Camden, New Jersey, died on October 11, at his residence in that city, at the advanced age of eighty-three years. Mr. Esterbrook was born in England and emigrated to Canada in 1859. In 1860 he settled in Camden. The Esterbrook Company manufactures today fully four hundred varieties of pens, the trade extending to all parts of the world.

ELISHA BROOKS PEASE.

Elisha Brooks Pease was born in Detroit, Michigan, on December 24, 1848. His father, George B., was one of the pioneer paper men of the West and particularly of Detroit, and with his son, the late George L. Pease, of the Boorum & Pease Company, of New York city, made his fortune in the paper business during the civil war. Elisha B. was employed by them and afterward conducted the book and magazine department of E. B. Smith & Co., of Detroit, establishing and maintaining for some years their Windsor branch. Later he was connected as buyer for the Detroit News Company, and it was while in this position that he formed the large and intimate circle of friends among the firms of the United States in the stationery and kindred lines. Very few traveling men in these businesses there are but will remember "Brooks" Pease.

Seventeen years ago he associated himself in business with John A. Gebbard, and established the paper and printers' furnishings house conducted by him to the day of his death. During that time the firm name has been successively Gebbard & Pease, E. B. Pease, E. B. Pease & Brother, E. B. Pease, and P. S. Pease & Co., the last named partnership being formed in April, 1894, when Mr. E. B. Pease retired from active business life and placed his business under the management of his son, P. S. Pease. He, however, retained the controlling interest and no steps of importance were ever undertaken without his valuable and sound advice. In fact, the day before he died, he gave his sons instructions which were followed out to considerable gain. He was regarded as a conservative, safe and successful business man and was highly esteemed in his community. Had he not been handicapped by a twenty-years' siege of sickness and suffering he would have amassed a large fortune. His integrity and honesty in all his dealings were unimpeachable, and his friends, while rejoicing in his release from physical suffering, will mourn his loss to the business and social world. He died peacefully on August 16, 1895, and was buried in Woodmere cemetery on the 19th. He leaves a widow and one son, and a brother, Charles G., in Detroit, and a sister in Los Angeles, California. George C. Pease, who died in Brooklyn last February, was his brother.

THE RISE OF A FAD.

He was once a clever artist,
But so young — alas so young!
His love for art it nourished him,
Until at last he hung —
Until at last he hungered
And his spirit gasped for breath;
For success is like insurance —
Money paid on proof of death.

Hope! his mind began to wander,
Fortune favors, fortune smiles!
In a far-away asylum
With vermilion, miles on miles,
Wrought his writhing hand a poster,
Of the seething lurid kind,
And he now could count his thousands —
If he only had a mind! — *I. W. Litchfield.*

The Abbey Text of A. D. Farmer & Son Typefounding Company is having a large sale. A page of it is shown elsewhere.

DISPLAY IN JOB COMPOSITION.

SOME time ago, by the courtesy of Mr. J. E. Rickert, secretary of the Printers' Technical Club, of Rockford, Illinois, three specimens of advertising blotters entered in a competition by the club were submitted to us for an opinion. We found much difficulty in making a selection from the specimens — the faults and the creditable features in each making the balance of individual merit very even. The expedient of making a selection and verifying it by submitting the specimens to competent judges for their unbiased opinion gave the most credit to the specimen we reproduce, and we take this occasion to regret that space will not permit the reproduction of the other specimens for the purpose of comparison. The specimen shown, while not considered the prettiest, is esteemed to combine in utility and effect the purpose for which it was designed to a greater degree than the other specimens. A careful consideration of the wording shows that the advertisement is not in good taste in some particulars. The term "Fly Business Men" savors more of thieves' slang than business literature. The idea of "P. D. Q." is very well for an idea, but it does not work out forcefully in practice. The fables should have been set neatly in narrow measure. The general head should have been "Fine Old Fables for Business Men"—leaving "fly" out. The subheads should have been placed over the fables they belonged to in a small, neat type. The advertising should have followed to the right in properly proportioned lettering, with any unobtrusive decorations that the taste of the compositor might suggest.

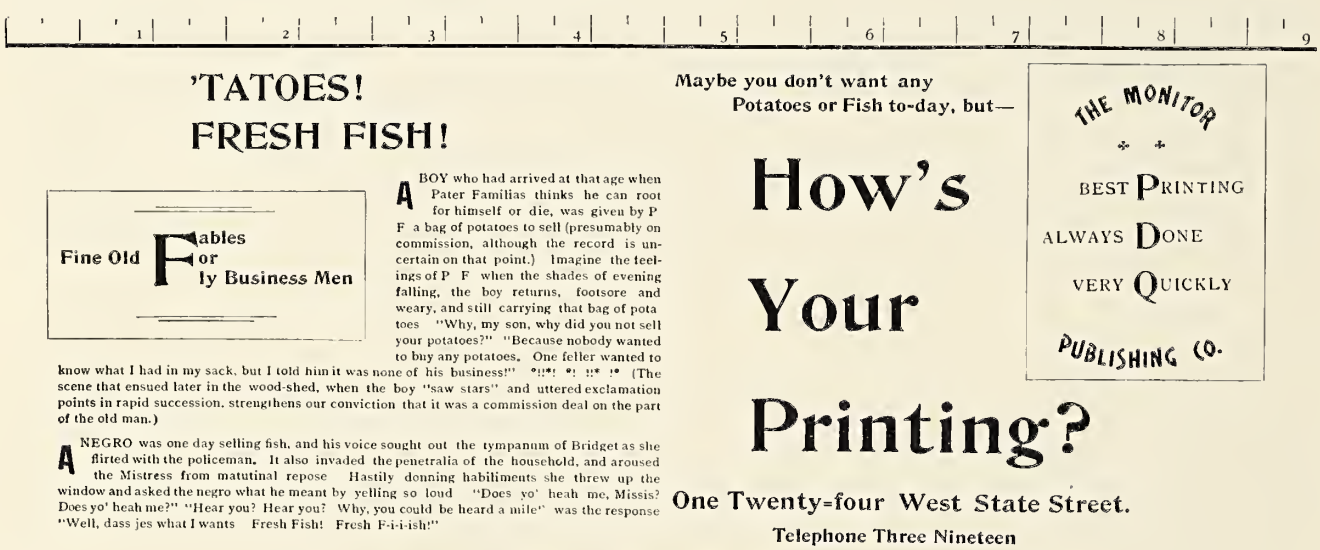
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WE have had occasion from time to time in our column of specimen reviews to criticise adversely the tendency of some of our contributors to use rule decorations on every possible occasion. There is, we believe, a proneness on the part of printers who are expert at rule-twisting to allow a pride in their dexterity to overcome their sense of what is proper and in harmony. It is not our purpose to speak harshly of the work of any printer, but we understand that when a specimen is sent to us a sincere opinion is desired and not mere flattery. From W. J. Jamison, of Jamison Brothers, printers and engravers, of Kansas City, Missouri, we have received the bill-head reproduced on the page opposite, in regard to which Mr. Jamison says that it is in his estimation a very simple piece of composition — much more so than would appear at first sight, and that it did not require near the amount of work or material that one would imagine. While we are free to grant that Mr. Jamison's establishment can turn out this class of work at the greatest economy of time and material, we have little doubt that a much more tasteful and modern piece of work could have been produced by engraving a neat cut of a cigar and arranging the type effects in straight lines with a proper regard to the information to be imparted.

OF INTEREST TO THE CRAFT.

THE Texas State Fair and Dallas Exposition was held in that city from October 19 to November 3, and among the more noteworthy features mention must be made of the interesting exhibit of the Dorsey Printing Company, to whom we are indebted for a courteous invitation to attend.

THE Fulton *Patriot*, Fulton, New York, in its issue of October 4, prints an interesting account of the origin and progress of the printing house of Morrill Brothers, of Fulton. Beginning in 1871 with a hand stamp and a few fonts of type, the firm today does business in its own block equipped with all modern appliances and employing twenty-five hands.



Submitted for criticism by the Rockford Printers' Technical Club.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices, should be inclosed in all publications sent for review.

A HANDSOME souvenir book has been issued by the mills of Crane & Co., Dalton, Massachusetts, showing exterior and interior views of the mills in half-tone, printed in the best style. To one who has never been in a paper mill, or to the person who has had the opportunity of seeing the wonders in these establishments, the work is equally pleasing. It is printed by the American Bank Note Company, New York.

WE are pleased to note that on October 1 the *Engraver and Printer*, of Boston, came under the sole control of Mr. Albert G. Glover, its editor, and president of the company which has published it for the past year or more. It is owing to the untiring efforts of Mr. Glover that our well-dressed eastern contemporary has been able to rise unsteadily to its feet, and now that he is to have full direction of its

footsteps we shall expect it to walk in the straight and narrow path henceforth.

LOVELL, CORYELL & CO., New York, have issued a very attractive book, both as to contents and workmanship, in "As the Wind Blows," by Eleanor Merron. The binding is in a dark green; the upper part of the cover stamp gives the title of the book in gilt lettering of graceful design, and the lower part is a design of a waving cluster of rushes in brown and dark green. The effect is singularly pleasing. The price of the book is $1.25.

CHICAGO NOTES.

H. BRONSON has removed to room 212, No. 21 Quincy street.

W. H. MUNROE, formerly with George E. Cole & Company, has gone into the advertising business at 507 Pontiac building.

THE *Eight-Hour Herald* has absorbed the *Illinois Trade Unionist*, and is now published as a weekly. Under the control of Mr. M. J. Carroll, the circulation of this representative labor journal is steadily increasing.

A. A. MCCORMICK, for the past eight years in charge of the advertising department of A. C. McClurg & Co., and whose excellent work in compiling that firm's gigantic and magnificent catalogues from year to year has won the admiration of the entire trade, has resigned his position with the house to become the business manager of the Chicago *Evening Post*.

IN the notice of the picnic of Chicago Typographical Union, held in September, published last month, we neglected to speak of the very attractive programme of games and sports for the occasion printed by the Campbell-Priebe Company, 79 Fifth avenue. We regret that the effect of the advertising and other letterpress is marred by the use of variegated colors.

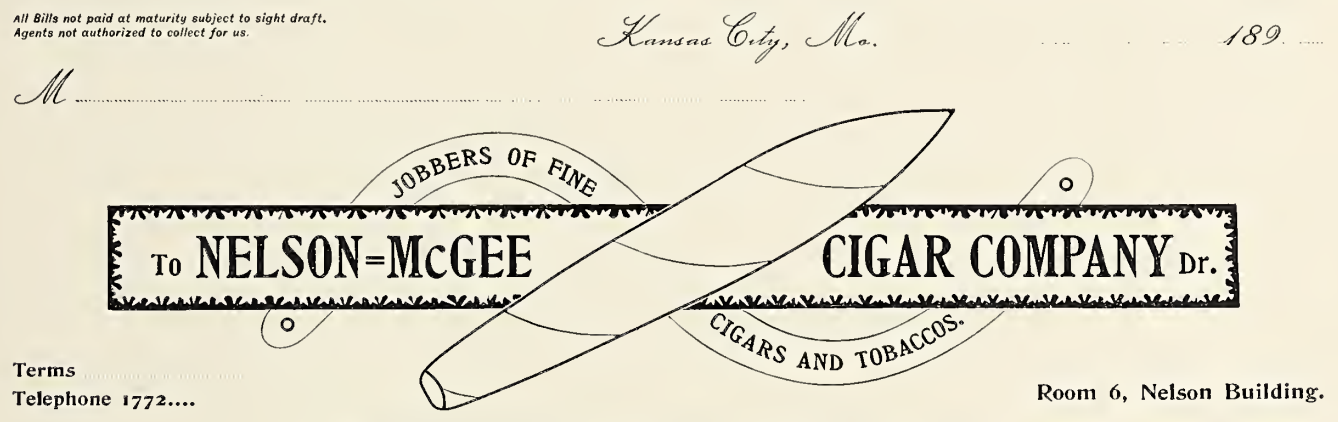
F. O. VAN GALDER, editor of the *True Republican*, of Sycamore, Illinois, has been appointed to the position of editor to the *Modern Woodman*, of Springfield, Illinois, the official organ of an influential benevolent order. Mr. Van Galder has held positions on the newspapers of Chicago, and has numerous friends in the city who will be pleased to learn of his prosperity.

BRADNER SMITH & CO., papermakers, Chicago, have issued a supplement to their 1895 catalogue, showing, among other goods in their line, novel tinted book, put up flat in crated bundles; proofing paper, gauze typewriter linen, banana bags, wood butter dishes and hardwood toothpicks. Those who have their 1895 catalogue should send for this supplement, as well as for their catalogue of bargains, quoting special prices on job lots and surplus stock which they desire to dispose of previous to taking their annual inventory.

TRADE in Chicago has been quieter generally than anticipations have warranted. Collections are slow, and a conservative feeling is manifested. There is an assurance, however, that the business will assume a more favorable complexion, reports from the East and South being of a gratifying character. If there is prosperity anywhere in the country Chicago is bound to have it.

THE office of the Anderson Printing Company has been leased by F. A. Egerston and Frank Hoffman, old employes of the John Anderson Publishing Company. Mr. Egerston was foreman for the last named concern for many years, and Mr. Hoffman had charge of the German department for the last seven years. They are energetic and capable workers and have the confidence of the trade generally.

A WELL-KNOWN dealer in platen presses declares that the lack of ordinary reason displayed by some printers when writing for prices and discounts on presses is astonishing. If inquirers would reflect that on platen presses the prices and discounts vary to a large extent, and then specify the size and style and kind of press they want to know about,



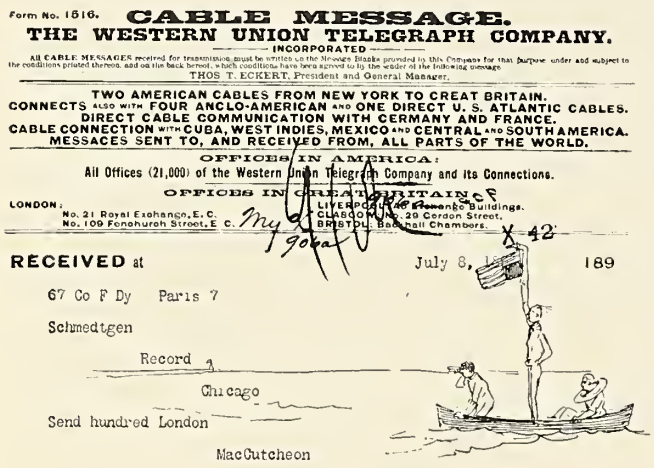
Submitted for a criticism of the advantages of rule decoration and design.

MR. JOHANN WEBER, of the *Illustrierte Zeitung*, Leipsic, Germany, is an American visitor who is here for the purpose of observing our methods of printing and publishing, with a view to applying them when practicable in the conduct of his paper when he returns to his home. German newspapers are dependent almost entirely upon subscriptions for their circulation, and Mr. Weber is of the opinion that if a few strong-lunged American newsboys were to be turned loose for a short time in the streets of his country's staid old cities the newspaper business would become more interesting to both the public and the publishers.

MR. JAMES T. RONEY, whose resignation as active manager of the Pantagraph Printing & Stationery Company, Bloomington, Illinois, was announced in our September issue, is now connected as manager with the old-established and well-known Goes Lithographing Company, 160-174 Adams street, Chicago. They are the originators of lithographed blank stock certificates, certificates of deposit, bonds, draft and check blanks, and do a large business in much trouble and loss of time and money would be saved to themselves as well as to the dealers. When ordering parts for repairs, printers should be careful to give the press number — every press made by manufacturers of repute has an individual identifying number. To specify only the date of the patent and the part wanted is of no avail to the dealer.

this particular line. Their commercial and color lithographing department for the trade will continue to be an important feature of the establishment. The firm is to be congratulated upon having secured the services of so competent a gentleman as Mr. Roney. He will undoubtedly materially assist in building up the business.

MESSIEURS GEORGE ADE and J. T. McCutcheon have returned from their European tour. A memorial of the delights of "dear wicked Paree" hangs on the studio walls, and a man with a kodak has given us a reduced impression


Form No. 1516. CABLE MESSAGE.
THE WESTERN UNION TELEGRAPH COMPANY.
INCORPORATED
All CABLE MESSAGES received for transmission must be written on the Message Blanks provided by this Company for that purpose and are subject to the conditions printed thereon, and on the back hereof, which conditions have been agreed to by the sender of the following message.
THOS. T. ECKERT, President and General Manager.
TWO AMERICAN CABLES FROM NEW YORK TO GREAT BRITAIN.
CONNECTS ALSO WITH FOUR ANGLO-AMERICAN AND ONE DIRECT U. S. ATLANTIC CABLES.
DIRECT CABLE COMMUNICATION WITH GERMANY AND FRANCE.
CABLE CONNECTION WITH CUBA, WEST INDIES, MEXICO AND CENTRAL AND SOUTH AMERICA.
MESSAGES SENT TO, AND RECEIVED FROM, ALL PARTS OF THE WORLD.
OFFICES IN AMERICA:
All Offices (21,000) of the Western Union Telegraph Company and its Connections.
OFFICES IN GREAT BRITAIN &c.
LONDON: No. 21 Royal Exchange, E. C. No. 109 Fenchurch Street, E. C. LIVERPOOL, Rialto Exchange Buildings. GLASGOW, No. 29 Gordon Street. BRISTOL, Baldwin Chambers.
RECEIVED at July 8, 189
67 Co F Dy Paris 7
Schmedtgen
Record
Chicago
Send hundred London
MacCutcheon

of it in the hope that we might use it as a warning and a caution to other unsophisticated tourists wandering from their native prairies. In deference to urgent requests and in the hope that good may come of it, our readers are invited to give the illustration close inspection.

REVIEW OF SPECIMENS RECEIVED.

L. VIRGIL LEWIS, Vernon, New York: Envelopes, cards, etc., of ordinary merit. Try something original in the way of designing. Samples submitted are of very ordinary character.

REUBEN J. PRIOR, with Glover Brothers, Newark, New Jersey, submits a few samples of neat jobwork. Composition is excellent, presswork good, and knowledge of color values above the average.

WILLIAM A. DONNELLY, Rochester, New York, is an artistic compositor, as the samples submitted by him abundantly testify. Display is admirable, and in color work the justification and register is perfect.

F. W. THOMAS, of the *Electric Press*, Toledo, Ohio, submits a few samples of his artistic letterpress and steel die printing. They are well up to the high standard of the work usually issued from his establishment.

FITCH BROTHERS, printers, Central City, Nebraska, send a number of specimens of general work and of book composition. The uniform and acceptable character of the work is exceedingly creditable to the firm.

M. A. FOUNTAIN & CO., East Randolph street, Chicago, Illinois, send out a neat circular, printed in red and blue, on highly enameled stock. The composition and presswork are both good, up-to-date faces of type being used.

FROM Charles L. Rambo, with H. Ferkler, Chestnut street, Philadelphia, Pennsylvania. Some very neat specimens of artistic jobwork, both composition and presswork being of a high average. Selection of colors is in good taste.

"MORE CREATIONS" is the title of a handsome brochure issued by the Binner Engraving Company, of Chicago. It is printed in several colors and contains advertising designs gotten up by them since their "Modernized Advertising" was issued.

N. A. MATLICK, Kirksville, Missouri, forwards bill-head designs of ordinary merit. There is nothing artistic in either design or execution, the rulework being very imperfect. Mr. Matlick is improving by our criticisms, we are vain enough to think.

FROM F. A. Quillen, Bloomfield, Indiana, a certificate of abstract, the border of which is printed in red and blue, body in black. There is nothing very artistic about the job, but considering the difficulties under which F. A. Q. labored, it is a creditable production.

AS A specimen of high-grade presswork and artistic arrangement of colors, the "Portfolio of Specimens," issued by the Troup Manufacturing Company, of Dayton, Ohio, should take first place. The specimen of printing by the three-color process—a vase of roses—is a beautiful piece of half-tone printing, and the balance of the specimens—in black ink—show an artist's conception of lights and shadows not quite so often met with as might be desired. The collection of twenty examples, neatly tied with red silk cord, is worthy of preservation as a souvenir of artistic presswork.

FROM Charles Collier, Shreve, Ohio, a package of varied samples of everyday work, the most of which is excellent in both composition and presswork. The design of the "City Café" card is good, but our space in this department is too limited to reproduce it.

A FEW dainty and attractive leaflets and cards from Albert Vawters, of East Gay street, Columbus, Ohio, show that he is an adept in placing artistic advertising before the public. The samples submitted are unusually well arranged, both as to composition and color effects.

SOME neat specimens of printing in red and black have reached us from the Dayton Blank Book and Printing Company, Dayton, Ohio. The samples comprise letter-heads, note-heads, circulars, cards, etc., the composition and presswork on which are up to the average of first-class work. Colors are brilliant and register perfect.

FROM the Gilbert & Bennett Manufacturing Company, makers of wire flower-pot stands, we have received a small catalogue the contents of which are fairly well printed. The cover design, engraved by the Illinois Engraving Company, of Chicago, is in the grotesque spinal-meningitis style of art, and a bad specimen of it at that. It is copyrighted.

FROM William C. Meintzer, Easton, Maryland: Sample of label in three colors—red, green and gold. If the line "India Myrrh" were in caps of a solid-face type, the label would be just about right. It lacks strength in that one place; otherwise there is no ground for fault-finding. The other samples are fairly good specimens of everyday work.

AN extensive assortment of jobwork from the Daily Tribune office, Kokomo, Indiana, gives evidence of taste and ability in display composition. The presswork is of good quality. The samples comprise booklets, programmes, stock certificates, cards, etc., and are the work of W. F. Jackson and D. F. Bell, both of whom are entitled to credit for the excellent quality of their work.

DORSEY PRINTING COMPANY, Dallas, Texas, send sample of printing in shape of pamphlet of the North Texas Normal College. The composition is up to average, but the selection of colors is poor. Black, with pale gray tints, would have been much better than the blue and red and green in which the job is printed. Too much color is far worse than not enough on a job of this character.

FROM John W. Phelp, Buckhurst Hill, Essex, England, we have received a package of jobwork, consisting of programmes, cards, circulars, letter-heads, etc. The composition shows artistic treatment in type display and combination of rule and border, and the presswork is very good. All the samples show that Mr. Phelp knows how to use the material at his command to the best advantage.

A MISCELLANEOUS assortment of samples of jobwork comes from Harlow M. Smith, foreman for the Watchman Publishing Company, Montpelier, Vermont, in the type composition of which much good taste is in evidence. The presswork is up to the mark save in the printing of half-tones, and exception might also be taken to the rather lavish use of inks of different hue which appear in some of the work.


THE EDUCATED PIG.
Newspaper Sketch by J. T. McCutcheon.

GEORGE L. HARGREAVES, with the firm of De Leeuw & Oppenheimer, New York city, submits a sixty-four-page booklet—a price list of a New York clothing and men's furnishing house—which is a neat piece of work so far as composition and presswork are concerned. The make-up, however, is peculiar, and upon this George H. wishes us to express an opinion. Referring to pages 16 and 17, our opinion is that page 17 should be reversed.

F. D. PARKER & CO., 152 Monroe street, Chicago, Illinois, appear to have correct ideas as to the kind of stationery and printing up-to-date business people require for the purpose of pushing their various enterprises. The samples of cards, booklets, blotters, etc., issued by this firm are neat enough and artistic enough to induce business men to order supplies in spite of economical considerations. Composition and presswork are up to the highest average.

GEORGE A. WOLF, Wilmington, Delaware, sends us a pamphlet of eighty pages and cover, printed on enameled stock in two colors, which is a very good sample of fine letterpress printing. It is freely embellished with half-tone engravings, which are printed in black ink, while the text is printed in brown. The composition is excellent, the type being disposed around the vignetted half-tone cuts in a very neat manner. The presswork is good, especially on the half-tone illustrations.

A BEAUTIFUL specimen of typographic art is the catalogue of L. Graham & Son, Baronne street, New Orleans, Louisiana, the composition of which was done by James Newman. We regret that we cannot reproduce the artistic title-page of the catalogue, as the fine lines of the rulework will not stand the reducing process. The time that must have been spent in turning out such an artistic specimen of typography will, no doubt, be repaid to the proprietors by the patronage that must inevitably follow the consideration

of such high-grade letterpress printing. The other samples of work are equally as good as the catalogue.

FROM the Stone Printing and Manufacturing Company, of Roanoke, Virginia, we have received two specimens of rule and figure work which are certainly most interesting examples of skillful manipulation. They are plats of the land offered for sale by the New Lansdowne Land Company and the Pleasant Valley Land Company, of Roanoke, Virginia. The composition was done by Mr. William H. Bolen, and in so short a time that the work is a certificate of his skill and patience.

THE Chicago Photo-Engraving company, 79, 81 Fifth avenue, Chicago, Illinois, are candidates for the favor of the public in the line of *fin de siècle* monthly calendars. A series of calendars submitted show artistic conception and taste in combination of color, attractive designs, and finished execution. Each month furnishes inspiration to their artists for a new design, the drafting and execution of which is up-to-date and liberally treated as to color effects. The series for a year form an attractive and valuable souvenir.

JAMES M. KISSEL, New Castle, Indiana, sends a variety of specimens which warrant his title of art printer. The work is not only well composed but daintily printed. A feature of Mr. Kissel's society work is the introduction of hand-painted designs and decorative pieces on vegetable parchment. In some hands the combination of such effects is undesirable, but in the hands of Mrs. Kissel a reserve obtains which gives just the necessary touch of color to her husband's excellent typography.

ADVERTISING BLOTTERS were received from the following: Express Printing Company, Red Oak, Iowa—well displayed design, printed in green, red and gold; Frank B. Williams, Pittsburg, Pa.—neatly printed and embossed blotter; also neatly designed and printed folding match holder; Allen & Lamborn, Tacoma, Wash.—calendar blotter of attractive design, printed in four colors; Quick Print Company, Spokane, Wash.—well-printed blotter, advertising the fruit fair; University Press, Los Angeles, Cal.—well displayed and printed design in blue and red; W. H. Wright, Buffalo, N. Y.—neatly designed and delicately printed; Challinor, Dunker & Co., Pittsburg, Pa.—attractive design appropriate to the season, representing football player reaching for the ball, labeled "orders"; H. A. Ames, Francesville, Ind.—poorly designed—too much border and ornament, which makes the lettering indistinct; Thurston Print, Portland, Me.—design set in Bradley series of type, printed in red and black; John T. Palmer, Race street, Philadelphia, Pa.—very artistic design, neatly printed in delicate colors, with calendar and name printed in a chocolate brown.

NEWSPAPERS.

A SPECIAL edition of the Pen Yan (N. Y.) *Democrat*, issued September 17, was edited and gotten out by ladies for the benefit of St. Mark's church. The editorial part of the paper is brilliant and the mechanical execution good. It is an eight-page six-column folio, with a four-page cover printed in red ink.

THE *Progress-Review*, La Porte, Indiana, has issued an illustrated souvenir edition of twenty-four five-column folio pages inclosed in illustrated cover. The make-up of the paper is good, and the advertisements are very well displayed. The presswork is good, and the paper is worthy of preservation as a souvenir.

THE Lake Charles (La.) *Daily Press* has issued a special edition consisting of twenty-four six-column folio pages, devoted to the manufacturing industries of Lake Charles, with sketches of its leading citizens. Several half-tone views of manufacturing plants and the surrounding country are shown. The paper is well made-up and admirably printed.

THE Evansville (Ind.) *Courier* semi-centennial edition is a twenty-page seven-column folio, giving a review of the growth and work of the paper for the past half century. It is a tribute to the enterprise of the managerial and editorial staffs, and is well up to date in the line of daily newspaper work. A feature of this edition is the reproduction in facsimile of the first page of No. 1 of the *Courier*, issued in 1845.

THE Petrolia (Ont.) *Advertiser* is a six-column eight-page folio. The composition and make-up are good, the advertisement display being very creditable. The "Cycling Edition" supplement, of August 29, is printed on calendered paper in two colors—blue and orange—freely embellished with half-tone portraits and views. The presswork on the half-tones is very poor, all of them presenting a muddy and indistinct appearance.

THE fiftieth anniversary edition of the *Daily Advertiser*, Auburn, New York, is a handsomely printed four-column quarto, of thirty-two pages and cover. The numerous half-tone illustrations and portraits are beautifully printed, being clean and perfect in detail. The composition is excellent, the advertisements being well displayed. An artistic design ornaments the front cover page. The whole work is a credit to the editorial and mechanical staffs of the paper.

Hinsdale Doings, published at Hinsdale, Illinois, is a three-column octavo weekly, very neatly printed on good stock, and disseminating quite a wealth of local news. It is issued by Dan. H. Merrill, aged sixteen, who does the editorial work and typesetting, with the assistance of a few companions, after school hours. The displayed ads. are attractive, and the composition of the news portion, barring a little inequality in spacing, is good. The make-up and general appearance of the paper would do credit to a veteran in the business.

NOTES ON PUBLICITY.

BY F. PENN.

FAILURES tell why they could not. Successes tell how they did. It is generally lack of push and push.

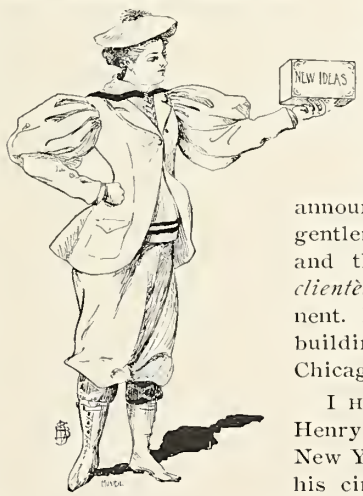
A NEWSPAPER had better have ten $10 ads. than one $100 one, but it is often easier to get one $100 ad. than one $10 one.

FRANK L. PARKER, stationer and blank-book maker, Troy, New York, announces that he has disposed of his business to H. B. Nims & Co., and asks for an expression of opinion on the lay-out of his circular. It is very good as an idea, and as the work of a layman may be commended. The public is not interested in this, however, and from a business standpoint the work is not of a character to give importance to the establishment issuing it.

BRAVO, Boston! To you belongs the palm of newspaper courtesy. In the breezy and lanate West, when a man juggles with the truth we have recourse to sturdy English to express our ideas. We are not crippled in our gifts like the Houyhnhnms, who could only express disbelief by saying that the truth juggler "said that which was not." The Boston *Herald* says it has the largest circulation, and the *Globe* diplomatically says that the *Herald's* statement is "conspicuously inexact." With a circulation of over 183,524 daily the *Globe* can afford to be courteous.

F. O. CLIMER, representative of the Marder, Luse & Co. branch of the American Typefounders' Company, Chicago, sends out advance notices, which he prefaces by a story illustrative of the value of making a distinction between the type he has to sell and that of lower grade. This is the illustration: A cardinal having invited a divine to his feast in the hope that he might derive some amusement from the well-known peculiarities of his guest, opened the table talk by saying: "Your reverence, I would like to know if, in your opinion, it is lawful, under any circumstances, to baptise in soup." "I make a DISTINCTION," replied the divine. "If you ask, Is it lawful to baptise in soup in general? I say no; but if you ask, Is it lawful to baptise in your eminence's soup? I say yes, for there is really no difference between it and water."

I AM informed that Mr. W. H. Munroe, superintendent of the mechanical department of George E. Cole & Co., Chicago, has gone into business for himself in the specialty of illustrated advertising of all kinds. I attach one of his illustrations to this note. I find it used in his business announcement. Mr. Munroe is a gentleman of taste and sincerity, and this is evidence that his *clientèle* will generally be permanent. He is located at 507 Pontiac building, 358 Dearborn street, Chicago.



I HAVE received a letter from Henry the Printer, from Ithaca, New York, in which he says that his circular commented on last month was intended for local circulation only. In this connection I have received a letter from Mr. Theo. Bishop, treasurer of the Union Bank Note Company, of Kansas City, Missouri, who claims that the advertising idea and illustration of "Positively Shocking," belongs to him. I may say that Mr. Henry made no specific claim to the idea as original with him, but as he sent me the specimen I concluded that he was the originator. Mr. Bishop is so prolific in good ideas, and has so much refined

taste in working them out, that he must expect the inevitable result. "Imitation is the sincerest flattery." It may be that Mr. Henry will "defy the allegator," but at present the case rests in favor of Mr. Bishop. So far as I am concerned I am always pleased to use a good thing when I see it, and I presume Mr. Henry holds the same views.

LAST year Robert Craik McLean had a kodak, and, like the boy with a tin horn, everybody suffered. He has given



me the accompanying picture of his little girl in light marching order inspecting her Christmas aggregation. It makes a good Christmas illustration for advertising.

T. S. HOLBROOK, formerly manager of the advertising department of A. A. Vantine & Co., New York, has taken up the lines of advertising, publishing, editing and printing independently and resigned his position with the Vantine Company. From specimens of Mr. Holbrook's work submitted to me there is every assurance that any business houses requiring his services in his specialty will be skillfully served.

THE Baltimore Engraving Company, Baltimore, Maryland, have forwarded some interesting specimens of their advertising. In one of their circulars they say very truly, "If it is worth while to advertise at all, it should be done so as to extract the full value of your money." On the subject of printing they say: "It becomes a serious question when a large quantity of printed matter is to be ordered, just how good it should be, and usually the purpose it is intended to serve should decide that. If you need a cheap job, make it cheap by using an inexpensive paper and condensing — but not crowding — your matter into compact shape; but don't — oh, don't make it cheap by getting estimates from a dozen or more printers, with the injunction to each: 'Now you got to figger low to ketch this job,' knowing full well when you give it to the lowest bidder that he will do it in the meanest sort of style; knowing that there will be no attempt to speak of at 'making ready'; that the press will be run at a speed that will guarantee every sheet to bear a different style of crookedness from its neighbor. In a short time the cheap ink settles into the small letters, they 'fill up,' but you can't expect a cheap printer to stop a cheap job just to 'wash out' the form or to use better ink where he has to 'figger low.' Is such a job cheap? There might be some special cases where it would be, but ordinarily it would so far fall short of its possible result if printed in better style that it would be anything but cheap. Give this same job reasonable care in all particulars, and its cost will not be greatly increased, while the result will be attractive. In the other case its repulsiveness defeats its object. Good printing does not of necessity mean expensive printing."

TRADE NOTES.

THE Great Western Typefoundry, Kansas City, Missouri, have removed to their new building built expressly for them, at 710 and 712 Wall street.

MR. WILLIAM WENZ, who has long been connected with the firm of Joseph Wetter & Co., of Brooklyn, New York, is now a partner in the business.

LEE REILLY, one of the linotype operators of the Boston *Traveler*, has issued a challenge to any linotype operator in the United States for a six-days' contest, five hours to constitute a day's work, for $500, the contest to take place either in Boston or New York.

THE Kenyon Printing and Manufacturing Company, 502-508 Locust street, Des Moines, Iowa, announce that they have added to their plant a high-grade, modern bindery and lithographing department, and have made other extensive additions to their business.

CHARLES M. BENNETT, for many years with Pierce & Co., booksellers, Springfield, Ohio, has severed his connection with that firm, and, with Thomas Payton, of the *New Era* office, has bought the D. H. Mitchell job offices on North Limestone street, taking possession September 24.

THE Inland Typefoundry, St. Louis, Missouri, have issued Supplement No. 1 to their February, 1895, specimen book, showing, among other late productions of their establishment, the St. John series and initials, Cosmopolitan, Inland, Iroquois, and their Inland and New Art ornaments.

SAMUEL STEPHENS, well known to the trade as a dealer in printing materials, at 174 Fort Hill Square, Boston, reports that he recently received a letter in reply to an advertisement inserted by him twelve years ago in the old Boston *Weekly Globe*, long since gathered to its fathers. It wasn't from Philadelphia either.

THE quality of the goods manufactured by Karl Krause, of Leipsic, Germany, in the line of printers' machinery, is shown by the record of prizes taken at recent exhibitions. At the exhibitions of Teplitz, Lübeck, Königsberg and Charlevoi he received the golden medal at each, and at Charlevoi he also received the diploma of honor and the diploma of progress.

HERBERT L. BAKER, the manager of the Buffalo branch of the American Typefounders' Company, has recently issued a neat and convenient composition scale showing the number of ems contained in square inches from one to one hundred, for type ranging from 6-point to 12-point. Mr. Baker's address is 83, 85 Ellicott street, Buffalo, and copies of his scale will be sent to anyone upon request. Write him.

THE A. D. Farmer & Son Typefounding Company have appointed Mr. W. J. Kelly as one of their representatives. Mr. Kelly has been a contributor to almost all the technical journals in the printing trade and his name is familiar in printing circles generally. Mr. Kelly brings a long and varied experience to aid the customers of the interest he represents, an appreciation of which will be valuable to all concerned.

MR. T. TILESTON WELLS, receiver of the George Mather's Sons Company, in pursuance of an order of court, has transferred all the assets of that company which he held as receiver to George Mather's Sons, and all bills for goods purchased and remittances for goods sold should be sent direct to them. The company is hereafter to be known as George Mather's Sons, and will be found at old address, 29 Rose street, New York.

IN these days of uncertainty of the future of the type and printers' supply trades it is pleasant to note that increasing business obliges the H. C. Hansen Typefoundry, of Boston, to seek more commodious quarters. Accordingly, a portion

of the building adjoining their place at 26, 28 Hawley street has been leased and put in order for immediate occupancy. The Hansen foundry is notable because of its refusal to cheapen the quality of its goods to meet the competition of rivals, and as a result has steadily held its trade through all the storm of financial troubles which has raged around it.

THE catalogue of Bolton & Strong, 510 to 514 Montgomery street, San Francisco, which has just reached us, well exemplifies the fact that the demand for fine process engraving on the Pacific slope can be supplied without sending to the East. The book contains a range of work from half-tone plates to line engravings for newspaper illustrating that ranks with the best work of this description. This firm also operates the three-color process, and the cover of their catalogue is enriched with a fine specimen of this class of work. The book is from the press of the H. S. Crocker Company, and is a very creditable production throughout.

AN interesting and pleasant token of the high esteem in which the well-known firm of Van Allens & Boughton is held by the trade generally and by that of New York in particular will be the banquet to be given in honor of Messrs. George W. Van Allen, William H. Van Allen and Frank C. Boughton, the partners in the celebrated firm of printing press manufacturers, at the Hotel Brunswick, New York, on Saturday evening, November 2. The committee of arrangements includes Joseph J. Little, E. M. Watson, I. H. Blanchard, Richard R. Ridge, A. H. Kellogg, James A. Rogers and E. Parke Coby, and they declare they "will spare no effort to make the evening memorable and one worthy of our genial guests."

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

MAZARIN SERIES is the newest type face gotten out by Barnhart Brothers & Spindler. A page of it is shown elsewhere.

GET A PAPER CUTTER.

Frank Barhydt, 171 La Salle street, Chicago, agent for the Peerless paper cutter, is making very low prices on 30-inch cutters to close out a line of samples. Write him.

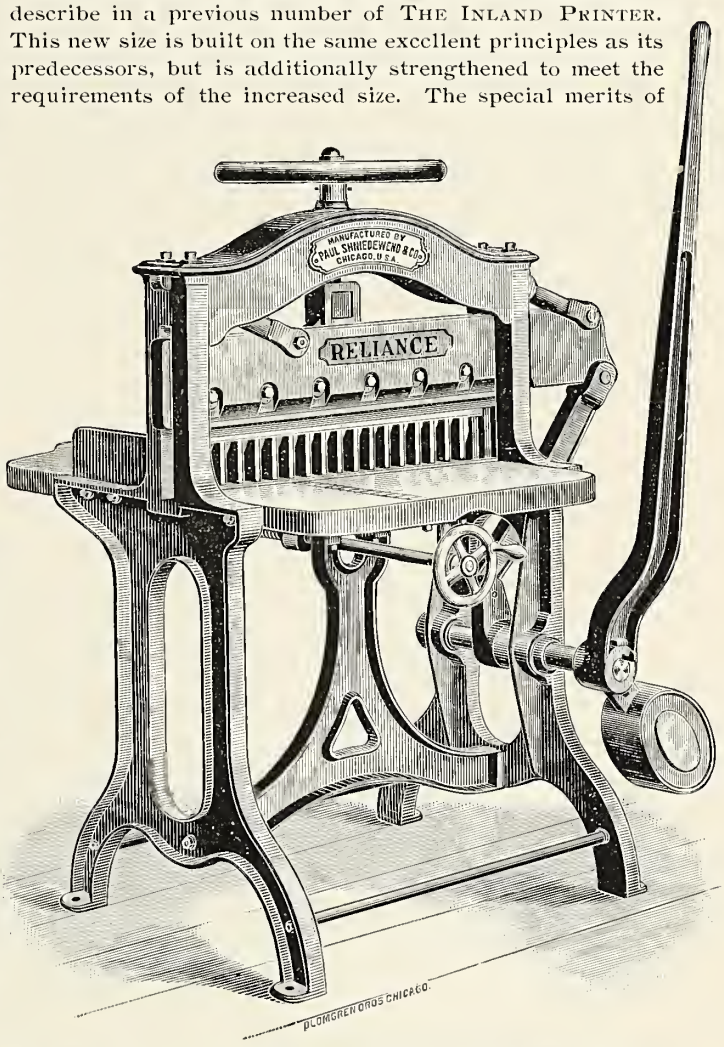
MODERN FOLDING MACHINES.

Since the merging of the Stonemetz Printers' Machinery Company into the Campbell Printing Press and Manufacturing Company, and Mr. J. H. Stonemetz's withdrawal from the Campbell Company, he has been engaged in the development of new ideas in the construction of folding machines, the result being the new folder advertised in THE INLAND PRINTER for the first time this month.

Besides eliminating the defects of many of the older folding machines, Mr. Stonemetz has embodied in the new one desirable features entirely new. One of these, and a most important one, is a construction which makes it possible to build a book folder as cheaply as a country newspaper folder without affecting its accuracy or wearing qualities. In all the machines the third and fourth folds may be made either parallel or at right angles, at the will of the operator, and the delivery from both is into the same packing box. Another very commendable feature is a supplement feed attachment, which may also be used as a cover attachment. Further information may be obtained from J. H. Stonemetz & Co., 25 Park Row, New York.

THE NEW RELIANCE CUTTER.

The accompanying illustration shows the recent addition — the 28½-inch — to the popular series of Reliance Lever Cutters, the smaller sizes of which we had occasion to describe in a previous number of THE INLAND PRINTER. This new size is built on the same excellent principles as its predecessors, but is additionally strengthened to meet the requirements of the increased size. The special merits of



this size cutter are set forth by the manufacturers as follows: It affords very nearly the cutting capacity of a 30-inch machine, as it cuts all but one of the regular sizes of book papers within the range of the latter, namely: 30 by 40, while, as to price, the cutter can be purchased for much less. The extra one-half inch allows 28 by 42 stock to be cut readily, and also cardboard and double cap the long way. The clamp wheel is lower by several inches than on any other cutter of equal or larger size, making it much easier of operation. The leverage is powerful and the knife has a clean shear cut. The back gauge and clamp are interlocking, and the back gauge extends to within one inch of the side gauge. The entire machine is interchangeable. It is built as simple as possible, without gears or springs or cams and without adjustments or attachments of imaginary value. The satisfaction given by the many Reliance cutters already in use is the best evidence that they are constructed in a first-class manner. They are manufactured by Paul Shniedewend & Co., of Chicago.

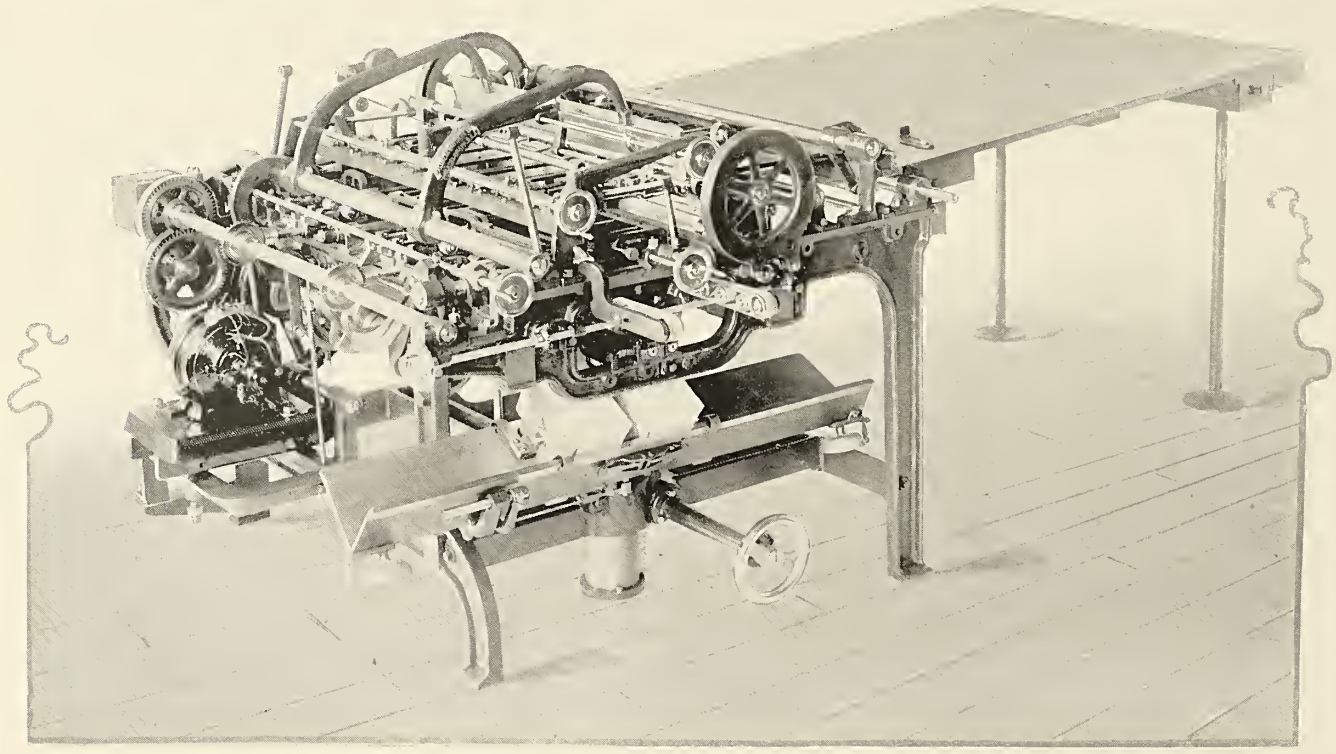
A NEW STATIONERY CATALOGUE.

The new catalogue issued by the western house of George B. Hurd & Co., 173 and 175 Monroe street, Chicago, is a sixteen-page pamphlet, illustrated with half-tone and other cuts, containing sizes, styles and prices of the various writing papers, envelopes, tablets, visiting cards, etc., manufactured and handled by the firm. Particular attention is

given the assortment of papeteries put up especially for stationers' use, the lines being very complete. The work is finely printed, and has so much in it of value to stationers and others using this line of goods, that many who read this mention will undoubtedly desire a copy. It will be sent to such on request by addressing the firm at above address.

ANOTHER NEW FOLDING MACHINE.

The illustration on this page shows the new Rapid Drop Roller Folder made by Chambers Brothers Company, Philadelphia, Pennsylvania. It will receive sheets printed as two sixteens or two thirty-twos, cut them apart, fold and deliver each signature separately. It has a self-registering side guide, and, while having an unusually large range of adjustment, the manufacturers have devoted a great deal of attention to facilitating the various changes and have succeeded in producing a machine in which the time required to make them is reduced to a minimum. The packing box is controlled by a handwheel and ratchet device enabling the operator to instantly adjust it to any size sheet it may be desired to fold. The illustration shows the machine fitted with electric motor, but unless otherwise ordered it is furnished with the usually pulley for a belt. It has a capacity of about 4,000 signatures per hour, can be fed either by hand or by automatic feeding machine, and those contemplating adding a new folder to their equipment will make a mistake if they do so before investigating the merits of this machine. Full particulars as to prices and terms may be had on application to the manufacturers.



JENSON OLD STYLE.

The Jenson Old Style series, one of the latest faces of the American Type Founders' Company, is meeting a large sale. The company has issued a very attractive up-to-date compend of twenty-four pages, printed on hand-made paper with deckle edge. A large edition of this handsome specimen has been printed, and it is desired to place a copy in the hands of every proprietor and artistic printer in the United States. Send a card to any office of the American Type Founders' Company.

THE NIAGARA AUTOMATIC FEEDER.

The J. L. Morrison Company, 15, 17 Astor place, New York, have added to their Niagara Automatic Feeder, notice of which was given in a recent number of THE INLAND PRINTER, a perfected registering device which makes the feeder more than ever an indispensable adjunct to a printing office. Heretofore it has been necessary to trust to the carefulness of the boy or girl on the feeder's box in the execution of a job in colors requiring delicate manipulation, with very often indifferent results. There is no possibility of anything but perfectly accurate register with the use of this machine, however, and we doubt not that the time for the passing of the pressfeeder is at hand.

AN UNBROKEN RECORD.

The Brown & Carver paper cutter was first put on the market in 1871, and since that time its record for reliability has been unbroken. The positive stroke of the knife, which is drawn down at both ends by a crank motion, and the ease and simplicity of adjustment are appreciated by paper workers who require a rapid and accurate machine. Their new 63-inch cutter, which is advertised on another page of this issue, combines many novel and desirable features, among which may be mentioned the attachment for moving the gauge by power at any desired speed, small floor space occupied (all mechanism being contained within the frame), and starting mechanism accessible from either side as well as the front. It is practically noiseless, being operated by a friction clutch, and steel shafts and case-hardened bolts render it very durable. The Oswego Machine Works, Oswego, New York, are the manufacturers.

COPPER SPACES—MACHINE CUT—THIN AS PAPER.

Stop fooling with paper spaces!—fooling away time! Banish justification with cardboard!—when wetted cards swell and your line expands, and trouble without end begins. Thin Machine-cut Copper Spaces, thin as paper, on 12, 18, 24, 36 and 48 point bodies, assorted, about 1,500 in a font, for $1 net; have caught on wherever shown. Use them, and you will wonder how you ever got along without

them. One dollar spent for them will save many dollars in time. Send a dollar to any branch of the American Type Founders' Company, the selling agents, and buy a trial font. We have no hesitation in saying this is a right good, time-saving, trouble-preventing thing.

THE POCKET KODAK.

The latest and one of the most useful additions to the ranks of hand cameras is the pocket kodak made by the Eastman Kodak Company, Rochester, New York. It is made of aluminium, is 2¼ by 2⅞ by 3⅞ inches in size, and makes pictures 1½ by 2 inches, which can be enlarged to any reasonable size. The cut herewith, made from a picture of the Empire State Express while running at a speed of seventy-two miles an hour, fully demonstrates its ability to do work superior to any hand camera now on the market. It can be used with either plates or film, can be loaded in daylight, and the shutter is adapted for either time or instantaneous exposures. Its lightness, simplicity and low price will doubtless add many enthusiastic votaries to the ranks of amateur photographers.



ABOUT ELECTRIC MOTORS.

A representative of THE INLAND PRINTER recently visited the works of the Card Electric and Dynamo Company, of Cincinnati, and was much interested in the advance made in the motor line by this concern. All of the machinery in the establishment is propelled by electricity, each machine—whether lathe, planer or drill—having a small motor attached directly to it. The power can be easily regulated and drives the machine as satisfactorily as steam, and has a number of advantages over that method of operating. Attention was called to the advantage of having these motors attached to machinery in the line of printing, such as presses, folding machines, etc., and an opportunity was afterward offered of seeing one of their motors in actual use on one of the printing presses running in the exhibit of the Foote & Davies Company, at the Atlanta Exposition. The motor is attached directly to the main driving shaft of the press and takes up no more space than the ordinary driving pulleys. It runs at five speeds in the forward direction and has one slow speed to back up. There are so many advantages in this method of obtaining power that we have not room to enumerate them here, but full information will be sent to those interested by addressing the company.

A USEFUL TOOL.

IT is a poor job printing office that cannot boast a mitering machine of some sort, but there are many that would better be relegated to the junk pile, as they are incapable of doing clean or accurate work. A good miterer is a time-saver and a money-earner. There is none better than the Golding "Upright." It is thoroughly made, the cutter knife is held at right angles with the rule by means of an upright post upon which the cutter head travels; and the bed can be moved so as to utilize the entire length of the knife. Send to Golding & Co., Boston, Philadelphia or Chicago, for catalogue showing this and other valuable labor-saving tools made by them.

IT WILL PAY

Photo-engravers to send to Scovill & Adams Company, 423 Broome street, New York, for their photo-engravers' catalogue with latest information concerning the art.

MAKE-UP TABLE.

An illustration of the Martin Page Cabinet and Make-Up Table, made by the F. Wesel Manufacturing Company, is shown in our advertising columns. Its iron or brass-tipped top is intended as a make-up table, the rollers enabling it to be pushed wherever desired for the placing of the forms in the stereotyping or pressrooms. The drawers are arranged in compartments of the average column width, and in them may be stowed by the make-up, without the usual "chasing" about the office from table to galley rack, so familiar to habitues of a newspaper office, the type from each page as it comes back as dead matter. It helps the type to wear longer because absolutely dustproof, and, as it is built of only the best material, will last the lifetime of any printing office.

ON TO ATLANTA.

For those about to visit Atlanta and the Exposition, the Chicago & Eastern Illinois Railroad is offering exceptional inducements in the way of service and rates. The Chicago & Nashville Limited, which leaves Dearborn Station daily at 5:00 P.M., arrives in Atlanta early the following evening. This is fifty-five miles the shortest route to Atlanta, and is the only line having a dining car service from Chicago to the South.

A pocket size guide to Atlanta and the Exposition will be sent free upon application to city ticket office, 230 Clark street, or Charles L. Stone, general passenger agent.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 20th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

BOOKS.

ALL live printers should have Bishop's "Practical Printer," 200 pages, price $1. Also his "Printers' Ready Reckoner," 50 cents each; the "Printers' Order Book," price $3, and "Specimens of Job Work," price $2. Sold by H. G. Bishop, 126 Duane street, N. Y., and all typefounders. Handiest and most useful works published for printers. Also "The Job Printer's List of Prices and Estimate Guide," price $1. All who are starting in business need these books.



ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, 197 Potter Building, 38 Park Row, New York.

COMPLETE SET of "The American Art Printer," 6 vols., $3.99; original price, $13.50. J. D. WHITE, 183 Sixth ave., New York.

MASURE'S METHOD OF EMBOSSING—It contains how to make counter dies at a cost of less than 1 cent per job, and everything relating to this class of work. Price, $1. Specimens of embossing, three 2-cent stamps. P. MASURE, 81 Fifth avenue, Chicago.

PRINTERS—Do you swing Indian clubs? Send 25 cents to FITCH BROTHERS, Central City, Neb., for programmes—or movements in continuous combination, for one or both hands; easy and difficult motions; tossing, whirling and catching of clubs; healthful, enjoyable, graceful exercise.

PRINTERS—Mail $5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO., Kinney avenue and Wold street, Cincinnati, Ohio.

SEND 10 cents (silver) and let us show what was done on 12 by 18 Gordon press. Thinking printers see a good thing in the parcel we send. Your associates will want same when they see yours. THE NORTH STAR, Westfield, Mass.

THE PROOFSHEET is a helpful, progressive monthly magazine, upholding the dignity and worth and value of the proofreading profession. It does not seek popularity by frequent mention of individuals, but devotes its pages to matters of practical interest. 10 cents per copy; $1 a year. Canvassers wanted. BEN FRANKLIN CO., publishers, 232 Irving avenue, Chicago.

FOR SALE.

FOR SALE—Half-tone screens for three-color plate process. Levy's best 10½ by 12½; bargain. Address JOHN HILL, 4600 Grand boulevard, Chicago.

FOR SALE—One Royle radial arm routing machine, good as new, used but a few weeks. Also 1 Lloyd trimmer, nearly new. Will sell both cheap. Machines are in Chicago. Address "L 29," care INLAND PRINTER.

FOR SALE—Two Donnell paging and numbering machines, complete and in good working order; each with 2 steel heads, 4-wheel for paging and 6-wheel for numbering; low for cash. Address "L 30," care INLAND PRINTER.

SITUATIONS WANTED.

AN EXPERIENCED SALESMAN of printing presses and printers' supplies is open for engagement January 1. Has *practical* knowledge of every device used by various press and other manufacturers of machinery and supplies used by the trade. References. All correspondence confidential. Address "L 27," care INLAND PRINTER.

COMPOSITOR on both job and book composition wishes a situation. References if desired. Out of town offers considered. SAMUEL R. TODD, 55 Fulton street, New York.

PROOFREADER, one of the best in the United States, wants position with publishing house or daily newspaper; references as to ability and character; age 30. Address "L 14," care INLAND PRINTER.

SITUATION WANTED—Temperate, reliable man, experienced in news, book, railroad and general job printing, desires position as foreman of job or newspaper composing room. Address "L 17," care INLAND PRINTER.

WANTED—By a competent man of ten years' experience, a position as superintendent of a printing and publishing house. Address "L 21," care INLAND PRINTER.

WANTED—Position as job compositor, proofreader, estimator, stock-man, assistant editor, foreman—any one or all. A 1 references. Address "L 16," care INLAND PRINTER.

WANTED—Position as manager of job office; thoroughly competent to give estimates and take full charge. Five years' experience as manager. Address "L 25," care INLAND PRINTER.

WANTED—Position as proofreader in first-class office. Experienced in book and magazine work. Good reference from large New York office. Address "L 23," New York office INLAND PRINTER.

WANTED—Position by a sober, industrious and reliable young single man; two years' experience as foreman on country daily; all-around job man; some experience in reporting and proofreading; best of references. Will go anywhere in the U. S. Wages reasonable. Address "H. P.," Box 337, Canonsburg, Washington county, Pennsylvania.

HELP WANTED.

WANTED—Foreman for a first-class job printing house, which publishes two technical journals of large circulation, and does a large business in fine job printing. Address, giving experience and references, "BOX 302," Scranton, Pennsylvania.

BUSINESS OPPORTUNITIES.

FOR SALE—A complete job office, fine stereotyping outfit, ruling machine, etc. Old established business in a live manufacturing city of 30,000. Will be sold for $1,000 less than inventory. Best reasons for selling. Address "L 26," care INLAND PRINTER.

PRACTICAL business man, with $1,500 to $2,000, wanted in a business now on a paying basis, but which requires a small amount of capital to develop it. Must have some knowledge of printing and engraving. Address "L 24," New York office INLAND PRINTER.

FOR SALE—A paying modern newspaper plant in the county seat of one of the best counties in Central Illinois. Good reasons for selling. Address "L 11," care INLAND PRINTER.

FOR SALE—A printing office in Chicago; completely equipped and doing a fine business. $1,000 cash required, balance on easy terms. Will guarantee business to the extent of $1,000 per month. Address "L 15," care INLAND PRINTER.

FOR SALE—Complete book and job printing office. Has first-class trade. Material nearly new, on point system, and plenty of it. Owners wish to engage in other business, and will sell on easy terms. City has population of 90,000. Address "L 13," care INLAND PRINTER.

FOR SALE—Complete job printing office, Rochester, N. Y. Inventory $3,500, will sell for $2,500. Everything modern and in first-class condition. Has established trade that will make good living and pay good interest on investment for practical man. Address "L 12," care INLAND PRINTER.

FOR SALE—Complete job office; outfit consisting of two jobbers, one cylinder press, 32-inch cutter, one motor, type, etc. Was taken on trade. Will sell at $2,000. Address "L 18," care INLAND PRINTER.

FOR SALE—Job printing office in New England town; up-to-date equipment; six people regularly employed; no soliciting; good prices; only office in town; rare chance. Write for particulars to "L 28," care INLAND PRINTER.

FOR SALE—Printing office. Two cylinders, two Gordons, paper cutter, 300 fonts of job, 600 lbs. body type, in good condition. $2,600. A. J. DANIELS, 35 South Clark street, Chicago.

FOR SALE—Up-to-date printing office, located in a growing New England town; a bargain for a cash customer. Address "L 10," care INLAND PRINTER.

FOR SALE—$5,000, half cash, will buy one of the best paying country newspapers in central New York. Established sixteen years; live manufacturing town; complete, up-to-date equipment. Don't write unless you mean business. Address "L 20," care INLAND PRINTER.

PRACTICAL PRINTER and newspaper man seeks opportunity in county seat of 5,000. Will invest $1,500 to $3,000 in ¼ to ½ interest, or establish business with reliable man possessing like capital and some literary ability. Address BOX 343, Mechanicsburg, Ohio.

WANTED—Managing partner for an established, well-paying job and book office in Chicago. Must be thoroughly competent and able to invest capital in the business as a guarantee of permanency and fidelity. A splendid opportunity for the right man. Address "L 22," care INLAND PRINTER.

WANTED—To buy interest in established job office, in the West preferred; highest references; familiar with paper and estimating; senior member of firm for past six years; desires change of climate; would like newspaper with job department; must bear strict investigation. Address "L 19," care INLAND PRINTER.

MISCELLANEOUS.

ANYBODY CAN NOW MAKE CUTS, from drawings, prints or photos, with my simple pen-and-ink zinc etching process. Takes only about five minutes to etch one or several cuts. The few materials required can be obtained in even a country town, at a cost of a few dimes. Common tinner's zinc is used. A boy of fifteen can work it. You make a drawing with pen and ink on the zinc, or transfer a print or lead pencil drawing thereto, and a little acid "does the rest." A little practice makes elegant work. Now in extensive use all over the United States and Canada. Instructions as plain as A, B, C. Sent to any part of the world for $1. Illustrated circulars and unsolicited testimonials on application. THOS. M. DAY, Centerville, Ind., U. S. A.

EMBOSSING COMPOSITION for use on platen presses. The best material made; readily softened; hardens in three to five minutes; full instructions in package. Price, $1 per cake. Write for full particulars, I. WHITESON, 298 Dearborn street, Chicago.

POSTAL CARDS REDEEMED—Uncle Sam will not redeem printed, but not used, postal cards; I will. Send sample, state quantity, and I will quote price. W. S. PARKER, 152 Monroe st., Chicago.

PRINTING INKS—Best in the world. Carmines, 12½ cents an ounce; best job and cut black ever known, $1 a pound; best news ink seen since the world began, 4 cents a pound. Illustrated price list free on application. Address WILLIAM JOHNSTON, Manager *Printers' Ink* Press, 10 Spruce St., New York.

THE BELLS and THE HOLIDAYS—Our two fine Christmas specialties for advertising men, printers, merchants and projectors of church and other fairs, will be splendid this season. Send for samples and price lists. CONTINENTAL PRINTING CO., Successors to J. A. & R. A. Reid, Publishers, Providence, R. I.

WANTED PRESSES—The Empire Printing Press and Manufacturing Company, 247-9 Center street, New York, will buy for cash cylinder and job presses of all kinds, if reasonably modern. No wrecks of datebacks wanted; write full particulars, mentioning price.

EMBOSSING PLATES In addition to the manufacture of our unsurpassed Embossing Composition, we make ***Zinc Embossing Plates*** at reasonable rates. To printers who contemplate the adoption of this beautiful art, we will give with the first order for a plate a sample of our composition FREE. Sample lot, 35 cents; per lb., $1.25. Send two 1-cent stamps for a copy of "Embossing on Ordinary Job Presses," containing full instructions. Address **Superior Embossing Plate and Composition Co., 545 Bailey Street, Camden, N. J.**

WE GET THEM EVERY DAY.

Superior Embossing Composition Co., 545 Bailey street, Camden, N. J.:

Gents—Please send us some of your Superior Embossing Composition at once, and find inclosed ——— for same. Please **rush** it, as we are all out. We tried to get some **here** to answer our purpose, but **could find none as good as yours.** Our letter-head was run with your composition, and we can recommend it to all as being the **best we have ever come across.**

Yours truly, HALE BROS., Prs., 185 Dearborn St., Chicago, Ill.

ENGRAVING MADE EASY. Two simple methods. **White-on-Black** and **Granotype.** The plates are of type metal and are cast, thin or type-high, directly from the writing or drawing, which is done on a piece of cardboard. Advertisement and embossing plates, illustrations, borders, ornaments, etc., are quickly and cheaply produced by these methods. Running expenses (not counting metal, which may be used again) about two cents for each plate. Both styles can be made from one drawing. Outfit can be used for *stereotyping* also. Send stamp for circulars, samples, etc., to HENRY KAHRS, 240 East Thirty-third street, New York.

DIXON'S ELECTROTYPERS' GRAPHITE FOR MOLDING AND POLISHING,

AND

DIXON'S BELT DRESSING....WHICH PREVENTS SLIPPING AND PRESERVES THE LEATHER,

Are two Indispensable Articles for Printers and Publishers.

Send for Circulars. **JOS. DIXON CRUCIBLE CO., Jersey City, N. J.**

The Binner ENGRAVING COMPANY



Engravers by all Processes

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Telephone 676 Harrison

CHICAGO

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NEW STOCK CATALOGUE, containing over 150 half-tone illustrations made from photographs and famous paintings, printed in six colors on 120-lb. enameled book paper, sent postpaid for $1.00, which amount will be applied on first order amounting to $5.00 or over, subjects suitable for calendars, souvenirs, etc. Limited number published.

"MODERNIZED ADVERTISING" sent postpaid upon receipt of ten cents postage. Illustrated from cover to cover with modern advertising designs.

BLOMGREN BROS. & CO.

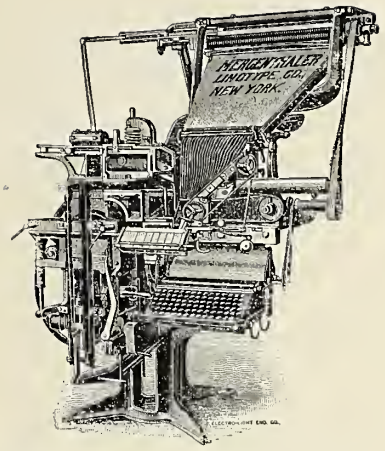
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CHICAGO.



...CHEAP COMPOSITION!

The Linotype

Book Work. *Job Work.* *Newspapers.*

2,800 MACHINES IN USE!

SINGLE OPERATOR.
READY CHANGE FACE AND MEASURE.
NEW FACES FOR EACH ISSUE.

Guaranteed Capacity:

3,600 to 7,500 Ems per Hour!

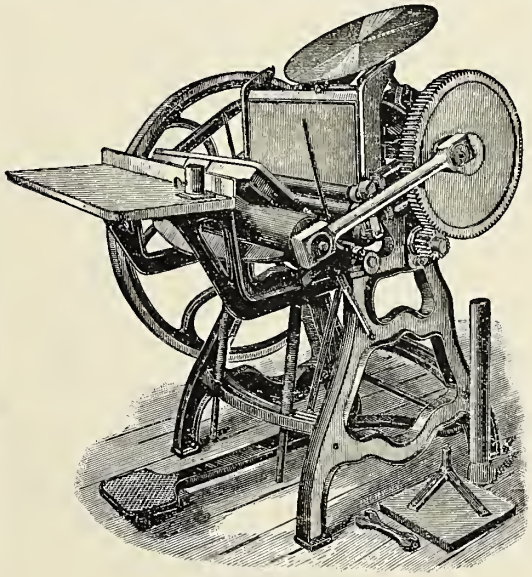
Address MERGENTHALER LINOTYPE CO.

PHILIP T. DODGE, President.

TRIBUNE BUILDING, NEW YORK.

NEW · CHAMPION · PRESS

LOWEST PRICES.



BEST WORK.

PRICE LIST.

PLAIN PRESSES, WITHOUT THROW-OFF.		FINISHED PRESSES WITH ALL STEEL BEARINGS AND STEEL CONNECTION RODS.	
Chase 6x10 in.; weight, 300 lbs.,	$ 65	Chase 8x12 in.; with throw-off,	$120
" 8x12 " " 600 "	85	" 9x13 " " "	140
" 9x13 " " 750 "	100	" 10x15 " " "	175
" 10x15 " " 1,000 "	135	" 11x17 " " "	225

Steam Fixtures, $12. Ink Fountain, $12. Boxed and delivered in New York city free.

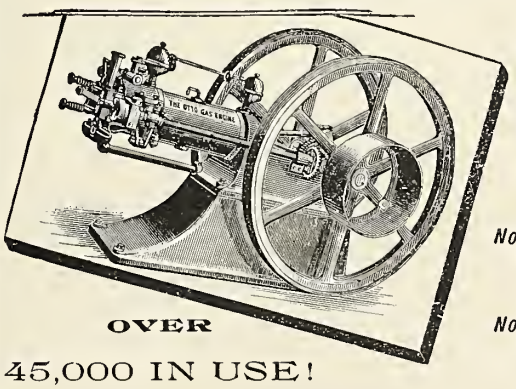
Easiest running; simple in construction; the equal of any other job press; every one warranted; for fine as well as for heavy work; two weeks' trial allowed. Send for circular.

NEW CHAMPION PRESS CO.
A. OLMESDAHL, MANAGER.
Machinists and Manufacturers and Dealers in Job Printing Presses
No. 41 Centre Street, New York.

POWER FROM GAS OR GASOLINE.

THE OTTO GAS ENGINE

OF TODAY, IS THE RESULT OF OVER TWENTY-FIVE YEARS' EXPERIENCE IN THIS FIELD.



OVER 45,000 IN USE!

CAN BE USED EVERY-WHERE!

No Boiler,
No Steam,
No Coal,
No Ashes,
No Gauges,
No Engineer,
No Danger.

SIZES: 1-3 TO 120 HORSE-POWER.

THE OTTO GAS ENGINE WORKS,
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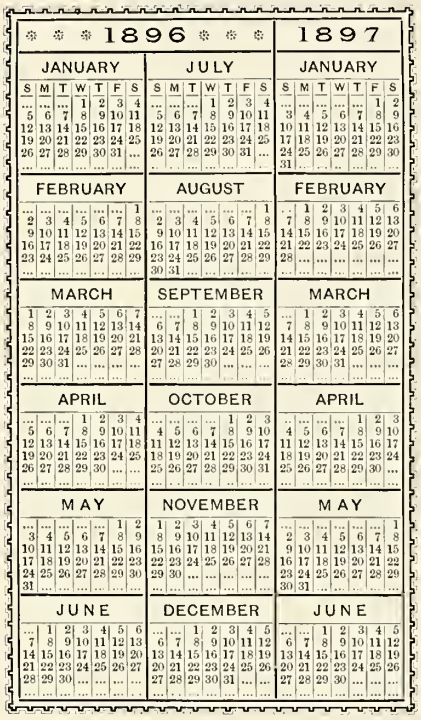
Cor. 33d and Walnut Sts., PHILADELPHIA.

No. 245 Lake Street, CHICAGO.

Large Assortment of Calendars for 1896.

Special Sizes and Designs
Made to Order.

ELEGANT DESIGNS,
NEW AND MODERN TYPE.

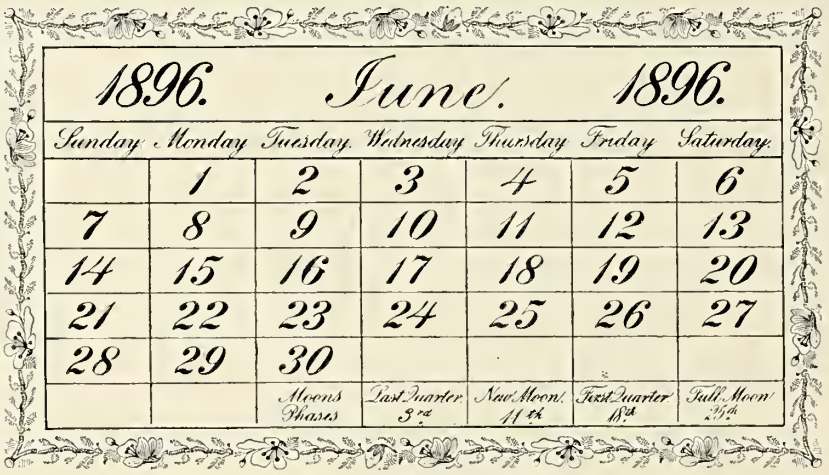


Send for our Specimens of Calendars for 1896, and address

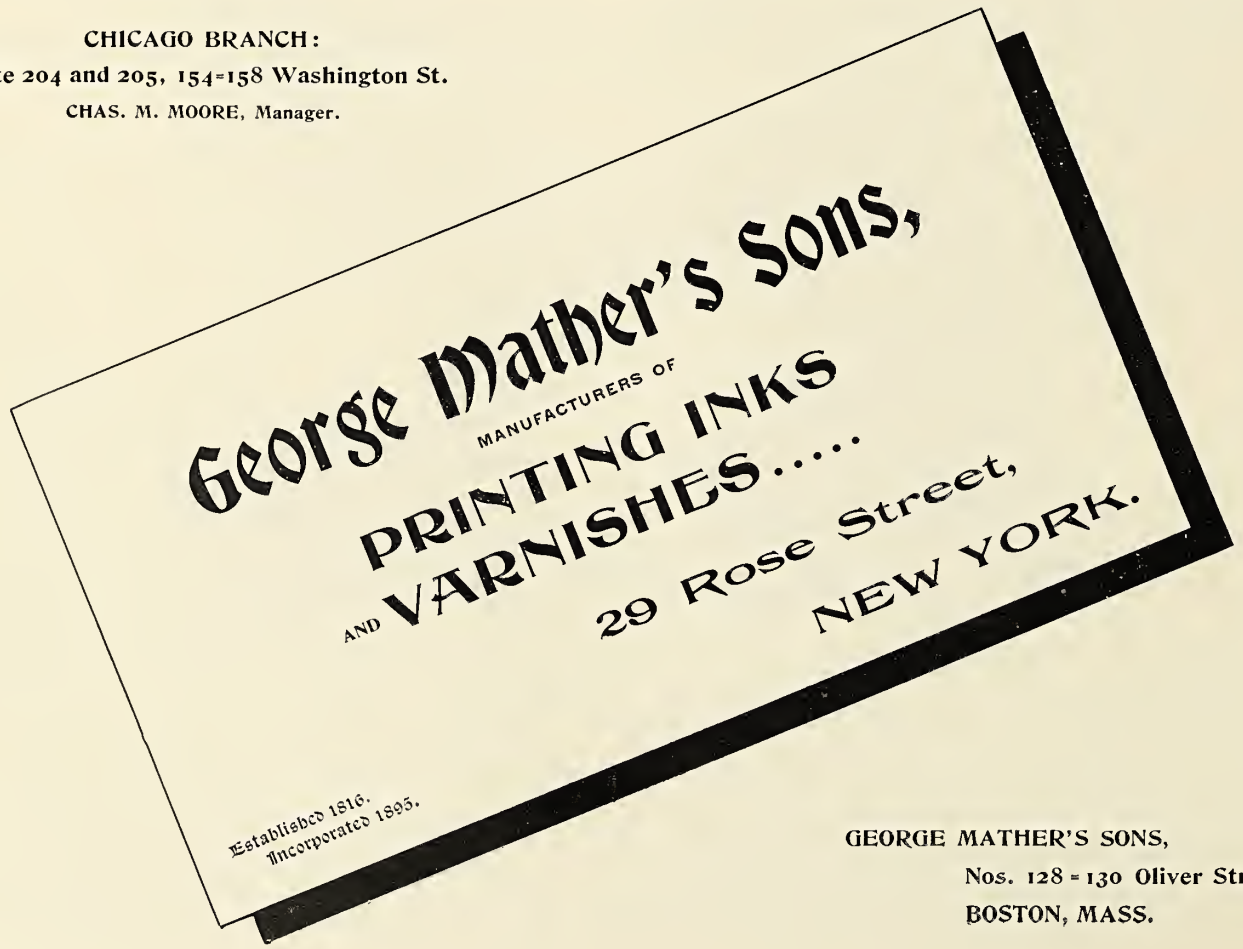
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Suite 204 and 205, 154-158 Washington St.
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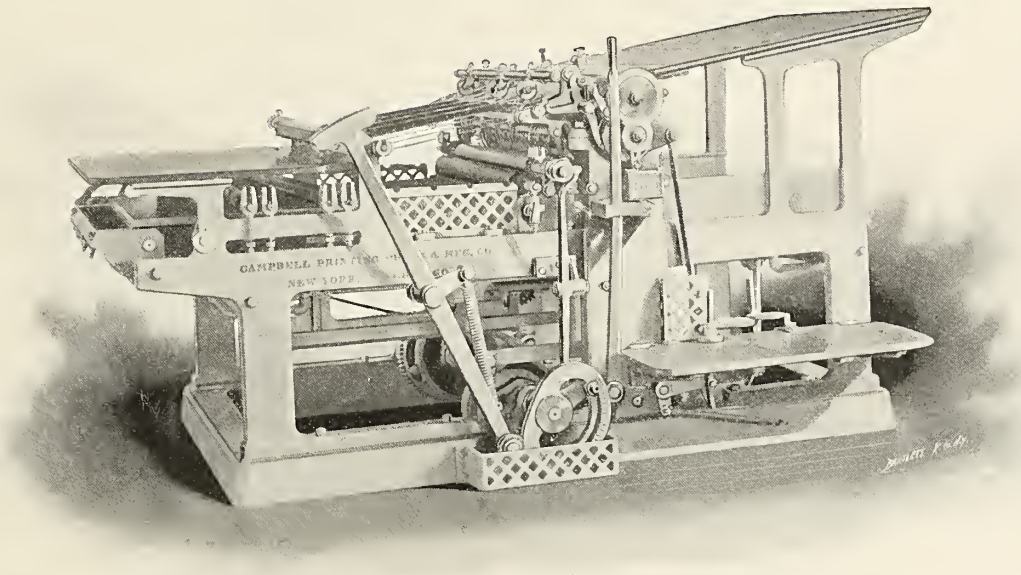
GEORGE MATHER'S SONS,
Nos. 128-130 Oliver Street,
BOSTON, MASS.

When the Bubble Burst

the hard, cold fact was forced upon him that *machinery* has *much* to do with profit or loss. He had nursed his prehistoric presses as tenderly as a mother could her child

——— BUT HIS COMPETITORS SWAMPED HIM ———

his presses were not ungrateful, they were simply fundamentally behind the times.



The printing machine of today must be more than a printing press, it must be and *is* a vital factor in the profit making.

The "Century Pony"

is inherently strong in those elements which tend to make a man prosperous.

Campbell Printing Press & Mfg. Co.

5 Madison Ave., New York. **334 Dearborn St., Chicago.**

"Binner Half-tones"

MEAN



Perfect Half-tones.



Sent on receipt of Ten Cents Postage.

SPECIAL ANNOUNCEMENT.

With the October number we completed our series of the "Binner Plant Illustrated," and trust that this series of advertisements was the means of acquainting the readers of THE INLAND PRINTER with our institution, our facilities, quality of work and the modern methods used in conducting our establishment. We shall continue to cater, as we have in the past, only to those desiring the very best work.

Respectfully,

BINNER ENGRAVING COMPANY
CHICAGO.

Send for 1895 Stock Catalogue.

L. L. Brown Paper Company,

ADAMS, MASS., U. S. A.

... MAKERS OF ...

LINEN LEDGER AND RECORD PAPERS

For Blank Books, Merchants' and Bankers' Ledgers, County or State Records.

ALL-LINEN PAPERS

For Typewriting and Fine Correspondence.

BOND PAPERS

For Policies, Deeds and Commercial Purposes.

HAND-MADE PAPERS.

We are the only makers of Hand-Made Paper in the United States, and the increasing demand for these papers for drawing, water-color painting, correspondence and special book editions, gives ample evidence of their popularity.



J. W. Butler Paper Co.,

212-218 Monroe Street, Chicago, are Western Agents for the Linen Ledger and Record, the All-Linen and the Bond Papers.

Geo. H. Taylor & Co.,

207-209 Monroe Street, Chicago, are Western Agents for the Hand-Made Papers.

The accompanying illustration shows our exhibit at the Cotton States and International Exposition, at Atlanta, Georgia. It is located in the Manufactures and Liberal Arts Building. Do not fail to see it when at the Exposition. Our papers have received the highest awards and medals at all the prominent expositions of the world. They stand the test under all conditions.

Be sure to specify "Brown's" Paper when ordering your Blank Books.

IN order to get the desired artistic effect which belongs to the proper use of any of the "old time" type faces, you must have paper which in character and style is well suited to the work in hand, or you will injure your reputation.

We sell it! If you don't remember this it is not our fault.

We don't devote all our time, however, to selling Deckle-edge Paper. You probably know we carry the largest and most varied stock of **Cover Papers** in the United States.

Any first-class printing office in the states of

Colorado, Michigan,
Illinois, Minnesota,
Indiana, Missouri,
Iowa, Nebraska,
Kentucky, Ohio and Wisconsin,

not already provided with it, can have one of our costly and exhaustive Sample Books of Cover Papers, etc., if we are advised that expressage will be paid in case we forward one free of charge.

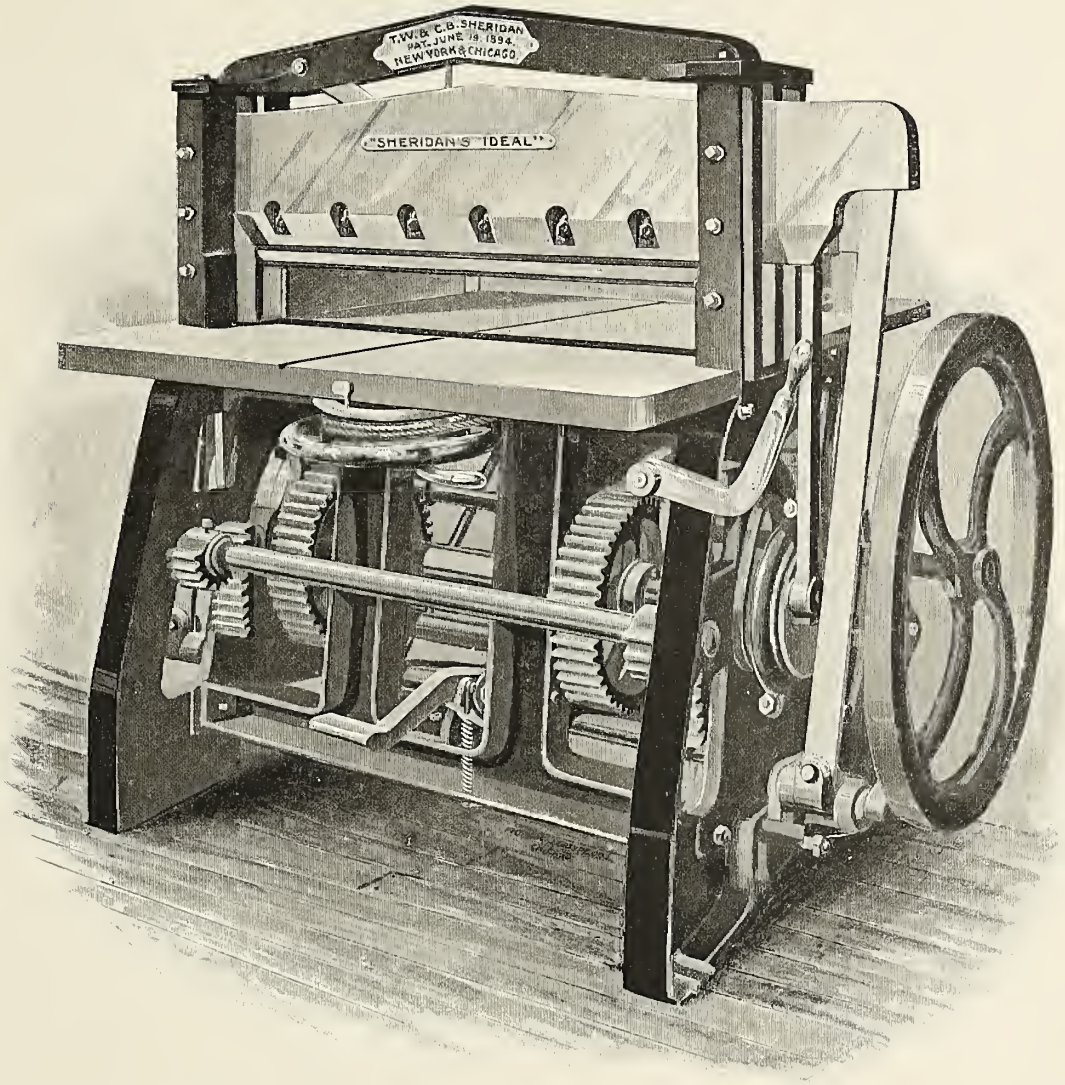
ILLINOIS PAPER COMPANY,

EXCLUSIVE DEALERS IN BOOK, COVER, DOCUMENT AND ROPE MANILA AND BLOTTING PAPER.

181 MONROE STREET, CHICAGO.

SHERIDAN'S IDEAL

The Latest and Best!



THIS CUTTER embodies the result of **sixty years of labor and experience.** Has all the desirable features of our well-known "Auto" Cutter, with the advantage that **both clamp and knife are drawn down from both ends, with no reverse motion of gear,** thus securing an absolutely noiseless machine with a positive and very powerful Auto-clamp motion. It is the heaviest and strongest paper-cutting machine ever put on the market. All gears are cut and all shafts of steel. It is built in the very best manner, of the best material, and we **unhesitatingly guarantee** it for the heaviest as well as the most accurate work. Built in sizes from 36 to 70 inches.

Write us for prices and full particulars.

T. W. & G. B. SHERIDAN,

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Works — Champlain, N. Y.

413 Dearborn Street,
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J. MANZ & COMPANY

CHICAGO

DEPARTMENT OF COMMERCIAL PHOTOGRAPHY

NEW DEPARTMENT

We desire to call attention to our New Department of Commercial, Architectural and Engineering Photography, it having been found necessary, owing to lack of space in our works on Monroe Street, to fit up a large and spacious floor, and locate this department at 192 and 194 Van Buren Street.

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For Photographs of Furniture, Machinery, Stoves, Crockery, Dry Goods, Shoes and Utensils of every kind, requiring careful lighting and manipulating to properly represent them, we have secured the services of Mr. W. E. Hays, formerly head operator for Copelin, whose wide experience under the skylight and in the dark-room, enables us to assure our customers perfect photographs.

OUTDOOR PHOTOGRAPHY

Photographs of Buildings, Views and large Structural Work, such as the Ferris Wheel or Drainage Canal, of both of which we have made many photographs, and all kinds of heavy apparatus, is under the supervision of our MR. CHAS. STADLER, whose past experience as a practical civil engineer is of great assistance in his work.

EQUIPMENT

Large passenger and freight elevators, the latter being approached from alley leading from Fifth Avenue, especially convenient of access. Large and perfect skylight and exceptionally fine operating room, equipped for all kinds of mechanical appliances, all minor departments arranged for rapid and perfect work.

We want your business, and will treat orders from Printers, Engravers and Electrotypers with the utmost confidence.

J. MANZ & COMPANY,
Engravers and Photographers,
183-5-7 Monroe Street, Chicago.

Department of Commercial Photography,
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Electrotype of this Border, $4.00; Mortised, $4.25.
Any other size at proportionate price.



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THE AULT & WIBORG CO.

MAKERS OF ... FINE PRINTING INKS

CINCINNATI, OHIO.

BRANCHES:
68 BEEKMAN STREET, NEW YORK
82 SHERMAN STREET, CHICAGO.



CINCINNATI. NEW YORK. CHICAGO.

ESTABLISHED 1857. CABLE ADDRESS, CHAMBERS, PHILADELPHIA. INCORPORATED 1888.

CHAMBERS BROTHERS COMPANY,

MANUFACTURERS OF

PAPER-FOLDING MACHINES,

SHEET VARNISHING MACHINES.

FIFTY-SECOND STREET, BELOW LANCASTER AVENUE.

PHILADELPHIA, November 16, 1895.

Dear Sir:

We have recently secured in trade some of our Point Feed Paper Folding Machines of various styles, and those that we offer below are in very good order. Each machine will be set up and carefully tested in our shop before shipment, and any part that may be the least worn to affect the good working of the Machine will be renewed. They will be thoroughly overhauled, nicely cleaned and painted, and we offer them subject to acceptance after 30 days' trial. The list comprises:

No. 1. Single Octavo, working 16-page sheets from 21x28 to 16x18 inches.

No. 2. Single Octavo, working 16-page sheets from 22x32 to 16x18 inches.

No. 3. One 16 and 32 page Machine, working sheets from 22x32 to 16x18 inches. Very desirable for book and pamphlet work.

No. 4. One 24-page Insetting Machine. Receives a sheet containing 24 pages, cuts off 8, and inserts it in the remaining 16, thus delivering a 24-page section. Will also fold 16-page work.

No. 5. Double 16-page Folding Machine for 12mo work, adjustable for sheets measuring 22x32 inches and smaller. Almost new.

No. 7. Music Book Machine in which the first and second folds are parallel, and the third fold at right angles to the second. Will receive a sheet as large as 28x46 inches and is adjustable for smaller sizes.

These machines will be sold on the above terms at prices ranging from $300.00 upwards, and if you are interested in anything on this list we shall be pleased to hear from you and give further particulars.

Yours very truly,

CHAMBERS BROS. CO.

3-2

Latham Machinery Co.

PRINTERS' AND BOOKBINDERS' MACHINERY....

Manufacturers of Everything in First-class . . . .

—INCLUDING—

Latham Rival Power Paper Cutter.
Latham Rival Lever Paper Cutter.
Latham Numbering and Paging Machine.
Latham Power Embossing Machine.
Latham Lever Embossing Machine.
Latham Table Shears.

Latham Job Backer.
Latham Stabbing Machine.
Latham Roller Backer.
Latham Standing Presses.
Latham Round Corner and Punching Machine.
Latham Index Cutter.

Latham Perforating Machines,
.....MONITOR WIRE STITCHER,
...And all other Machinery for Printers and Bookbinders...

These machines are all of modern construction and have no superiors in the market.

BARGAINS IN SECONDHAND MACHINERY.

CYLINDER PRESSES.

1813	32 x 52 N. S. Taylor, double cylinder press, air springs, tape, back up,	$2,000
1884	40 x 55 Hoe drum cylinder, 2-roller, rack and screw distribution, tape delivery, wire springs,	1,000
1942	21 x 27 Potter, spiral springs, tapeless delivery,	800
——	32 x 46 3-revolution Hoe press, in fine order, with Folder attached,	1,500
——	36 x 53 Taylor, 4-roller, rack, screw and table distribution, tapeless delivery, air springs,	1,150
2515	24 x 30 Cottrell & Babcock Drum, rack and screw, tape delivery, spiral sp'gs,	750
2516	19½ x 24½ Taylor Drum, air springs, rack, screw and table,	550
——	41 x 54 Potter Drum, 2-roller, spiral springs and tapeless delivery,	1,000
2567	21½ x 23½ Hoe Pony Cylinder, complete with over-head fixtures, wire springs,	650
2570	41 x 52 Campbell, 2-revolution press, front delivery, 2 rollers,	1,800
2581	18 x 21 C. & B. Pony Cylinder Press, air springs and tapeless delivery,	——
2593	Campbell complete, 6-column quarto, tapeless delivery,	——
2600	20 x 25 Campbell,	——
2612	22 x 28 Extra heavy Pony Whitlock,	——
2618	32 x 48 Country Campbell,	——
2632	26 x 34 Hoe, rack and screw, tapeless delivery,	——
2646	17 x 22 Pony Potter, air springs, tapeless delivery,	——
2651	19 x 24 R. Hoe,	——
2657	21 x 26 Guernsey,	——
2659	21 x 28 Cranston, tapeless delivery, spiral springs,	——

PAPER CUTTERS—LEVER.

1244	30-inch Plow Cutter,	23
1400	Plow Cutter,	20
1669	14-inch Card Cutter,	9
2503	28-inch Anson & Hardy, iron frame, Plow Cutter,	20
2504	Eagle Card Cutters,	88
2633	30-inch Rival,	——
2647	30-inch Rival,	——

POWER CUTTERS.

2640	28-inch Acme self-clamp,	——
2654	30-inch Sanborn Eclipse,	——
——	30-inch Dooley,	——

HALF-MEDIUM JOB PRESSES.

——	13 x 19 Universal, steam and fountain,	285
2656	13 x 19 O. S. Gordon,	——
——	13 x 19 Globe,	——

QUARTER-MEDIUM JOB PRESSES.

——	10 x 15 Peerless, in fine condition,	200
——	10 x 15 Universal, steam and fountain,	210
2558	10 x 15 Gordon, steam,	——

EIGHTH-MEDIUM JOB PRESSES.

1114	7¼ x 11 Briggs Label Press,	175
——	6 x 9¾ Standard,	$ 70
2559	6 x 10 Prouty,	85
2601	5 x 8 Columbian,	——
2610	9 x 13 Nonpareil,	——
2616	7 x 11 Gordon,	——
2630	7 x 11 Gordon,	——

HAND PRESSES.

2655	8-column Hoe Washington,	——

BOOKBINDERS' MACHINERY.

971	11¼-inch Sanborn Roller Backer,	$175
1267	Book Trimmer,	85
——	26-inch Card Cutter,	30
2523	28-inch Rosback Perforator,	80
2543	24-inch B & C Perforator,	70
2548	Marshall Round Corner Cutter,	50
2550	24-inch Rosback,	70
2552	Hickok Stabber, foot power,	30
2585	28-inch Rosback Foot Power Perforator,	75
2951	13-inch Roller Backer,	200
2615	28-inch Rosback Perforator,	80
2619	No. 6 Standing Press,	——
2620	17-inch Job Backer,	——
2616	Small foot-power Corner Cutter and Punch,	25
2642	Sanborn Book Trimmer, two heads,	——
2644	Sanborn Book Trimmer, two heads,	——
2645	28-inch Donnell Perforator,	——
2649	24-inch B & C Perforator,	——
2653	28-inch Steam Power Perforator,	——
2637	Stabbing Machine,	——

RULING MACHINES.

1882	36-inch Hickok Ruling Machine feint line,	140
2565	Lithograph Ruling Machine,	——
2639	38-inch Piper, with patent striker,	——
2643	36-inch Hickok, with Springfield striker,	——
2638	Hickok, O. A., Striker,	——

WIRE STITCHERS.

——	2 No. 11 Thompson,	175
1697	Brown Stapler, flat table, treadle,	20
1746	Stapling Machine,	20
2002	No. 2 Stapling Machine,	18
2554	Saddle Back Stapler,	24
2584	No. 1 Donnell,	100
2596	No. 3 Donnell,	175
2597	No. 4 Donnell,	275
2613	No. 3 Donnell,	175
2622	No. 3 Donnell,	175
2621	No. 4 Donnell,	275
2636	No. 1 Donnell,	——
2650	No. 8 Saddle Back Stapler,	——

PAGING AND NUMBERING MACHINES.

1332	Seybold Numbering Machine, 4 and 6 wheel steel head,	135
1453	Hoole, 4-wheel, brass head,	110
1455	Hoole, 4-wheel, brass head,	110
1456	Culver, Page & Hoyne, 4-wheel, brass head,	120
1457	Swalback, with two heads, 4 and 6 wheel, brass,	140
1459	Hoole, 4-wheel, brass head,	115
1691	Cooper Paging Machine, 4-wheel head,	$120
1695	Hoole & Co. (Eureka), 6-figure steel head Numbering Machine, treadle,	110
1704	Hoole Paging Machine, 4-wheel head,	120
2589	Hoole Numbering Machine,	——
2624	Champion Paging and Numbering Machine, 4 and 6 wheel head,	——
2614	Latham Paging Machine,	——
2623	New Style Champion, with 4 and 6 wheel head,	——
2641	White Numbering Machine, steam and foot power, 6-wheel head,	——

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——	6-column Forsythe,	150
——	32 x 46 Stonemetz Folder; 3 and 4 folds, 8-page paster and trimmer,	500
——	6-col. Quarto Stonemetz No. 30, size A; folds sheet 22 x 28 to 33 x 46; 4 folds, for hand feed or attaching to press,	525
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2648	10 horse-power Otto; fine condition,	500
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1964	1 Dorman Stereotype Machine,	265
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2586	No. 5 Hoe Hand Molder,	125
2587	No. 7 Steam Heating Block,	50
2588	No. 20 Steam Wax Kettle, with gauge,	15
2604	Murray Stereotype Machine,	——
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1780	20 horse-power Belding Motor,	600
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1053	7-column Inking Apparatus,	12

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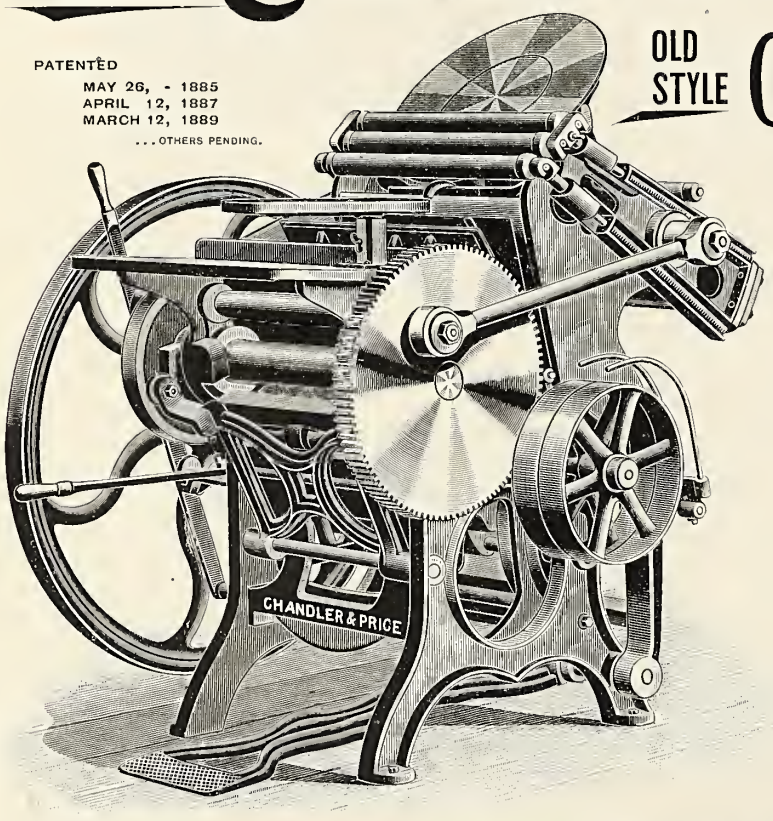
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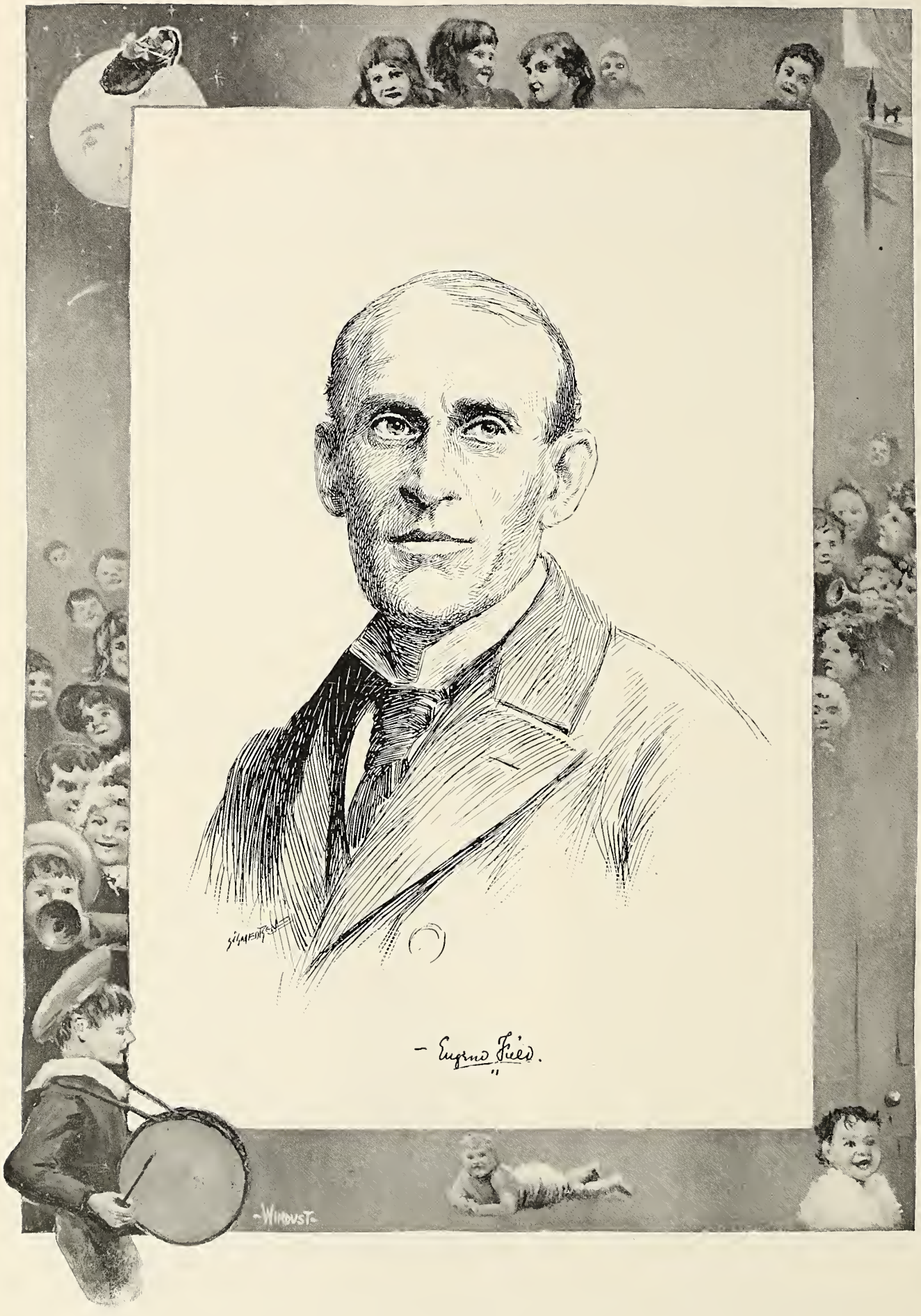
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– Eugene Field.

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BRADLEY

The Inland Printer

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XVI—No. 3. CHICAGO, DECEMBER, 1895. TERMS, $2 per year, in advance. Single copies, 20 cents.

SOME EXPERIENCES AS AN ALL-ROUND PRINTER.

BY LEROY ARMSTRONG.



OLD John Harper used to say the most expensive thing in the jobroom was a man's time; and wherever he could save that time by the purchase of material, he did it. And I guess he saved money by the saving of time. I thought of that many times, and ruminated on it, when I struck the jobroom of a Connecticut city along early in the year. The first job that came in was a blank form with a whole lot of rule and leader work. I managed to piece out the vertical lines with brass rule of all the different thicknesses, but the leaders puzzled me. There was only about half enough leaders of all kinds in the shop, and so I had to arrange a sort of division in which dotted rule could be utilized in a manner which appeared to be intentional, and in no wise compelled by the absence of material. The old argument that bad workmen quarrel with their tools did not apply in my case—I took the greatest pains to build up imposing effects out of impossible materials. But even at the small wages current in the Nutmeg State, the proprietor must have lost money on the job.

There were no ornaments, except those that a printer hard pushed will make of corner pieces in the border, or colons and hyphens, and that sort of thing, and I particularly liked the effect of these dashes at the end of a side line in display—the dashes that begin sharp as a blade, and run broad to about a nonpareil or a brevier width. And as I had none, I took a piece of brass column rule and filed it carefully till it seemed about right. It went into the job, and while I wasn't very proud of it, I thought it would do, till the devil of the newsroom came in, looked at a sheet fresh from the press, and remarked: "What's that working up?"

I looked at the sheet in his hand, and he was pointing at my ornament. So I lifted the form, and run the rest without any dash to relieve the line.

One poster job came in, for a picnic committee, and every font of wood letter was like the wooden quoins that Hargitt used to lock up with.

"There are just two sizes, by thunder!" growled the ancient Hargitt. "And one is too large, and the other is too small."

The committee wanted "Grand," "Rhode Island" and "Clam Bake" all very strong. And I had a time. But by taking the first and last letters of "Rhode Island" from a forty-pica wood letter, "Grand" from a ten-line black gothic extended, I had room for a twenty-pica letter in the rest of "Rhode Island," and "Clam Bake" two-thirds of a line below. "Grand" was sunk to the level of the top of the first and last letter of the main line, and "Clam Bake" was only saved from running into the same type by a heavy rule above it.

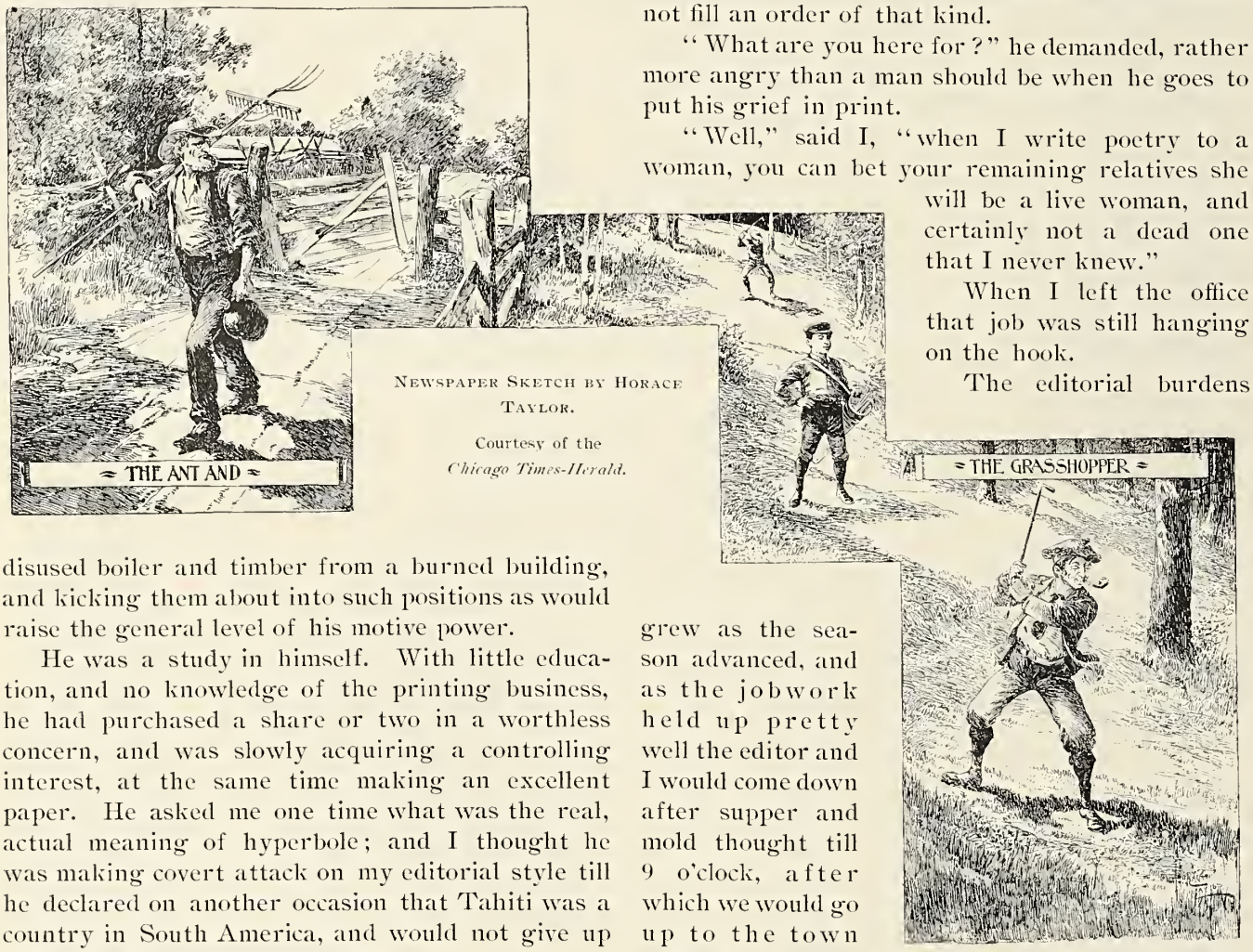
The committee was delighted, which satisfied me the whole thing must appear very like a bungle to a printer.

I had known a good many public men in the past, having worked in all departments of western offices, and when the proprietor discovered that, he told me to write him some editorials whenever the spirit moved me. And I did. It was a joint-stock concern that owned the office, the editor holding barely a half interest—and working very shrewdly for a control.

One time the taste and smell of the hydrant water moved me to a roast of the water company, but I did not see the paragraph in print, and the editor explained to me that the president of the water company owned one share in the paper. And I assured him then that the water of his town cheered my palate as the nectar of the

gods, and that the aroma from it was better than the breezes from Araby the blest.

The power was furnished by a river that got low as the summer advanced, and when they printed the paper I had to stop the job press and wait for an added vigor in the stream. One day, when the water had sunk to a perfectly discouraging stage, the editor waded in and built a sort of dam that rose nearly to the surface, and so gave us a greater head. It was one of the funny things during my stay at the place—that earnest man standing in about two feet of water, receiving rocks, pieces of



NEWSPAPER SKETCH BY HORACE TAYLOR.

Courtesy of the *Chicago Times-Herald.*

disused boiler and timber from a burned building, and kicking them about into such positions as would raise the general level of his motive power.

He was a study in himself. With little education, and no knowledge of the printing business, he had purchased a share or two in a worthless concern, and was slowly acquiring a controlling interest, at the same time making an excellent paper. He asked me one time what was the real, actual meaning of hyperbole; and I thought he was making covert attack on my editorial style till he declared on another occasion that Tahiti was a country in South America, and would not give up till his own gazetteer confuted him.

I admire that sort of a man. With less equipment in the matter of information than half his subscribers and less money than half his advertisers, he was making a better success of his business than most of them were of theirs, and even better than a trained and wealthy newspaper man had made of the printing office. I expect to hear later that Connecticut has made a great man of him; and I shall never believe he has received any more than he deserves.

One day I dropped into verse, much in the manner of the admired Mr. Wegg, and roasted a street car company for a flagrant violation of charter rights. And it wasn't three days till a bereaved gentleman came up with an order for a job that staggered me. He wanted a card about ten by twelve inches, he explained, very black, giving the dates of the birth and death of his mother-in-law, and concluding with five verses of poetry, commemorative of her virtues.

I got his dimensions and ideas as to the appearance of the thing, and then asked where was the copy for the poetry?

"Why, write it," says he.

I tried to explain that he couldn't order poetry as he would an ax handle or a piece of steak, but he declared it was a funny thing if the office could not fill an order of that kind.

"What are you here for?" he demanded, rather more angry than a man should be when he goes to put his grief in print.

"Well," said I, "when I write poetry to a woman, you can bet your remaining relatives she will be a live woman, and certainly not a dead one that I never knew."

When I left the office that job was still hanging on the hook.

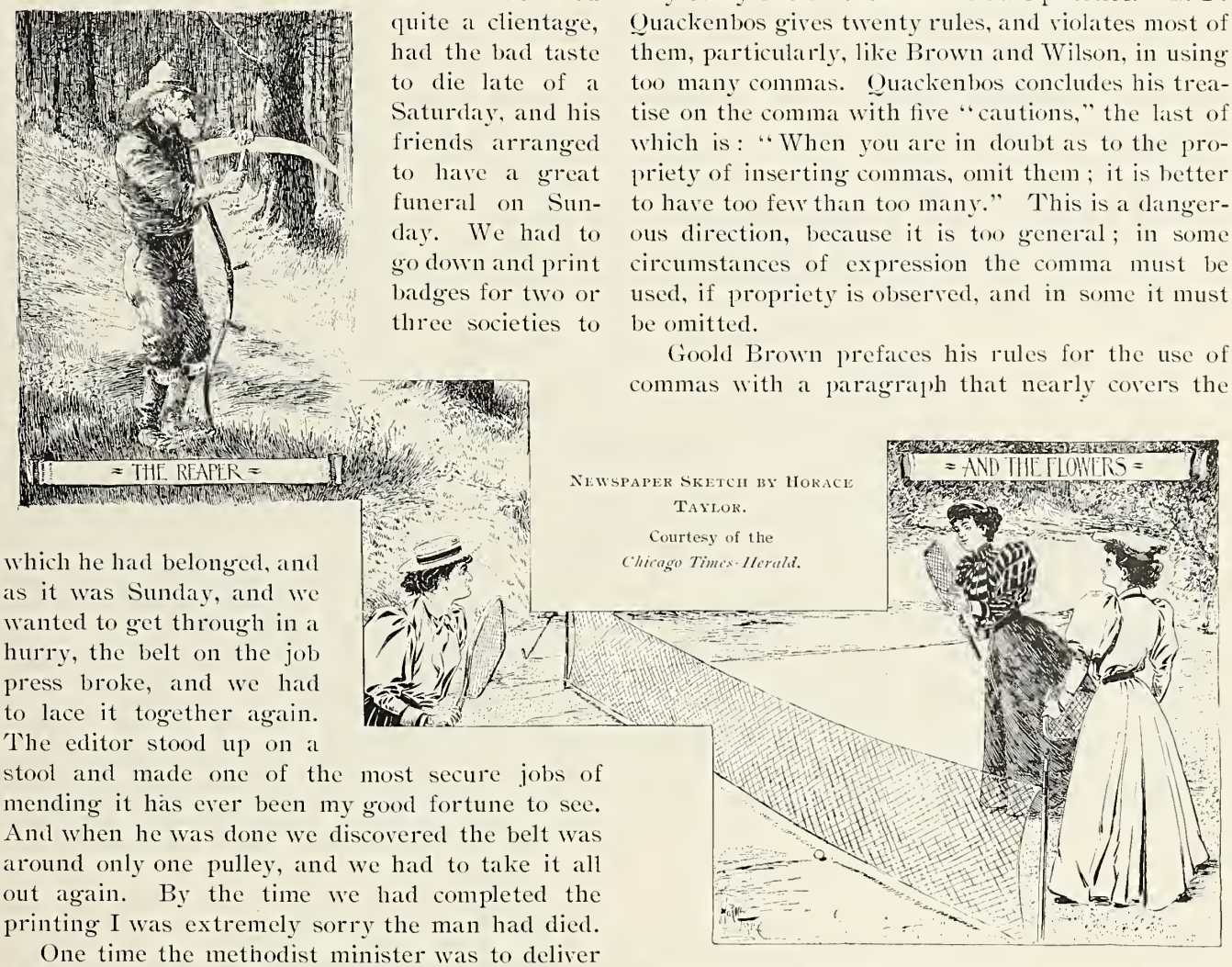
The editorial burdens grew as the season advanced, and as the jobwork held up pretty well the editor and I would come down after supper and mold thought till 9 o'clock, after which we would go up to the town pump and treat each other. Sometimes I made curious blunders in the jobroom. One day I had a note-head to print in brown ink. There was none, and there was but a "skim" of red in the bottom of an old can. I hunted about the place for a day or two at odd times, and at last found a can marked "half-pound Chinese carmine," with a sample of the red running down in dried streaks on the sides.

"Eureka!" said I, and spread a quantity of black on a pane of glass. Then I stripped the skin from the carmine, and looked at it. It was very thin, and it lacked that rare perfume of the genuine article. But it was very red, and I thought long absence from the trade had dulled my memory

somewhat, so I ladled out a quantity, and mixed it to the required shade. I put it on the press, and not a line would the type reveal, though the back of my paper showed a dangerously heavy impression.

Later in the day I learned that Chinese carmine was carriage paint in an old ink can, and was reserved for staining glue that was to be used in "blocking." That cost me a basket of peaches; and as it was at the beginning of the season I think I paid all the joke was worth.

One time a gentleman in an adjoining town, where we had quite a clientage, had the bad taste to die late of a Saturday, and his friends arranged to have a great funeral on Sunday. We had to go down and print badges for two or three societies to which he had belonged, and as it was Sunday, and we wanted to get through in a hurry, the belt on the job press broke, and we had to lace it together again. The editor stood up on a stool and made one of the most secure jobs of mending it has ever been my good fortune to see. And when he was done we discovered the belt was around only one pulley, and we had to take it all out again. By the time we had completed the printing I was extremely sorry the man had died.



NEWSPAPER SKETCH BY HORACE TAYLOR.
Courtesy of the *Chicago Times-Herald.*

One time the methodist minister was to deliver a sermon "roasting" the street car company for maintaining a park where people were entertained on Sunday. The announcement brewed a profound sensation. I was to report the sermon and write the editorial comment; and I was to keep the paper solid with both sides to the controversy. But the pastor was as wise as he was brave, and his sermon was its own publication and comment.

There were, indeed, a good many pleasant things in connection with my experiences, though the one most gratifying to me was the fact that a man does not readily forget his trade; and that in a time of temporary embarrassment the "job man" is always independent.

Written for THE INLAND PRINTER.

PUNCTUATION—THE COMMA.

NO. II.—BY F. HORACE TEALL.

MULTIPLICITY of rules is probably responsible for much bad punctuation, since most of those who have written on the subject give a larger number of rules than any student can master, especially when distinctions are not made clearly. Goold Brown gives seventeen rules for the use or non-use of the comma, and fourteen exceptions, which really amount to so many more rules. John Wilson gives nineteen rules, and violates probably every one of them in his own practice. G. P. Quackenbos gives twenty rules, and violates most of them, particularly, like Brown and Wilson, in using too many commas. Quackenbos concludes his treatise on the comma with five "cautions," the last of which is: "When you are in doubt as to the propriety of inserting commas, omit them; it is better to have too few than too many." This is a dangerous direction, because it is too general; in some circumstances of expression the comma must be used, if propriety is observed, and in some it must be omitted.

Goold Brown prefaces his rules for the use of commas with a paragraph that nearly covers the whole ground, as follows: "The comma is used to separate those parts of a sentence, which are so nearly connected in sense, as to be only one degree removed from that close connection which admits no point." Two commas are here used in direct violation of the rule, as the connection is as close in each instance as it can be anywhere. Quackenbos's first "caution" is a good one: "Do not suppose that a sentence, simply because it is long, must contain a comma. Unbroken connection between the parts of a sentence, no matter how long it may be, precludes the use of this point. Thus: 'It is hard for those who pride themselves on the greatness of man to believe that those mighty cities which were

once the wonder and admiration of the ancient world could so entirely have disappeared that their position is now a subject of discussion among scholars and antiquaries.'" He forgets this caution in writing the next one: "Do not insert a comma between a grammatical subject and its verb, when one immediately follows the other." It is impossible to find a truer instance of unbroken connection than that of the words here separated by a comma.

Conflict between rules and practice is found in every work on punctuation known to the writer, and it seems to arise in each instance from an effort to particularize each and every possible class of expression under a special rule. No one has ever succeeded in making a system of rules clear enough to work as an effectual guide in every possible case of doubt, and probably it cannot be done. On the contrary, it seems that one rule for the use of the comma should be sufficient, and the effort here will be to formulate one and explain how it may be made to answer all questions as to use or omission of commas. As this constitutes a radical innovation in the method of treating the subject, a few quotations may be given as typifying the grounds upon which the rule is based, in addition to those already given above.

One of the best bits of print to serve as an example of ignorant omission of commas is the following, from the New York *Tribune*: "Mr. Teall's collection of compounds with his preface on the method of such combination in English will be found useful by those who desire to avoid the use of any forms which have not previously been hit upon." Probably no one will question the fact that this would be clearer with two commas inserted, and it does not seem possible that any objection could be made to their insertion, even if it be held that they would not make it clearer. Carelessness would seem to be the true explanation of their omission.

The New York *Sun* contained the following example of omission of commas, in a construction differing from that of the above quotation, but showing the plainest possible occasion for using commas: "As he was a man of regular habits his friends were at a loss to account for his absence from home and fears of foul play were entertained." Well might the foreman of that composing-room do just what he did some years ago, when he made a few rules, the last of which was, "Once in a while use a comma." But the sentence was not only set without a comma; it was printed so, and probably the proofreader read it and did not mark any punctuation. It is just possible that it was printed without correcting the type, and that the proofreader was not so ignorant as the remark above implies. This would be a charitable supposition, and seems to be the only way to account for the following, from the same paper: "Mr. Rice's



Plate by Grand Rapids Eng. Co., Grand Rapids, Mich. Photo by Russell Bros., Anniston, Ala.

WASH-DAY IN THE SOUTH.

only near relatives are: William B. Rice, an uncle of No. 7 West Sixteenth street; Elizabeth H. Guild, an aunt of Boston and two aunts, Mrs. Bamuelos and Mrs. Sartiges who are in Europe." It passes understanding, and would be almost beyond belief without ocular evidence, that any compositor could set type in such a way as to say that William B. Rice is an uncle of No. 7 West Sixteenth street, and that Elizabeth Guild is an aunt of Boston and two aunts; but that is exactly what was printed.

Even the compositor is not the first person who was culpable in the production of these abominably punctuated or non-punctuated sentences. The writer is properly best entitled to censure. Probably the manuscript in each instance was closely followed by the compositor. It should be simply impossible for any one to write such sentences without proper punctuation. Writers may well take warning, and learn to punctuate their writing. One of the most unfortunate fallacies of judgment is that which makes possible such bad punctuation in print, namely, the assumption that the printers will punctuate properly, whether their copy is right or not. Both printers and writers need to learn much more than they commonly know about punctuation.

It should be impossible for any educated person to write Goold Brown's general rule, quoted above, in any way but this: "The comma is used to separate those parts of a sentence which are so nearly connected in sense as to be only one degree



A Slight Flurry in Wool.

removed from that close connection which admits no point."

It should be impossible to write the first sentence quoted from the New York *Sun* any way but thus: "As he was a man of regular habits, his friends were at a loss to account for his absence from home, and fears of foul play were entertained."

It should be impossible to write the *Sun's* other sentence without punctuating it as follows: "Mr. Rice's only near relatives are William B. Rice, an uncle, of No. 7 West Sixteenth street; Elizabeth H. Guild, an aunt, of Boston; and two aunts, Mrs.



Uncle Tom.

Bamuelos and Mrs. Sartiges, who are in Europe." This introduces a semicolon where most people use a comma, but it will not be hard to give a good reason for its use on the proper occasion, in a future article. Each comma in the quoted sentence is inserted in accordance with evident though unwritten "laws of thought," and each is a plain indicator of one rule that will apply in every instance where a comma should be used, even to the pointing of periods in large numbers written in figures.

Rule.—Insert a comma after each slightest disjuncture in the grammatical construction of a clause or sentence, but not where there is no such disjuncture.

Of course this rule is very indefinite, as any sweeping rule must be. It is only because there are so many circumstances of detail, differing, however, merely in the nature of the words grouped, that so many rules have been made. This one gives the real occasion for the use of a comma in every instance, from the mere separation of two clauses in one sentence, each of which might be made into a complete sentence, to those cases that are commonly classed under a rule directing the use of a comma every time that a certain word is used. All the numerous matters of detail are well worthy of explanation, and this writing is incomplete without such amplifying. The details are to be considered in a future article, but as examples under our general rule, and not as the basis of a series of rules.

Written for The Inland Printer.

THE ILLITERATE CUSTOMER.

BY R. COUPLAND HARDING.

IT is the minor worries of business that in the aggregate constitute the greatest tax, not only on time and patience, but on the reserve and physical force which is the most essential portion of one's stock-in-trade. A serious emergency — an unforeseen heavy loss — these are contingencies which can be faced boldly, and half their terrors disappear. But the small leakages, the occasional inadvertencies which lead to waste of labor, time



The Perishable Freight.
Drawn by A. R. Windust, Chicago.

or money, and, most of all, the inveterate "crankiness" of one class of customers and small meannesses of another — these are the irritations which lead to premature gray hairs. The mean customer, I suppose, afflicts all trades. He lives, let us say, in the country. He brings a job — his first and only one — hinting of extensive orders to follow should this one prove satisfactory. He is careful to obtain your lowest quotation. He gains two or three small advantages in the way of extra corrections or special stock — "which will make no difference," though he knows full well it does. He contrives to find some fault when the work is done, keeps you waiting an unconscionable time for your money, and at last sends his check — a liberal discount coolly deducted, and you lose another shilling in bank exchange. This customer is generally disgustingly rich — and it is partly by such little dishonest economies that he has become so. You find he has got his job at bare cost, and you grudge the discount and exchange filched from you. The abstraction of these few shillings annoys you more than a much bigger loss by the failure of a customer who has been unfortunate in business. The mean customer no doubt victimizes all traders with fine impartiality; but I think that the printer is afflicted by special foes, from which his fellow-traders are exempt.

Not the least dreadful of these is the illiterate customer. Generally speaking, he is well off. Uneducated though he may be, he has certain valuable business qualities, and knows well how to exploit men of better training and greater abilities. "A self-made man, sir," he fully believes in his own omniscience and infallibility. An excellent type of the species was the celebrated chairman of the school committee who was astonished that "Daniel Webster" should have so blundered in his dictionary as to have "massacre" instead of "massacree." Beware of this customer. He is always dangerous.

Long years ago, a laboring man who used to write fierce political letters to the press came into the office where I was apprentice with a manuscript in his hand. "You'll put the spellin' right, if you please," he said. "I was in such a passion when I wrote it that I couldn't attend to the spellin'." Evidently he had not written in the calm judicial spirit which is suited to the consideration of grave public issues. He was, however, conscious of his deficiencies. Sometimes I have had a job, the copy of which has suggested the idea that the writer, like old Peter, must have been "in a passion" when he wrote it. To make it presentable is a difficult task and always a thankless one.

I suppose every printer could give painful personal experiences in illustration. A new proof-reader in a good-sized office had placed before him a dozen or so of labels in all of which occurred the words "Ærated Waters." He saw that the copy contained the same error, but knowing that the blunder is one of which compositors are often guilty, he marked the correction, which was made. The overseer, looking through the revise, struck out the corrected letters and marked in the diphthong again. The reader justified his correction. "I know the spelling is wrong," said the overseer, "but it's going to be printed that way, all the same. We had to reëngrave a copper plate for that firm a year ago because we made that identical correction."

Once, on my return after a few days' absence in the country, I was shown by my overseer fifty returned memorial cards. "You don't see any misspelling there, do you?" he asked. I admitted that I did not. "Sacred to the Memory of

Marion, beloved wife of Richard T. Snipe," etc. "Well," he said, "old Snipe brought in the copy and said they were to be sent round next morning without fail, and so they were. When I came to set it I found it was disgracefully spelled, and of course I attended to the orthography. Next afternoon in comes Snipe, looking very serious, and asks for his copy. 'Ah!' says he; 'I thought *I* never could have made such a mistake. You've spelt "Marion" with only one *r*.' 'That's the right way to spell it,' I said. 'No one ever spells it with two *r's*.' '*She* did,' says he, 'and so did her mother. One *r* indeed! It's you that don't know how to spell the name. Look here, I want my card printed jist as I writ it. You've no business to alter the spelling.' 'Then,' says I, for I was a little riled, 'perhaps you want two *r's* in "buried" also, for I noticed that you wrote it that way!' That took him down a little, I think, but anyhow, I just printed the job over again." It is well that such work bears no imprint, for the printer is always blamed for a glaring error such as this.

When the troublesome and gratuitous labor of editing bad copy is accepted by the customer, it is always taken as a matter of course. The illiterate writer knows little and cares absolutely nothing for the trouble he gives. But if the result is in any way not quite to his taste, he will turn and rend you. I had once a quarto circular to print from manuscript, and gave a quotation based upon the general style of the job and amount of matter. The compositor who took it up found it impossible to punctuate the work. The sentences were long and entangled, and there was not one correctly constructed. In no case was the same idea continued throughout, and singulars and plurals were freely interchanged. I am not sure that he said his esteemed customers would be cut up in convenient lengths and sold at lowest rates, or whether the orders with which he was favored would be so treated, but he had bungled the whole thing in some such fashion. Had it been printed in anything like the form he had drafted it, he would have been the laughing-stock of the trade. He was a new customer of whom I knew little, save that he was in a good way of business. The proof was sent in due course, and passed, in his absence, by a clerk, the job printed and the type distributed. A week afterward the clerk came "to see the copy." The "boss" wouldn't send out the circulars — was sure his copy hadn't been followed. In knocking a sentence into shape, a useless and tautological expletive had been dropped; the writer had missed the word, and it had to go in somehow. All the corrections were coolly accepted, with this exception. The customer refused to pay for the reprint, asserting that the printer had "no right" to alter the copy. Having passed the proof, he could have been compelled to pay; but I have not sufficient love for litigation to drag a fellow-tradesman into court for the sake of a few shillings. This happened long ago — the first job from that establishment proved to be the last, for which I was not sorry.



THE FIRST FUNERAL — BY L. E. BARRIAS.
From cast in the Art Institute, Chicago.

It is partly the illiterate man's consciousness of his own deficiencies, which he vainly tries to hide, that makes him such a difficult customer. If you print his work as it stands you injure your own reputation, and make him a life-long enemy. "I made one or two little mistakes, and you copied them. You did it a purpose." If you hint that a little correction is needed, he loses his temper and probably becomes insulting. If you take the trouble to correct his blunders, you have neither thanks nor pay for so doing, and run the risk into the bargain of having the job thrown on your hands. Beware, therefore, of the illiterate customer!



THE BATH.

Half-tone engraving by
GEORGE H. BENEDICT & CO.,
175 Clark street,
Chicago.

The Inland Printer

[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, Editor.

Published Monthly by

THE INLAND PRINTER COMPANY

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Henry O. Shepard, President. C. F. Whitmarsh, Secretary.
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New York Office: Room 197 Potter Building, No. 38 Park Row.
J. Clyde Oswald, Manager.

CHICAGO, DECEMBER, 1895.

The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

Two Dollars per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

Subscriptions may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, 54 Farringdon Road, London, England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

ANSWERS TO QUERIES.

WE find it again necessary to advise those who desire to avail themselves of the information furnished by the several departments of this magazine that each inquiry made of these departments must be accompanied by the inquirer's full name and address subscribed to it, and no more than one subject must be written of on each sheet of paper. It is our desire that the benefits of The Inland Printer should be given to our readers as widely as possible, and in that regard a compliance with the above will be of much service. Address all letters for the business department to the business department, and all letters for the editor to the editorial department.

SANITARY REGULATIONS OF PRINTING OFFICES.

DESPITE the boasted progress made in the art of printing it is a matter of serious doubt if the health of employes is more solicitously cared for now than in the past. The observations of some incline to the belief that the environment of the printer of the present day, though apparently far superior, averages below the conditions which surrounded the printer of earlier days.

In this connection, a conference of proprietors and employes of printing establishments, called together by the government of Germany, was held recently in Berlin to discuss the condition of the workrooms in printing houses and typefoundries, and to agree upon sanitary orders to be issued. It is interesting to note how the conference arose. When the printers undertook their great strike in the winter of 1891-92, which ended in a failure, the workmen declared, among other things, that the printers had inscribed the nine-hour day upon their banners primarily because the sanitary condition of certain printing establishments was beyond all description. The government decided to institute an inquiry into the diseases peculiar to the trade, and the causes of deaths among the printers. They applied, for this purpose, to the local sick funds, and received from these information which was certainly far from satisfactory; one-half or even two-thirds of the employes were said to be suffering from lung diseases.

It is admitted by the employers that some small presses are set up in unhealthy rooms; on the other hand, the large newspaper presses are established on the most suitable premises which one could desire; excellent arrangements are made for light and air, and new improvements are constantly being made.

The government has drawn up sanitary regulations for the printing establishments, and the conference, which was held in the office of the home department, was to express an opinion upon them. Representatives from all large printing places were present; several delegates of the trade union were also in attendance, to consider the government scheme. On the whole, the bill met with approbation; it was drafted so as to bring the larger establishments within the requirements, leaving only the smaller concerns yet to comply with the law. This arrangement, however, did not meet with the wishes of the workmen's representatives.

What a properly constituted sanitary commission might discover to be censurable in the sanitary condition of the printing offices of America would

no doubt make very interesting reading to many employes who are suffering from physical disability. We believe that there is much to complain of in the sanitation of American printing offices, brought about not so much from indifference to the welfare of workmen, as from the crass ignorance of those in control.

NEWS AND NEWS GATHERERS.

COUNTRY newspaper editors who depend entirely upon their subscribers for the news they publish can never be expected to make an interesting sheet. If the editor cannot get out among the people and study their needs and preferences, he should engage competent assistance or sell out his business, for sooner or later the right kind of a newspaper maker will come along and scrape the ground from under his feet. After examining a number of country papers coming from a variety of states and localities, we note that the least prosperous in appearance are usually dotted with supplications to "our readers" to send in items of news. While it is a good thing to solicit news contributions, publishing the need of such aid is a poor business policy. To find out among the readers those who are in a position to gather news and make arrangements with them to give the most complete information on all matters of interest, and then rewrite or edit the matter to the best advantage is much the better way.

The editor of one bright little sheet publishes his woes in news-getting rather quaintly, but it would have been better for him to have gone out on the highways and pumped the information out of the passers-by than to depend on any such appeal to bring him returns. He says: "A country editor, as a rule, is not the man to put on the baby face and yell for sympathy; but in these piping times of peace, when not even a dog fight breaks the dull monotony of weary days, and he writes industriously against space to make five or six columns of brevier, when there is really nothing to write about and news is scarcer than snowballs in July, he is really deserving of pity. If the people of the town would assist him a little in the matter by furnishing him with items of news, he would be able to give them a much better paper, and his job would be a happier one."

POLICY FORM FOR INSURANCE POLICIES ON PRINTING OFFICES.

SOME time ago there were published in these pages suggestions on printing office insurance with which there was given a form of policy. From the Wallace Printing Company, of St. Albans, Vermont, we have received advices of the benefits of the form suggested by us, and they state that, in their opinion, the form is one that printers would do well to adapt to their use, changing it as necessary to cover the offices owned. All the Wallace Company's policies were revised after reading the form mentioned, and when the company were burned out last May they had no difficulty in having their losses adjusted. They moved into their new office in October, and are taking particular care that all their policies are written in the same manner as before. The Wallace Company are not the only firm of printers who have benefited from accepting the suggestions of this form, and agreeably to the wishes of a few of our subscribers and for the benefit of our readers generally we reprint it hereunder:

FORM OF POLICY.

$.....On their Printing Office and Bindery Furniture and Fixtures, Electric Motors, Printing Presses and Connections, Machinery, Machines, Shafting, Gearing, Hangers, Tools, Belting, Pulleys, Proofpresses, Brass Rules, Stands, Cases, Galleys, Chases, Type, Slugs, Imposing Stones and Frames, Racks, Cabinets, Electrotypes, Stereotypes, Wood Cuts, Cutting and Stitching Machines and their Connections, Paging and Numbering Machines, Ruling Machines, Type set up, Standing Forms, Inks, Rollers, Scales and all other Machinery, Tools, Implements and Apparatus used in their business and forming a part of their Printing Office and Bindery.

$.....On their Stock of Merchandise, consisting chiefly of Paper, Printers' and Bookbinders' Stock and Goods, printed or in process of printing or binding, their own or held by them in trust, or on commission, or sold but not delivered from store.

$.....On Stationery and Stationers' Supplies, manufactured or in process of manufacture, and Material used for the same, their own or held by them in trust, or on commission, or sold but not delivered from store, or kept for sale in stock in said store building.

$.....On Office Furniture, Fixtures, Safe, Stationery and Printed Supplies (for own use), Show and Book Cases, Plumbing and Gas Fixtures, Office Partitions and Signs in and on Building, all while contained in.....

Other Insurance permitted.

Permission to use Kerosene Oil and Electric Light for lighting purposes, and to keep on hand five gallons of Benzine for cleaning type, and for doing work required during night hours, and for alterations and repairs without prejudice to this policy.

It is a part of the consideration of this policy, and the basis upon which the rate of premium is fixed, that the assured shall maintain insurance on the property described by this policy to the extent of at least eighty (80) per cent of the actual cash value thereof, and that failing so to do, the assured shall be a co-insurer to the extent of such deficit, and to that extent shall bear his, her or their proportion of any loss; and it is expressly agreed that in case there shall be more than one item or division in the form of this policy, this clause shall apply to each and every item.

Attach to policy No.....of the .....

Insurance Co. of.....

.....*Agents.*

"THE TYPOGRAPHICAL JOURNAL."

AMONG the official class journals of America the *Typographical Journal*, representing the International Typographical Union, holds a deservedly high place in its successful attempts in collecting and publishing accurate and complete statistics concerning the printing business. Under the jurisdiction, to a certain extent, of the International Typographical Union the local organizations of the various towns and cities are in a position to furnish statistical information at a minimum of cost. In the person of Mr. W. B. Prescott the printers' organization is favored with an executive officer of uncommon ability, and there is little doubt that under his wise direction and with the loyal and cheerful support by local unions of the methods

suggested by him that the printing trade at large will be placed in possession of information which there would be no means of gaining otherwise.

In the issue of August 15, 1895, a very complete table of wages paid for both machine and hand composition in the various cities and towns of the Union was published in the *Journal*, and we understand that this index, arranged in a more convenient form, will be published at intervals hereafter.

STRIKES AND THEIR CAUSE.

STATISTICS are hardly necessary to prove satisfactorily that strikes, with rare exceptions, are detrimental to the interests of all concerned. In tabulating the causes of strikes, the reasons advanced are, as a rule, the ostensible reasons only; beneath the superficial facts will usually be found the irritating influences of the petty subordinate, whose aggressions do so much to turn employer and employe to despise each other as a class. He it is who gives all orders given him to be issued to the men under his control the most arbitrary and brutal complexion they can bear. He paves the way for the brainless orator who takes advantage of the sullen and incensed mood of his fellow workmen to pour gall yet more bitter into their hearts, precipitating action that brings ruin and disaster in its train. If employers and those they select to represent them would devote a little of their attention to the study of human nature, and imagine themselves in the same situation as those they issue orders to, labor troubles would be minimized. One large corporation has discovered that it will assist them in the conduct of their office business if their employes be registered by number. The matter has been presented to the men in such a way as to arouse their bitterest antagonism. We are steadily opposed to all forms of courting the favor of employes. A strict and uniform discipline, and the ordinary civilities of life, with his daily wage, is about all the employe asks for.

PRINTERS AND INSURANCE DISCRIMINATION.

FIRE insurance is certainly a complex study, so much so that the employing printer, as a rule, finds it almost advisable to cease protest and submit to manifest discrimination rather than to argue for his share of the privileges which other insurers receive. For instance, in the protection of inflammable substances used in the printing trade as well as in other industries, it is demanded of the printer that all volatile oils such as benzine must be stored in limited quantity in a specified and costly kind of storage can, and that every drop must be used from the familiar quart benzine can known in the hardware trade as "safe hand cans."

On the other hand, the great army of gasoline users, surely outnumbering the printer 100 to 1, are, to the best of our knowledge and belief, left pretty much to their own devices in the use of that fluid. In the first place, there are thousands of them who are allowed to keep on hand as much as five gallons of it against the printer's one or two gallons of benzine. And this large quantity appears to be generally stored in the common battered tin cans in which the oil companies deliver it. While printers as a class are ready and willing to comply with every regulation which limits the danger of fire, they see little benefit to them when adjoining manufactories or dwellings do not come within such protective regulations.

THE RIVERSIDE PAPER COMPANY'S ADVERTISEMENT COMPETITION.

NEARLY one hundred and fifty designs were submitted to the judges in this competition. It is without doubt one of the most interesting and instructive contests in the line of advertisement competition that has ever been held. On the part of the contestants there has evidently been no pains or expense reserved which would add to the merit of the specimens. The letters of the judges praise the work of the printers in the most gratifying terms. One thousand copies of the completed sets will be printed, of which each of the contributors will receive a copy. Elsewhere in this issue will be found the judges' decisions and the arbitrator's award in full, together with reduced reproductions of the principal prize-winning specimens. The names of the judges and of the arbitrator are familiar to the printers of America and to advertisers at large, and the expressions of opinion from such authorities add greatly to the educational value of these collected efforts of American printers.

CIRCULATION AND ADVERTISERS' RETURNS.

ONE of the problems which those interested in advertising are prone to discuss is the comparative values of circulation with respect to quantity and of circulation with respect to quality. Among trade journals, conditions vary so widely that each interest is of necessity a law to itself in the conduct of subscriptions and advertising. It has been shown, however, that the paper which contains matters of living interest to the employer and the workman in common is the paper which is read and respected. There is a belief that papers which go directly to the purchaser only are the most valuable advertising mediums. Building on this assumption, efforts are made to influence advertisers to place contracts with publications of small circulation, sustained by subscribers as a matter of personal courtesy or to avoid persistent solicitation. If advertisers would give more consideration to the intrinsic merits of the papers they place business with, there would be fewer magazines claiming their patronage at the present day. The paper that is read is the paper for the advertiser.



A MORNING SPIN IN WASHINGTON PARK, CHICAGO.
DRAWN BY A. R. WINDUST.

Written for THE INLAND PRINTER.

ELECTROTYPERS' MOLDING COMPOSITION.*

BY F. J. HENRY.

ONE of the essentials to success in the making of an electrotype is a suitable molding composition. In the early years of the art, previous to the discovery that plumbago would give the surface of nonmetallic substances a conducting property, it was not practicable to make duplicates, in the battery, of other than metallic objects, except by first applying a metallic coating; bronze powder or gold leaf was usually employed. The discovery of the availability of plumbago for the purpose was to electrotyping what Howe's invention of a needle with the eye near the point was to the sewing machine—a long step in the way of making the process of commercial value. There was yet another obstacle which limited the capabilities of the art: the lack of a suitable material for making molds. Gutta-percha was found to be good for molds and is yet used for some kinds of work; with it the finest work may be done, but the process is slow and too expensive for ordinary use. The gum, freed from impurities, is melted and with it mixed about two ounces of raw linseed oil to each pound of gum; the mixture should be remelted several times, that the ingredients may become thoroughly mixed, then poured over the object to be duplicated. When the composition becomes hard the mold may be separated from the cut or form, coated with silver or plumbago, then placed in the battery for the deposit of copper. When a gutta-percha mold is coated with silver it is necessary to make the deposit quite thick, or the shell is liable to be injured in the operation of separating it from the mold. When coated with plumbago there is much less adhesion, but the surface of the deposit is not as fine as if made on a silvered mold.

Electrotyping, as carried on at the present time, is an American invention. Electrotyped illustrations were published in this country in 1841, and in 1843 Mr. Joseph A. Adams made

*NOTE.—The attention of the reader is directed to the department of Notes and Queries on Electrotyping and Stereotyping, conducted by Mr. Henry on another page of this issue.—EDITOR.

electrotypes of some of the cuts in "Harper's Illustrated Bible." He made molds in copper by depositing directly on the wood cuts, and from that deposit made a shell which was backed with metal and used to print from. He produced electrotypes, but the wood cuts were spoiled in the battery.

To Mr. J. W. Wilcox is due the credit of being the inventor of a method by which electrotypes could be made an article of commerce, and he was the first to make a business of electrotyping, which he carried on in Boston, Massachusetts, for several years. Mr. Wilcox was a foreman in the establishment of Mr. Daniel Davis, a manufacturer of magnetic machines, Boston. Learning something of the application of electricity to the duplicating of medals, and being encouraged by a conversation with Mr. Chapman, a celebrated wood engraver of Boston, he set about experimenting to make copper-faced stereotypes. The lack of a suitable molding composition was a serious difficulty to overcome; after trying various compositions he decided upon a mixture of rosin and beeswax as best for the purpose. This kind of a composition was used for about twenty years. Later rosin was supplanted by crude turpentine, venice turpentine and other substances. Instead of pouring the composition over the cut or other article to be duplicated, Mr. Wilcox poured it into a shallow flat pan, and when the mixture cooled to the proper temperature for the work in hand the mold was made, as at present, by making an impression of the cut or form in the wax.

It would be almost an impossibility to enumerate all the different mixtures that have found favor with their originators, nearly every electrotyper having felt certain, at some time, that his mixture, the ingredients of which were kept secret, was far superior to any other for molding. All compositions were, however, very similar, being for the most part combinations of beeswax and crude turpentine, the proportions being varied to suit individual preferences. In some instances, during warm weather, beeswax was used without any admixture; in cold weather a little turpentine was added to prevent the wax from cracking.

Owing to the scarcity of pure beeswax and its high price, many efforts were made to find an acceptable substitute; paraffine, cerecin wax and other substances were tried, but were not satisfactory. About five years ago a mineral of a bituminous nature came into the market under the name of ozokerite, which proved to be good and is now very generally used, either alone or in combination with beeswax and crude turpentine. It combines readily with the substances named, takes plumbago easily, and when used pure the shell comes off with a bright and polished surface, if the surface of the plate from which the mold was made had a polished surface. The principal drawback to its use, without admixture, is its lack of adhesiveness, which renders it liable to peel from the molding case, and, of course, usually at the time when such action causes much trouble. The addition of wax or turpentine increases the adhesion, but shells do not have the bright surface of shells from molds made of pure ozokerite.

The price of ozokerite is 10 cents per pound, while a fair quality of beeswax costs from 25 to 35 cents per pound. Ozokerite is so cheap that there is very little temptation to adulterate it, but there are various substances that somehow get into beeswax. It does not seem possible that bees can have become so careless as to use paraffine, tallow and other cheap ingredients in the manufacture of honeycomb. Possibly their presence in wax may be due to the efforts of the beekeeper to increase the volume of his sales of wax, without proper regard for the quality of the goods.

Written for THE INLAND PRINTER.

EQUIPMENT FOR PROCESS ENGRAVING.

NO. II.—BY H. JENKINS.

GLASSWARE.

FOR measuring solutions, several graduates of a capacity of from eight to sixteen ounces each should be purchased. There should also be a large funnel for filtering the baths and several smaller ones for collodion, printing solutions, etc.

An important article is the actino-hydrometer for testing the strength of the silver bath.

Various sizes of plate glass, as required, should be provided for negative making and for turning negatives upon. For the latter purpose the glass is usually obtained of one-fourth inch in thickness, to more readily stand the pressure in the printing frame.

Vials for holding collodion, large bottles for filtering the bath into, and smaller ones for solutions are also necessities.

ROLLERS.

For inking line plates, composition rollers are used. These should be of the kind known as "hard" rollers, as they more readily take and distribute the ink. An excellent roller for this purpose can also be made from white rubber, such as is used for clothes wringers. For inking the plate after etching, a leather-covered roller is usually used.

MISCELLANEOUS ARTICLES.

Besides the articles described above, there are other essentials, as follows: Gas stoves, for heating and drying plates; squeegees, for smoothing down negative films—these are simply strips of white rubber fastened to a strip of wood; scales, for weighing dry chemicals; negative racks; brushes for etching—bristle for line etching, and soft for half-tone; inking slab for rolling ink upon—a smooth sheet of stone, zinc or glass will answer

the purpose; pliers, for holding plates while burning in; zinc hook, for cutting zinc plates; small camel's-hair brushes, for spotting and painting in on plates; egg beater; hammers; nails; scraping tools, for cleaning spaces on zinc; engravers' tools, for tooling plates after etching; files, for smoothing edges of metal; calipers, punches, etc.

MACHINERY FOR FINISHING.

For a well equipped shop there are several machines which are essential. Small concerns are often operated with but a small equipment of machinery, but for large establishments the outfit of machinery is in many cases an extensive affair.

The routing machine is the most important item in this department, and is used for deepening and cleaning out the spaces in zinc etchings, making a bevel around half-tones, etc. These machines can be obtained in various sizes according to the dimensions of plates to be routed.

A circular saw is also an essential piece of machinery, for sawing metal plates, blocks, etc.

The trimmer, as its name indicates, is used for trimming the edges of blocks after the plates are mounted.

The shoot board is used for a similar purpose and is generally substituted for trimmer in small shops.

The Daniel's planer is used for making mounted blocks type-high. It is an expensive machine, and for small establishments the shaving machine operated by hand can be used instead.



THE SNOWDROP.
By Per Hasselberg.
From marble in the Art Institute, Chicago.

A drill is often of use for various purposes, and is necessary in mounting half-tone plates from the back.

The beveling machine is used for beveling the edges of plates.

The buffing machine is used for polishing metal. It is not found, as a rule, in small shops, as the metal can be polished by hand.

For taking proofs, a printing press is required, and for the engraving establishment the hand press known as the "Franklin" or "Washington" type is best.

The mounting slab is simply a smooth-surfaced block of iron upon which the cuts are placed when being blocked.

A detailed description of the above mentioned machinery is not given here, on account of the various designs on the market, and as manufacturers are always ready to send to inquirers descriptions of all latest improvements.

THE WHIRLER.

In coating plates for half-tones with the enamel solution it is necessary, in order to obtain an even coating, that a rapid whirling motion be given while the solution is in the fluid condition on the plate.

A number of devices can be used for this purpose. A common form, sold by the supply houses, consists of a handwheel mounted in a horizontal position on a board and connected by means of a belt with a table similarly mounted at the other end of the board, the table being provided with clamps to fasten the plate. Upon revolving the handwheel the table is caused to revolve also, thus spreading the solution in an even coating over the plate.

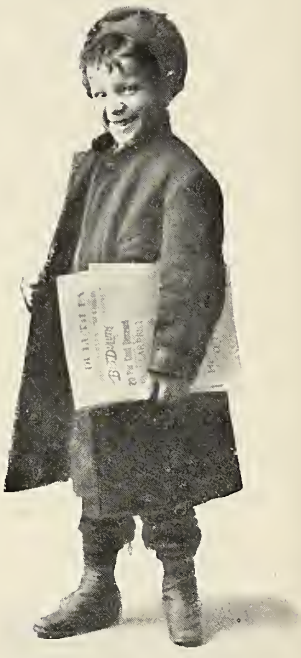


Photo by Zweifel.
THE DULUTH HERALD'S "MASCOT."

A much better whirler, however, can be constructed by means of an ordinary drill stock, as follows: To the bottom of a shelf placed at a convenient height fasten the drill stock as shown in Fig. 1, A. Then at a machine shop obtain a strip of iron about three-fourths of an inch or an inch in width, one-sixteenth of an inch in thickness, and twelve or fifteen inches long, and to its center have fastened a round stem. Fig. 1, B. Also have made two strips about four or five inches long with apertures cut at each end, those at one end of a size and shape to admit the ends of the other strips. Have one of the ends of each of the latter strips bent over, and a hole drilled to admit a thumbscrew, as shown in the cut, Fig. 1, C.

The long strip is fastened in the chuck of the drill by means of the stem and the two short strips are slipped over the ends, as shown in Fig. 1, C. A gas stove should be placed under the whirler to warm the plate and accelerate the drying of the coating.

The use of this whirler will be explained in a later number.

THE KIT.

Before the advent of the plateholder mentioned in a preceding paragraph, the kit was used by operators to hold the screen and sensitized plate during exposure, and is yet used by those who do not wish to incur the extra expense of the holder.

The kit is simply a rectangular frame so constructed that when placed in the plateholder of the

camera the negative plate will occupy the position of the ground glass and the screen be held in front of it. Its construction can be readily understood by an examination of Fig. 2. A is a frame made of strips of cherry, walnut or other suitable wood,

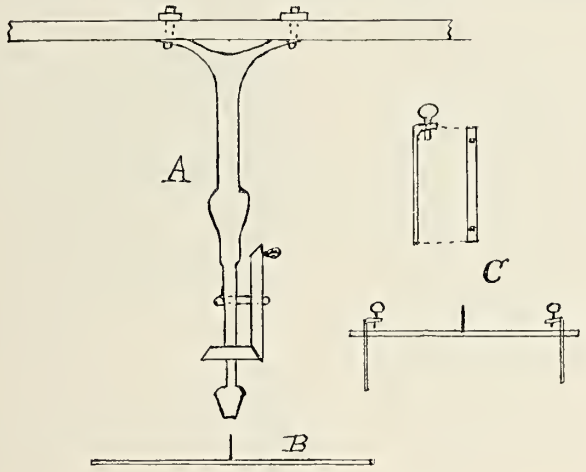


FIG. 1.

about one inch wide, one-eighth inch thick and of lengths required by the size of screen. The ends should be mortised and glued strongly together. On the opposite side of this frame is fastened a second frame of strips, one-half inch wide and one-fourth inch thick, and so placed that the inner edges of this frame will be flush with the inner edges of the other. The ends of this second frame should be fastened in a similar manner to those of

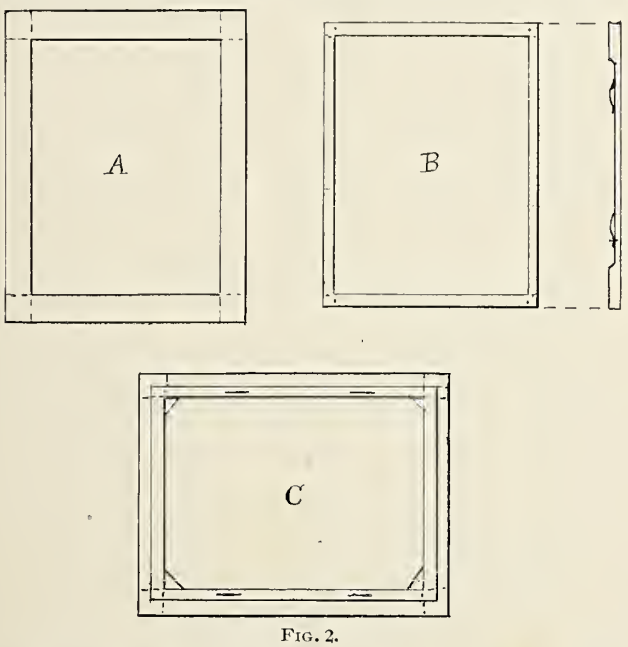


FIG. 2.

the first. To the longest sides of this second frame should be fastened springs, which may consist simply of elastic curved strips of brass or steel, the springs being fastened at one end so that they can be moved so as to allow the other end to press upon the screen when in position. These sides of the second frame should be thin in the center so that the springs will not interfere with the slide. Across the corners of the kit between the frames of which it is composed are placed four corner pieces to separate screen and plate. These are often of silver but may also be made of wood, and should be no thicker than to prevent contact of screen and plate, and should be set into the first frame so as to be flush with the side next the second frame.

In Fig. 2, A represents the first frame; B, the second, with a view of one edge of the sides containing the springs; C, the kit complete, with corners.

The kit should be made of a size to readily admit the screen used, negative glass of the same size being used also. It should be thoroughly covered with shellac varnish, to prevent the silver destroying the wood.

The use of the kit will be explained in the chapter on half-tone negative making.

THE SCREEN PLATE.

The screen plate is, of course, absolutely necessary in half-tone negative making. The size obtained should be governed by the size of the half-tone plates which the establishment expects to make.

The description of the screen and its uses will also be given in a later chapter.

(To be continued.)

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

IT is supposed that the most voluminous patent ever granted by the government up to the present month, was the one granted in January, 1890, to an inventor named Richards, covering a machine for making and printing envelopes and delivering them in packages of twenty-five. This patent required forty-five sheets of drawings to illustrate the invention; but on October 15 it was placed completely in the shade by two patents, Nos. 547,860 and 547,861, granted to James N. Paige, formerly of Hartford, Connecticut, but now of Chicago, Illinois, and containing 163 and 81 sheets of drawings, respectively. The larger patent covered a machine for setting, justifying and distributing type, and the latter a justifying machine which could be used to operate upon the type set up by the other one. The two practically covered but one complete invention, the complexity of which may be imagined from the fact that it required 244 sheets of drawings and 119 printed pages of descriptive matter to fully show the machine in detail. The government is

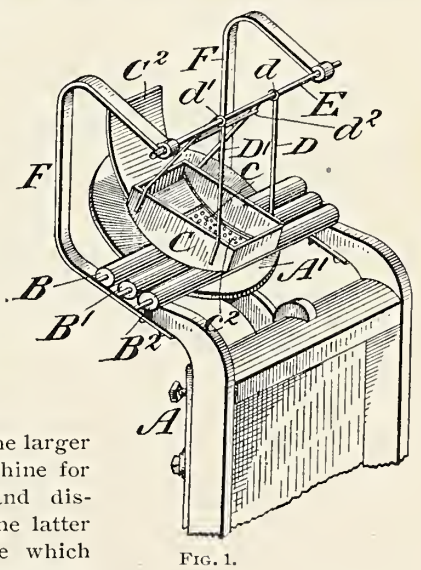


FIG. 1.

selling copies of these patents at the regulation price of 10 cents each, but it is estimated that it costs $3.28 per copy to produce the larger patent, and $2.73 per copy to produce the smaller one. In addition to these two patents, a third one containing thirty-one sheets of drawings was issued to Paige upon the same day, the three patents containing 448 claims.

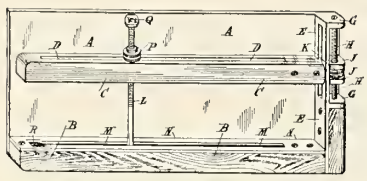


FIG. 2.

John Gast, of Brooklyn, New York, received a patent covering a method of printing in colors, and screen therefor. His method consists in producing half-tone negatives by subjecting the first sensitized plate to an exposure through a screen ruled on one side with horizontal lines and on the other side with diagonal lines; then inverting the position of the

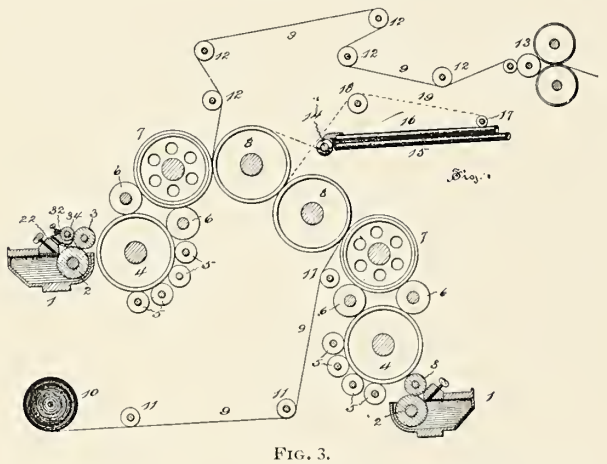


FIG. 3.

screen plate and subjecting the second negative to an exposure through the thus inverted screen: subjecting a third negative to an exposure through a stipple screen; next producing plates from the half-tone negatives and printing in primary colors from these different plates.

The ink distributor shown in Fig. 1 was patented to George W. Hunt, of Waterville, Maine. The ink fountain

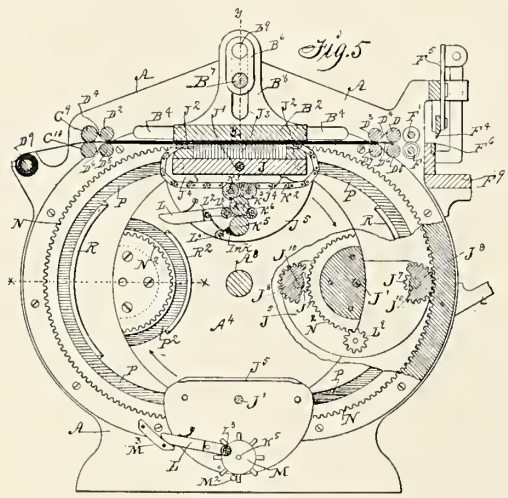


FIG. 4.

consists of a tank having a perforated bottom so suspended that the inking rollers may roll along in contact therewith. An adjustable slide regulates the quantity of ink fed. The rollers draw the ink from the tank and the supply upon the table is kept uniform.

Arthur W. Townshend, of Cape Town, Cape Colony, Africa, took out a patent in this country as well as England, for the galley shown in Fig. 2. It consists of a metal base having one fixed rib. The other rib is adjustable by means of suitable screw-threaded rods to fit any width of column. No furniture or quoins are necessary in locking up the matter to take a proof copy.

Fig. 3 shows a diagramatic view of the course taken by the web as it is being printed by a press invented by Frank

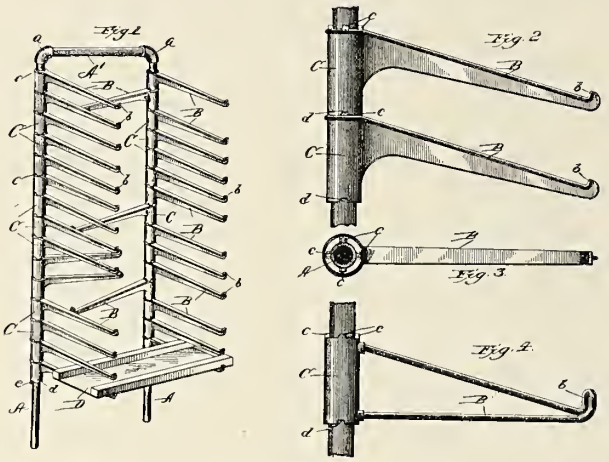


FIG. 5.

C. Stockholm, of Hartford, Connecticut. If a twelve-inch paper, for instance, is being printed and it is designed to print certain columns or parts in colors, after both webs are printed in black one web is passed over a turning and shifting device, as shown in dotted lines, and then fed back between the first and second impression cylinders but in a different place, and there it receives the imprint from the type inked with red or other color.

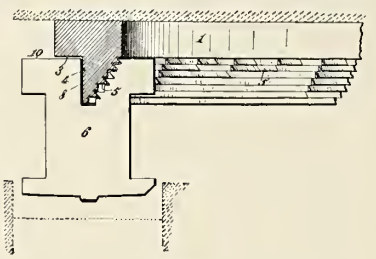


FIG. 6.

Semer G. Wells, of Des Moines, Iowa, has invented a printing press in which is a series of rotating flat beds carrying type forms and engaging successively with a single platen. The type beds have individual inking devices, as shown in Fig. 4, and may apply

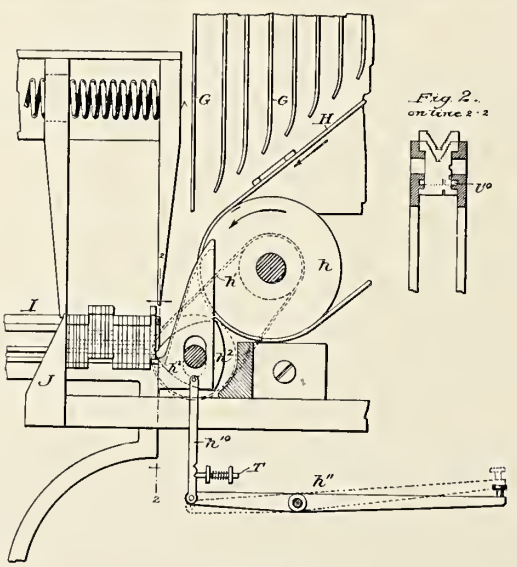


FIG. 7.

the same or different designs to the paper. If the same design is printed, the paper is fed along after each impression; but if it is desired to apply as many colors as there

are type beds, the paper remains against the platen until it has received the imprint from all the forms.

A convenient and cheaply constructed galley rack is shown in Fig. 5. It was patented by Harry B. Rouse, of Chicago, Illinois. The supporting arms can be turned into position to receive galleys or turned back out of the way when not in use. The notches and pins and the collars which surround the shafts lock them securely in either position.

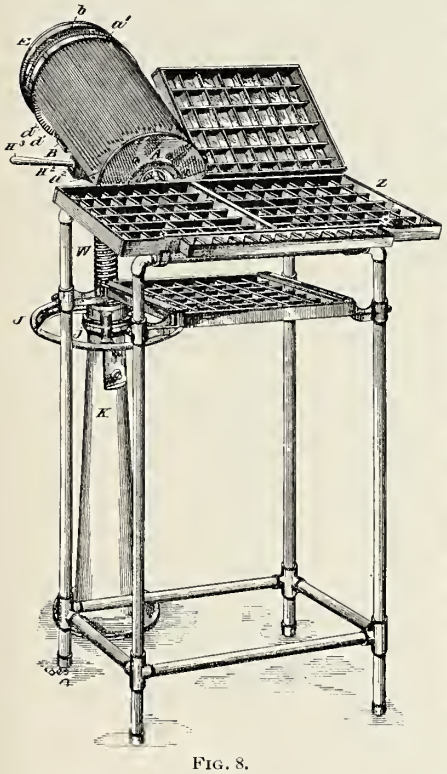


Fig. 8.

Fig. 6 shows a section of type distributing rail having single type thereon, the invention of J. C. Fowler, of Washington, D. C., but assigned to the Fowler Typesetting Company, of Chicago. One side of the rail has a smooth, unbroken guiding surface, and the other a notched and tooth surface arranged at an angle. The smooth surface serves to retain the notched types in engagement with the tooth surface in order that they may drop perpendicularly when released.

Philip T. Dodge, of Washington, D. C., the president of the Mergenthaler Linotype Company, received two patents on improvements in the linotype machine. The one shown in Fig. 7 uses matrices which, instead of having a single character on their sides, have a variety of faces or styles of the same letter. When assembled the matrices present whichever style is desired in line for casting, suitable switches regulating the vertical position of the individual matrices in the line. It is intended to enable the operator to set up ordinary style type — "italics" or "black face" type, for instance — without correspondingly increasing the number of keys.

ABCDEFGHIJKLM
NOPQRSTUVWXY
3&$?.,:-;'! 1234567890
abcdefghijklmnopqrstuvwxyz

Fig. 9.

Fig. 8 shows a perspective view of an automatic type distributer and holder invented by Walter H. Cox, of Sioux City, Iowa. It is intended especially for "logotypes," and is used in connection with the type case described in the patent to the same party granted in April of this year.

No less than four design patents for fonts of type were granted during the month. Two of the fonts are shown in Figs. 9 and 10. The former was designed by Max Rosenow and Juliens Schurohl of Chicago, assignors to Barnhart Brothers & Spindler, of same place, and the latter by Charles H. Beeler, Jr., of Philadelphia, assignor to the American Typefounders' Company, of Newark, New Jersey. The other design patents were granted to William P. Quentell, of Kansas City, Missouri, and to John West of Chicago, Illinois.

ABCDEFGHIJKLMNOPQRS
TUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Fig. 10.

The number of patents relating to printing issued since my last letter has been so great that I can give but a brief outline of those remaining:

Typesetting machine — Clarence R. Ferguson, of Brooklyn, New York, assignor to the Mergenthaler Linotype Co.

Unleading machine for linotype matter — Frank Peterhausel, Brooklyn, New York.

Printing machine — Harry S. Banta and Edmund D. Black, Kansas City, Missouri.

Platen printing machine — Alfred Godfrey, London, England.

Newspaper wrapping machine — Daniel Wrigley, New York city, New York.

Addressing machine — same party.

Printing machine for printing from rotary flat forms — John T. Hawkins, Taunton, Massachusetts, assignor to the Campbell Printing Press and Manufacturing Company of New York.

Printing machine — Arthur J. Eddy and Alfred C. North, Chicago, Illinois.

Printing press — Edger H. Wilcomb, Worcester, Massachusetts.

Printing press — John Brooks, Plainfield, New Jersey, assignor to the Potter Printing Press Company.

PERSISTENCE IN AUTOGRAPH HUNTING.

The following letter from Wilkie Collins, in reply to a request for his autograph, was recently published in London. It shows the value of persistence in the autograph hunter, and is written in the author's best vein:

"My Dear Sir,— Once upon a time, while I was on my way to a grand breakfast in the city of New York, I was stopped in one of the squares by a well-bred young gentleman, who said he recognized me by my photographic portraits, and asked if I would give him an autograph. I said, 'Yes, but where am I to send it?' He said, 'Quite unnecessary, sir. If you don't mind, you can give it to me now.' With that he pulled an autograph book out of one pocket, a pen out of another, and an ancient 'ink horn' out of a third. 'How am I to write it?' I asked. He answered: 'You can write it on my back.' He turned around and 'gave me a back,' as if we were playing at leapfrog. I wrote him his autograph (greatly to the amusement of the public in the square), and we shook hands and parted. I quote this young gentleman's example as giving you a useful hint in the pursuit of autographs. If he had not stuck to me while he had me I might have forgotten him — just as inexcusably as I forgot you. And now here is my autograph at last.

"Very truly yours,

"14, August, 1877. "WILKIE COLLINS."



SHIPS OF THE DESERT.

Half-tone by
BINNER ENGRAVING COMPANY,
195-207 S. Canal street,
Chicago.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

TO REMOVE PRINTED MATTER FROM PARCHMENT.

STATE AGRICULTURAL COLLEGE,
To the Editor: CORVALLIS, Ore., October 7, 1895.

THE INLAND PRINTER is regularly received at the printing department of our college, and in the August number I notice the query, "Can you inform us how to remove a printed line from parchment without injuring the stock," and in answer I inclose a method which I have used with success.

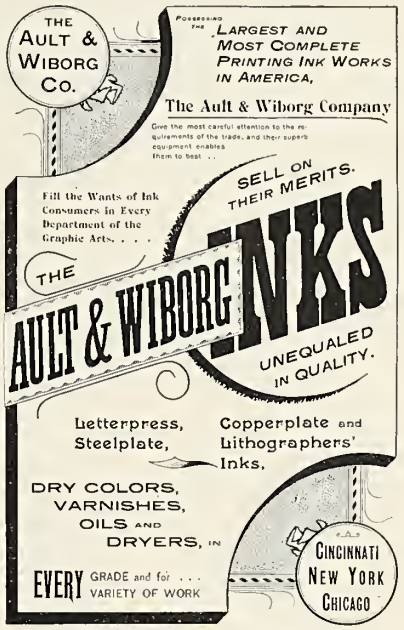
A printed line or portion thereof can be successfully removed by placing a test tube horizontally under the parchment, drawing the latter tightly down over the tube with thumb and fingers (the center of the tube must be directly beneath the line to be removed), and then with a sharp razor drawn diagonally across the tube and line, the parchment may be shaved off, removing the print and leaving the parchment intact. Parchment is in thin layers, which may be readily separated in the above manner by careful management of the razor, and by keeping the parchment tightly drawn down over the tube. E. F. PERNOT.

JOB LETTER—ITS USES AND ABUSES.

To the Editor: WHEELING, W. Va., Nov. 5, 1895.

My experience joined with that of others who have been placed in a position to speak understandingly on the subject shows that, in the matter of the proper and tasteful composition of display type, the average compositor labors under disadvantages similar to those which may be supposed to surround the artist or sculptor debarred from the study of the history of the arts and of the works of the masters of the earlier and latter days. We can tell by very slight indications if the compositor has the feeling which comes from a sympathetic study of what constitutes beautiful and appropriate type effects. Now that the taste for simple and quaint effects in printing has developed everywhere, the imitations which appear of works of taste and judgment are both laughable and distressing. One day we admire a specimen of the modernized old Roman letter, an inscription for instance, in which the reproduction is made realistic by the use of the letter V in place of U and of I in the place of J—the letters thus substituted being of later origin, their substitution thus giving aid to the classic feeling of the design. It is with mixed feelings after this that we view an attempt by some printer to produce a similar effect with some "pretty job type," copying all the little touches of a classic style with a blundering ignorance that makes the work a parody on that which it attempts.

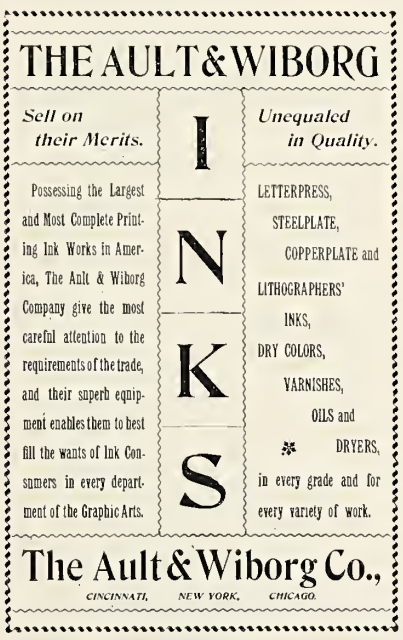
One of the most discouraging facts in the printing trade is that there is a large and growing minority of workmen calling themselves journeymen printers who have not served an apprenticeship to the craft, and ranging from below mediocrity down to utter incompetence. When these men go into business for themselves, as many of them do, their pernicious influence makes itself felt to the discredit of taste in printing and to sound business methods. The abject and ignorant imitation and abuse of the various styles of decorative printing, made popular by the skill and taste of competent workmen, is one of the most deplorable effects. Take the case of the once popular style of rule decoration; it has been carried to an excess that has antagonized those most in favor of it. Employing printers have had their material filed and sawed and hammered, both in and out of season, so that, as one has declared, "It does not seem to be an absolute necessity that 'artist printers' should be furnished, in addition to the implements of the craft necessarily provided, an anvil, a hammer, a pair of bellows and a forge, a set of files and an assortment of pliers." This exaggerated protest shows that the wasteful compositor is the ignorant compositor. I do not wish to be understood as utterly condemning the use of twisted brass rule or other manipulation of material to obtain satisfactory effects—I know of too many instances where such means of obtaining results have proved very tasteful and effective. The danger lies in the desire to twist monstrosities out of brass rule.



FIRST PRIZE, FIFTY DOLLARS.

C. E. Wilson, with *Review-Herald* job department, Battle Creek, Michigan.

Mr. Oliphant's choice for first place.



Lester L. Brand, *Evening Post* composing room, New York city.

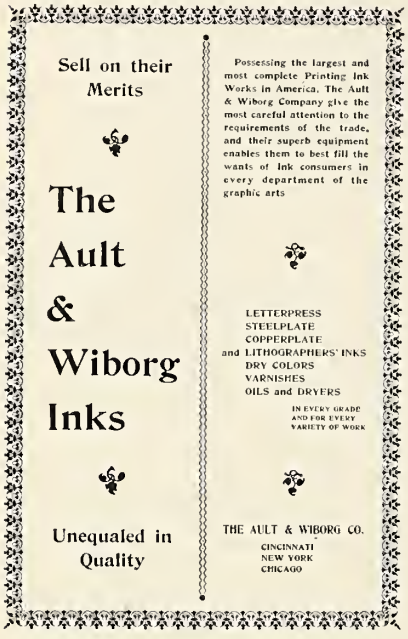
Mr. Bradley's choice for first place.

The writer possesses a "kit" of these brass ornaments. They are his personal property, procured at his own expense, and manufactured on his own time, but it is rarely that he uses them.

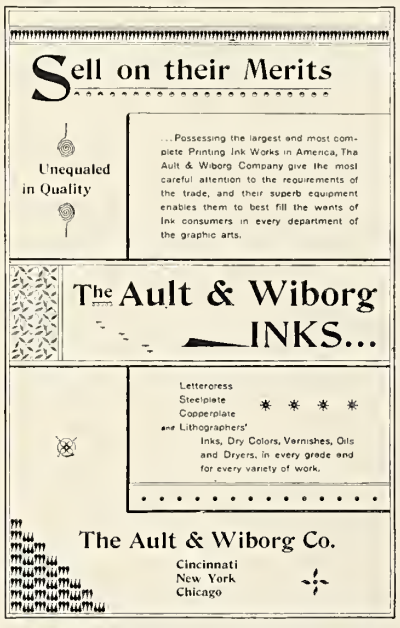
In "Artistic Display in Advertising,"* recently published by THE INLAND PRINTER, I am compelled to admit that in my opinion the first prize was awarded to a "typographical error." How much neater, more attractive and actually typographical are the specimens submitted by Messrs. Brand and Halliday. Mr. Applegate's specimen, in the same work, is highly commendable. To be sure there is a liberal use of

*NOTE.—"Artistic Display in Advertising" contains eighty-five specimens of an advertisement composed in as many different ways. It may be procured from the Inland Printer Company on remittance of 30 cents. Sent by mail, postpaid.

brass rule. But it is used to advantage. An inspection of the page proves that not a piece of the rule entering into its construction is destroyed. It can all be used again, and that, too, without the necessity of providing an expensive machine for straightening it. Ornamentation is commendable, but it should not be allowed to be carried to extremes in any particular. So far as possible, the artist should confine himself to series of type in his work. The attempt to introduce a large variety of type faces into a single piece of work should be avoided. If the De Vinne is decided upon, let it appear throughout the work. "But," someone will say, "how can I do this? Some lines will not 'drive in,' while others are far too short," etc. Have we not, then, De Vinnes in original, italic, condensed and extra condensed? One need not use original De Vinne in entirety, but *De Vinne* should be used, otherwise the work will possess an incompleteness inexcusable in the real artist—one which conflicts with the popular idea of nicety. Would you think of attending a full dress ball wearing checked trousers, blue coat, tan gloves and red cravat? Maintain the same degree of taste at your case that you would at a friend's wedding, regardless of what critics in typography may affirm, and I have no hesitancy in saying that your services will be in demand by the best class of employers. I give through this article several of *my* ideas concerning artistic synthesis of type. I expect severe criticism, but at the same time my work has oftener met with approval than condemnation, and my attempts to please have apparently been appreciated.



I. N. Halliday, with Brown-Thurston Advertising Company, Portland, Maine.
Mr. Bradley's choice for second place.



George M. Applegate, with MacCrellish & Quigley, Trenton, New Jersey.

My ideas are not all original, and I therefore follow the style of others by acknowledged authorities. For years I have been a patron of America's leading typographical journal, THE INLAND PRINTER, and have gained much valuable knowledge concerning the "art preservative" therefrom. I consider THE INLAND PRINTER a necessary requisite in every "well regulated printing office." Nevertheless I served eight years' apprenticeship before my highly esteemed INLAND was thought of. Twenty years at the case would appear to complete an apprenticeship, yet there is not a day passes in which I do not gain more extensive knowledge, in which I do not realize more fully how little I know of the art of printing. Perfection has never been attained by man, and I little anticipate being the initial *homo* in the future army of perfectos.

It would please me to exchange ideas and compare notes and criticisms with those thoroughly interested in printing.

WHIT.

Written for THE INLAND PRINTER.

A SHORT SKETCH OF THE INVENTION AND EARLY HISTORY OF PRINTING.

NO. VI.—BY ARTHUR KIRKBRIDE TAYLOR.

UPON Gutenberg's return to Mentz, he without delay proceeded to put himself upon record as a borrower of money. In this transaction is unmistakable evidence that he was still engaged in the printing business.

After his establishment in that city he printed at least three distinct editions of "Letters of Indulgence." The sale for these letters had become so large that the usual process of copying became too slow as well as otherwise unsuited for the purpose. The copyists in many cases made errors, which were in turn copied by others who came after them. The timely aid of the art of printing was then successfully resorted to.

Another work attributed to Gutenberg is the "Appeal of Christianity Against the Turks," a small quarto of six printed leaves.

His largest as well as best known works were two editions of the Holy Bible in Latin. One of these editions is a large folio of 1,764 pages, two columns of thirty-six lines each to the page. The other edition has forty-two lines in each column, and the two editions are referred to respectively as the edition of forty-two lines and the edition of thirty-six lines. It is not certain which edition was printed first.

It is most befitting that the Bible should have been the first work of any considerable size printed, and it is most creditable to the inventor of the art that he should have taken it as the work which should prove to the world the success of the efforts of his life.

Gutenberg, at a time of great pecuniary need while in Mentz, came in contact with a professional money-lender named Fust, a man of considerable wealth, who knew how to get the best of a bargain and who had no scruples in taking advantage of a man when occasion offered.

Gutenberg entered into a contract or agreement with Fust to the effect that he, Fust, should advance to Gutenberg a certain amount of money, which was to be invested in the business, and that for security for the amount loaned Gutenberg was to give Fust a mortgage on the tools which were made with the aid of the money loaned, and a mortgage on the finished product as well.

At a time before the large folio edition of the Bible had been completed, or, at least, before anything had been realized from the sale of it, Gutenberg was sued by Fust for the return of this money. As Fust undoubtedly knew, Gutenberg was totally unable to meet the obligation, and Fust's action was the cause of Gutenberg's losing the results of his labors while with Fust.

Fust, of course, gained the suit, took possession of the office, and installed as foreman in it a young workman who had previously showed unusual aptitude in the work as well as a very pronounced liking for Fust's daughter. In thus installing his future son-in-law as foreman in the office is proof of his business clear-sightedness. He could then rest

assured that he should never want for employment. There is no probability that Fust had anything to do with the actual work of the invention of printing, although there seems to be a widespread idea that his services in the art were most important. This impression may have arisen from the fact that he gave financial assistance to Gutenberg, but when the nature of all his dealings with the inventor are known they fail to put him in the light of a wealthy patron assisting a needy inventor.

After this lawsuit, which cost Gutenberg so dearly, although he was sixty years of age, he did not give up in despair, but went to work with renewed zeal, and receiving financial assistance at the hands of a friend, established at once a new office and set about to repair the loss he had sustained. Being possessed of some type which he had made previously to the partnership with Fust, he added to it and cast some entirely new faces, and engaged at once on the work of publishing a rival edition of the Bible to the one which was being issued from the office which he originally founded.

Notable among other work which was done by Gutenberg was the "Catholicon," of 1460, a great folio of 748 pages, of double column, sixty-six lines to each column.

The offices of both Gutenberg and Fust were now in a fair way to be successful and repay to their owners some return for the money and labor expended in their establishment. Printing was being appreciated, and a demand, which, to a great extent, had to be created, was making itself felt; the sore trials and difficulties which beset the earlier days of the art were passing away, and the future looked bright.

The city of Mentz, which had held first place among the cities of the Rhine, and had been the scene of so much civil strife and disorder, was again to be disturbed by violence, and a great number of her noblest citizens to suffer death. The strained relations which had existed between the rival archbishops was to be the cause of a most terrible uprising of the followers of Adolph II, Count of Nassau, who by treachery gained admission to the town, and during the night between October 27 and 28, 1462, put to death many of their enemies. So great was the evil result of these atrocities, that the city, which before had been flourishing with commerce and industry, in the short space of a few days was totally paralyzed and utterly destroyed. It was only on the promise of the Elector, the same Adolph II, to protect those who might wish to return to trade or exercise their professions, that any at all were induced to return.

Fust's office was destroyed in the sack of the city, but there is no information whether Gutenberg's office suffered the same fate, or whether it was even in the same city at the time of the sack, but it is a notable fact that in the three years that followed that most unfortunate event, there were no books of value printed in Mentz. A printing office which contained the types made by Gutenberg was operated in Eltvill in 1466, a small city not far from Mentz.

At this period we find Gutenberg at court again, but in a capacity entirely new for him; he is neither accuser, defendant, nor witness; we see him in the character of a courtier. As he was not a soldier, it is but reasonable to suppose that he was called to the court of the first ecclesiastical dignitary of Germany in honor of his distinguished services to humanity in the invention and the perfection of the art of printing. He did not live long to enjoy the ease of a life at court. He died in February, 1468, overwhelmed by debts, and practically helpless before the competition of younger men practicing the art which he founded.

Although his later years were passed at court, it hardly seems a fitting close for one who had so actively participated in the realities of a useful life.

After Gutenberg's death, Schœffer, who succeeded him in the management of the office owned by Fust, began to endeavor to throw discredit upon the achievements of Gutenberg and claim for himself considerable of the honor attached to the invention. In cleverly worded writings he praises the superiority of the work done by himself, and although he admits that Gutenberg first conceived the idea, he reasons that he himself is deserving of most of the honor because he perfected the art. Upon careful investigation of his claims we find that the only innovation in the process of



Some Ideas in Initial Letters.

printing, as then performed, which can be attributed to Schœffer is that practice known as leading the type, which was first done by him, probably in some work for which he was being paid by the page.

The rivalry of the first two offices in Mentz, and the subsequent sack of that city and the scattering of the workmen due thereto, aided very materially in the spreading of the knowledge of the art, and within a surprisingly short time we find that there were offices scattered throughout Europe wherever a foothold could be found.

And thereupon started the making of many books of which we are told there is no end, and it must be admitted that the indications at present seem to show that the assertion was not without truth. Books are now so cheap that they have to a great extent superseded the elaborately embroidered slippers for presentation to the pastor by the members of the pastor's aid society, and for the sum which was once expended in purchasing a complete set of handsomely painted playing cards of ivory for one of the kings of France you can now get enough beautifully printed ones to deck our entire navy. It is indeed a sad sight, to see in some of our large cities a group of newsboys on a doorstep playing with a set of dirty, filthy playing cards, when we consider that for the paltry expenditure of a dime they could get a nice clean deck.

Knowledge of the printer's art has really become so widespread, and the facilities for going into the business so great, that a man has to figure very close to cost when bidding on a thousand envelopes, for fear that, should he ask too much, his customer would buy the blank envelopes from him, and purchasing an outfit as he went back to his office, turn the entire contract over to his errand boy.

Although much of the superstition of the middle ages has passed away, and many old myths have been exploded, still it is a generally recognized fact of the present day that the devil is in the printing business.

A more recent claimant to the honor of having invented printing hails from the wilds of Kentucky, but upon investigation it has been found that his present mental condition is the result of trying to explain why a form won't register the same on a pony and a large drum cylinder. The authorities have been notified.

Written for THE INLAND PRINTER.

REVIEW OF TYPE DESIGNS.

BY R. COUPLAND HARDING.

HAVING laid a good foundation of plain faces, the Inland Foundry is now devoting some attention to ornamental style. All readers of THE INLAND PRINTER must have noticed their new letter, the "St. John," one of those rarities, an original face. While it is neither a roman nor Old English, nor an engrossing, it has some of the features of each, and is nevertheless harmonious in its general effect. It should become very popular. Its usefulness is enhanced by the addition of appropriate initials. These, being black with somewhat heavy black ornaments, are not, I think, wholly satisfactory. An open initial, on lightly stippled or decorated ground, would have given the relief of contrast, and could also have been adapted for two-color printing in illuminated work. The new "Art Ornaments" harmonize well with the letter, which has the great advantage of being very legible. It is in five sizes, and, it is scarcely necessary to add, to standard line.

The name of the Crescent Typefoundry is new to me. Its new letter Iroquois is well graded, being in eight sizes, from 6-point to 36-point, but the style belongs to a class now somewhat overdone. The caps B, E and R are uncouth, and the C in both forms is too much like a G. The new series of borders shown by the same house is attractive. The designs are bold and some of the two-color effects, notably of borders 3, 8 and 9, 10, are very artistic.

H. Berthold, of Berlin, the renowned rule manufacturer, has added a typefounding branch to his business. In some sheets recently received he shows, under the name of "Venetia," a light and pretty script, decorative in style, and suitable for circulars. It is in three sizes, 12-point, 16-point and 28-point. "Alexandra" is a two-color style,



"TWO OF A KIND."

without lower case. The design closely follows that of the well-known "Washington," and a corresponding contour face, the outline of medium thickness, enables two-color effects to be produced. It is one of the best series of this class, and is in three sizes, 24-point, 36-point and 48-point. A useful variety of brass-rule terminals and other ornaments are also among Herr Berthold's latest productions.

The Reinhold Foundry, Berlin, shows the Plutonier border, of thirteen characters, in four sizes, 6-point, 12-point, 18-point and 24-point respectively. It has some points in common with the Crescent Foundry borders, noted above, but is heavier, being in the "Zeitungs" style approved of Teutonic printers and disliked by English eyes. The effect in black and white (as generally used) is not good, but in the well-chosen shades and tints on the founder's specimen sheets some of these borders are admirably effective. Some striking and highly decorative headpieces for letter-heads and circulars are worthy of the reputation of the foundry.

I have two large sheets from the Aktiengesellschaft, Offenbach-on-the-Main. One contains an original face, "Wide Schwabacher," in ten sizes, 6-point to 48-point. It is a variant of the modern Schwabacher style, extended about one-third in set, a sharp and clean-cut letter. In the other sheet is a new "Advertisement" border, series 79. It consists of solid circles, 24-point body, on which are cut various subjects for advertising purposes — hats, shoes, coats, gloves, umbrellas, bicycles, opera-glasses, etc., twenty-five in all. The weight of a regular font — about forty pounds — would somewhat surprise an American printer. The idea appears to be to inclose the advertisement with a border composed wholly of one character or of two alternated, a notion which would not find great favor with English printers, though they might find a few single characters useful, especially where space was limited.



STARLIGHT.

Copper half-tone by
SANDERS ENGRAVING COMPANY,
314 North Broadway,
St. Louis, Mo.

Photograph by
George T. Woodward,
Plattsburgh, N. Y.



EARLY on the morning of Monday, November 4, Eugene Field, the poet and writer, died suddenly at his residence in Chicago, from heart failure following a slight indisposition. An hour or two before daybreak, while the house was still dark and quiet, the poet turned in his bed and groaned. His young son, who lay beside him, called to his father, but there was no answer. Then he reached out and touched him, but there was still no response. Terrified, the boy crept from the bed and alarmed the household. When the lights were brought it was found that Eugene Field had passed from the quiet sleep of life and health to the deeper slumber of death. He had died as he had often wished to die—in the midst of his work, at the zenith of his strength.

The news was received with a deep sense of public loss by the citizens of Chicago and elsewhere, and expressions of sorrow were universal wherever Mr. Field's name was mentioned. The resolutions of the Chicago Press Club reflected the sentiments of the community. The meeting before which they were read was very largely attended, and many eloquent tributes were offered by the members of the club to their dead friend. The formal resolutions were as follow:

The Press Club of Chicago desires to express its sorrow over the death of Eugene Field. His was a nature rich in all those attributes which make a man marked, compelling universal love, respect and admiration.

In the death of Eugene Field the literary world has lost a man who in national and international appreciation had attained the widest distinction. Possessed of the highest mental gifts, he was in his personal character the plainest of men. His perceptions were quick to distinguish between right and wrong in individuals and movements. He was loyal to his friends and gentle to his critics. He was a clean, successful, brilliant man, a perfect husband and father. He was an ideal newspaper man.

His death is not the loss of his personal friends alone, but of Chicago and the world. He taught the good and taught it fascinatingly. He was as brave as the bravest in his opinions and as gentle as a woman in his allowances toward those with whom he differed.



Eugene Field's name will live in the degree in which the people loved him. His love was that which never fails of reciprocity, his heart went out to that which most appeals to humanity—childhood. His name has won a place in every household—a place which it will keep as long as children prattle and mothers tell them tales.



On November 6 the funeral services were held at the Fourth Presbyterian Church. The floral contributions represented the wide circle of Mr. Field's friends. The large Fellowship Club pillow rested before the pulpit. On the left was a shoe of white carnations, with the words, "Wynken, Blynken and Nod," the gift of Mr. and Mrs. Edward D. Winslow and family—a most touching



remembrance. Below the Fellowship pillow was a broken pen and scroll of white carnations with the words, set in heliotrope, "This is not death, only a change of scene," the tribute of James H. McVicker. On the right was a handsome trumpet and drum, sent by the president and board of managers of the Union League Club. The trumpet was of violets and the drum of various varieties of roses. The Royal League piece, its insignia in design, stood to the far right, and upon the pulpit a lyre, the remembrance of Mr. and Mrs. Melville E. Stone. To the left, one of the most beautiful and noticeable tokens was an immense harp of chrysanthemums and roses, nearly seven feet in height, sent by State's Attorney Jacob J. Kern. It was impossible to find room for all of the flowers sent by sorrowing friends. The roses and chrysanthemums, violets, ivy, palms and heliotrope completely surrounded the pulpit, making one mass of beauty.



The address was made by the Rev. Dr. F. W. Gunsaulus in verse. Following the address the choir sang the hymn, "Singing in God's Acre," with the dead poet's own words. Dr. F. M. Bristol made a second address, after which the choir rendered "Lead, Kindly Light," the hymn so often sung over the true and great.

After another selection by the choir, "Integer Vitæ," the benediction was pronounced by Dr. Bristol and the body was taken to Graceland Cemetery.

Seats were reserved in the body of the church for representatives of the clubs and societies to which Mr. Field belonged. The Union League Club was represented by the following: P. F. Pettibone, B. F. Bagley, E. L. Lobdell, W. H. Harper, Henry A. Knott, E. L. Baneroft, Mayor Swift, John Farson, H. E. Weaver, C. U. Gordon, O. D. Wetherell, E. E. Prussing, Julius Grinnell, W. A. Alexander, W. E. Kelley, R. G. Chandler, C. C. Kohlsaat, Walter L. Peck, William Penn Nixon, and Dr. Norman Bridge.



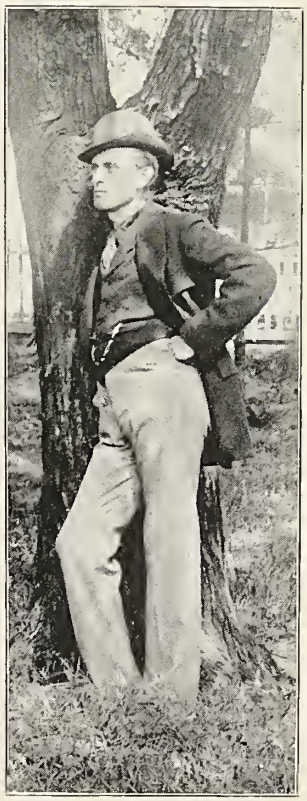
Among the members of the Press Club were: M. E. Stone, H. H. Kohlsaat, John McGovern, A. H. Yount, Paul Hull, M. B. Gibbs, Victor F. Lawson, C. M. Faye, Stanley Waterloo, Opie Read, J. A. Fleming, and Slason Thompson. The Fellowship Club was represented.

The honorary pall-bearers were: Victor F. Lawson, H. G. Selfridge, F. Willis Rice, M. P. Handy, Melville E. Stone, H. H. Kohlsaat, R. A. Waller, H. N. Higinbotham, Franklin H. Head, Milward Adams, F. J. V. Skiff, H. C. Chatfield-Taylor.



The following gentlemen were the active pall-bearers: Hart Taylor, Collins Shackelford, E. D. Winslow, C. A. MacDonald, Charles M. Faye, J. W. Hiltman.

Eugene Field was of New England parentage. His father, Hon. Roswell M. Field, left the East when Eugene was very young, and located at St. Louis, where he practiced law successfully for many years. A few years before his death he was appointed chief justice of the Supreme Court of Missouri. Eugene was educated at Knox College, Galesburg, Illinois, and at the Missouri State University. Immediately after leaving college he removed to St. Joseph, Missouri, where his career as a newspaper writer began. In a year or so he was called to St. Louis, where he became associated with the St. Louis *Dispatch* and the *Times*. From there he went to Kansas City, where he remained two years as an editorial writer on the *Times*. During this connection he wrote his first humorous poems that have since made him famous. He was with the Denver *Tribune* the next year, and then accepted a position with the Chicago *Daily News*, with which paper he was connected up to the time of





his death. Eugene Field had a charming personality. He was a popular man at college, in his profession and among all with whom he was brought in contact. His strength in newspaper writing was in the line of paragraphic work. His acquaintance was very large among literary men, politicians and dramatic people, and by all will be kindly remembered as a personal friend.

The best of his literary work is already in book form, several volumes having been published. The pathos of his little poems is touching and lasting. Through all of his writings, whether in prose or verse, there runs a vein of pathos that impresses every reader with the good heart that was in him. His humor was delightful; his literary style finished, original and striking; as a husband and father, as a friend and companion, few were his equal. His life was too short by two decades, and his untimely death will be sincerely mourned by everyone who knew him, and the sincere and loving sympathy of friends will go out to his wife and family in their great bereavement.

His last poem of pretension was "Dream Ships," written for and printed in the October *Ladies' Home Journal*. He was especially adept in the poems and stories of child-life, and his printed books now number a half dozen volumes. He has also made himself famous to the public as a reader of his own stories and verses, having at different times appeared jointly with Edgar Wilson Nye and James Whitcomb Riley. Among his better known books are the "Denver Tribune Primer," 1882; "Cultures' Garland," 1887; "Little Book of Western Verse," 1889; "Little Book of Profitable Tales," 1889; "Second Book of Verse," 1892; "With Trumpet and Drum," 1892; "Echoes from the Sabine Farm," 1893.

Mr. Field leaves a widow and four children. He married Miss Julia Comstock, of St. Joseph, Missouri, October 16, 1883, and had seven children—Roswell Martin, Mary French, Melvin Gray, Eugene, Jr., Frederick Skiff, Julia and Roswell Frances. His only brother, Mr. Roswell M. Field, is an editorial writer on the Chicago *Evening Post*. In June, 1893, Knox College conferred upon Mr. Field the honorary degree of A. M.

In spite of his vast collection of curiosities and antiques that filled his house, Mr. Field was an exceedingly systematic man. All of the manuscript of his work he had neatly bound and stamped according to the best art of the binder, of which he was a connoisseur. Even a series of little sermons which he wrote for his aunt when he was nine years old is preserved in book form. He was a well-known frequenter of the old book stores of Chicago. His taste ran to odd and curious volumes on quaint and unusual subjects—"fool books," he called them.

The poet was not a conventional collector. Nor did he have any fads. What his fancy chose he bought and kept. And thus it happens that his bookcase at the side of the wonderful "den," as he loved to call it, contained a "thumb" Bible and the smallest dictionary in the world, and the stand next to it held a collection of odd and curious canes, and the shelves across the room were loaded with bottles of a hundred different shapes and sizes, and all unusual and wonderful. And there also was Gladstone's famous ax, presented to Mr. Field by the great premier himself, and Charles A. Dana's scissors framed and hung above the bed. Mr. Field was a great lover of mechanical toys and small images, and he had hundreds of them about his den, together with strange pewter dishes picked up in some out-of-the-way place across seas. Old blue china, almost as delicate and fragile as cobweb there was, too, and rare old prints, and the most complete collection of books on Horace in the world. All of these thousands of things were jumbled up together. Their very catalogue would make a big book, and yet there was a history with each of them, lost with the death of the poet. In all of them he took an almost boyish delight, and it was this characteristic of youthfulness that gave him such a charm with children and that has made him the supreme master in the realm of child's verse.

The illustrations presented herewith are from drawings made by H. Reuterdahl and from photographs by E. D. and C. S. Winslow. They represent in part Mr. Field's home surroundings. Here he loved to meet his friends, among his children, his books, and the quaint collections so characteristic of him.

Instances of Mr. Field's humorous oddities were at all times enjoyed by his friends. "I've known him ever since he came to Chicago to work on the *Record*, then the *Morning News*," said Mr. Melville E. Stone. "He was capable of doing an enormous amount of work in a short time and of doing it easily. His early contributions to his column, 'Sharps and Flats,' were largely semi-political in nature, but of late years he has written more poetry and other general matter. I remember well the old jail suit that he used to wear around the office, and with which he was accustomed to awe the visitors who presented themselves. It was our custom in those days to present each person employed on the paper with a turkey on Christmas day. But Field wrote us just before turkey-time that he would much prefer a suit of clothes. So we sent down and got a striped suit, such as they use in Joliet, and Field wore it."

A suggestion made at the memorial services that a fitting monument should be erected to the "Children's Poet" by the children struck a responsive chord in hearts of Chicago citizens and funds are rapidly accumulating for the purpose.

THE SINGING IN GOD'S ACRE.

Out yonder in the moonlight, wherein God's Acre lies,
Go angels walking to and fro, singing their lullabies.
Their radiant wings are folded, and their eyes are bended low,
As they sing among the beds whereon the flowers delight to grow—

"Sleep, oh, sleep!
The Shepherd guardeth his sheep.
Fast speedeth the night away,
Soon cometh the glorious day;
Sleep, weary ones, while ye may—
Sleep, oh, sleep!"

The flowers within God's Acre see that fair and wondrous sight,
And hear the angels singing to the sleepers through the night;
And, lo! throughout the hours of day those gentle flowers prolong
The music of the angels in that tender slumber song—

"Sleep, oh, sleep!
The Shepherd loveth his sheep.
He that guardeth his flock the best
Hath folded them to his loving breast;
So sleep ye now, and take your rest—
Sleep, oh, sleep!"

From angel and from flower the years have learned that soothing song,
And with its heavenly music speed the days and nights along;
So through all time, whose flight the Shepherd's vigils glorify,
God's Acre slumbereth in the grace of that sweet lullaby—

"Sleep, oh, sleep!
The Shepherd loveth his sheep.
Fast speedeth the night away,
Soon cometh the glorious day;
Sleep, weary ones, while ye may—
Sleep, oh, sleep!"

THE TWENTY-THIRD PSALM.

My Shepherd is the Lord my God—
There is no want I know;
His flock He leads in verdant meads,
Where tranquil waters flow.

He doth restore my fainting soul
With His divine caress,
And, when I stray, He points the way
To paths of righteousness.

Yea, though I walk the vale of death,
What evil shall I fear?
Thy staff and rod are mine, O God,
And Thou, my Shepherd, near!

Mine enemies behold the feast
Which my dear Lord hath spread;
And, lo! my cup He filleth up,
With oil anoints my head!

Goodness and mercy shall be mine
Unto my dying day;
Then will I bide at His dear side
Forever and for aye!

LITTLE BOY BLUE.

The little toy dog is covered with dust,
But sturdy and stanch he stands;
And the little toy soldier is red with rust,
And his musket molds in his hands.
Time was when the little toy dog was new,
And the soldier was passing fair,
And that was the time when our Little Boy Blue
Kissed them and put them there.

"Now, don't you go till I come," he said,
"And don't you make any noise!"
So toddling off to his trundle-bed
He dreamt of the pretty toys.
And as he was dreaming an angel song
Awakened our Litle Boy Blue—
Oh, the years are many, the years are long,
But the little toy friends are true.

Aye, faithful to Little Boy Blue they stand,
Each in the same old place,
Awaiting the touch of a little hand,
The smile of a little face.
And they wonder, as waiting these long years through,
In the dust of that little chair,
What has become of our Little Boy Blue
Since he kissed them and put them there.

AT THE DOOR.

I thought myself indeed secure,
So fast the door, so firm the lock;
But, lo! he toddling comes to lure
My parent ear with timorous knock.

My heart were stone could it withstand
The sweetness of my baby's plea—
That timorous, baby knocking and
"Please let me in—it's only me."

I threw aside the unfinished book,
Regardless of its tempting charms,
And, opening wide the door, I took
My laughing darling in my arms.

Who knows but in Eternity,
I, like a truant child, shall wait
The glories of a life to be,
Beyond the Heavenly Father's gate?

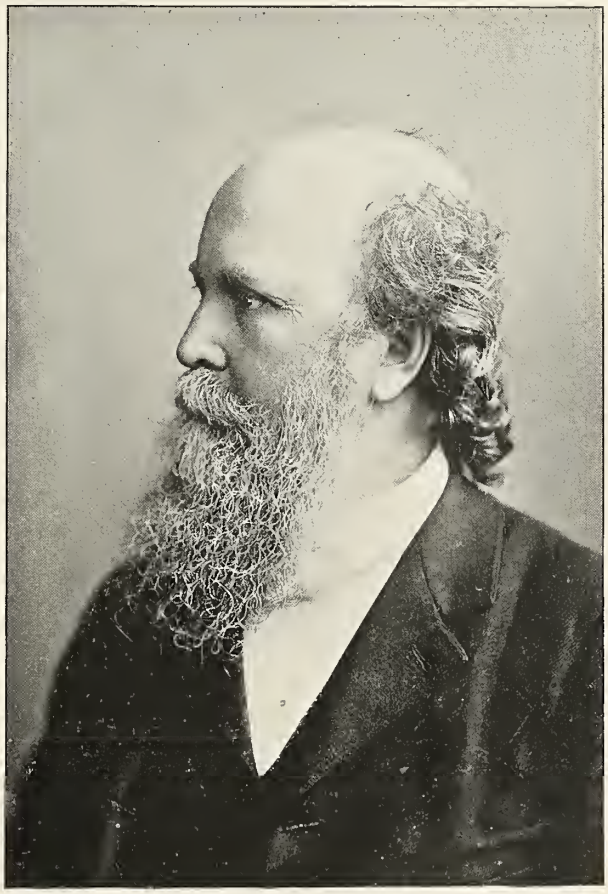
And will that Heavenly Father heed
The truant's supplicating cry,
As at the outer door I plead,
"'T is I, O Father! only I"?



A Winning Way.

INVENTOR OF THE UNIVERSAL PRESSES.*

MERRITT GALLY, the distinguished inventor, whose picture, reproduced from a recent photograph, is shown on this page, was born in western New York, August 15, 1838. His father, a Presbyterian clergyman, settled in Rochester in 1839, and died in 1844, when his son Merritt was at the age of six. In 1849 he was apprenticed to learn the printing business. During his apprenticeship



he acquired the art of wood engraving in his leisure hours, and made his own gravers from worn-out files. After completing his apprenticeship he worked a year with his stepfather, a master mechanic, and acquired some skill in mechanical engineering. At sixteen he constructed a printing press, with which, in partnership with his elder brother, he started in the printing business in Nunda, New York. After two years' business experience, our inventor determined to acquire a more liberal education, and began his preparation for college, supporting himself by engraving, mechanical drawing and portraiture. In painting, though but an amateur, many of his works were highly commended. He entered college in 1859, was graduated at the University of Rochester in 1863, and afterward at the Theological Seminary of Auburn in 1866, being then ordained as minister by the Presbytery of Lyons. After three years a severe bronchial trouble compelled him to retire from the pulpit, still maintaining until the present time his position in the ministry as a member of the Presbyterian General Assembly of the United States. Turning again to mechanics, in 1869 he invented the Universal Printing Press, the patent for its peculiar, valuable and effective platen motion being issued November 9, 1869, and a patent covering the platen locks, impression throw-off, impression adjuster, construction of rigid framework and bed, device for platen dwell, perforated

*Note.—From advance proofs of the forthcoming catalogue of the Universal Press.

grippers, roller-stop movement and improved ink fountain, was issued November 23, 1869, and reissued in 1870. The press was first built at Rochester under Mr. Gally's supervision, and for the purpose of making the parts interchangeable he invented a large number of special tools and automatic machines. The Universal, as built then (and many of the first presses are still in use), is in principle substantially the same press as now, although a great number of improvements in detail and special attachments have been added. The Universal, in fact, leaped fully equipped from



"A Wilde Night."
By Awfully Wierdsley. From the Callow Book.
Drawn by Claude F. Bragdon.

the brain of its inventor, and very soon achieved a world-wide celebrity. Such appliances as a throw-off, with accurate impression adjuster, roller-stop movement and perfectly regulated ink fountain, apart from the important inventions of direct square impact of impression and perfect distribution, were until then unheard of, and Mr. Gally immediately took rank with Hoe and Gordon as an inventor, and placed the printing fraternity of the world under obligation to him. He was the first to adapt a platen press for paper-box cutting and creasing and heavy embossing, and in both these important branches of business his earliest inventions have not been superseded.

Mr. Gally was the first to invent and construct a successful machine for making linotypes and plates, by mechanically arranging, by means of a keyboard of finger keys, line after line of dies or matrices, automatically justified, from which type lines or plates were automatically produced, either in metal or mold. His patents were issued July 16 and July 23, 1872; and rights under these patents were sold, in November, 1884, to parties interested in the beginning of the Mergenthaler experiments, and now in the manufacture of the more advanced Mergenthaler Linotype machine.

His inventive faculty has been employed in other fields. In all, over fifty complete patents, covering over five hundred patent claims, have been issued to him in the United States, including electric and telegraphic apparatus, governors, self-playing musical instruments, and stereotyping machinery and philosophical apparatus. In 1890 he devised and constructed for the government apparatus for automatically operating and controlling the astronomical and recording instruments used in the expedition to South Africa by Professor Todd, astronomer of Amherst, in charge of the expedition. This apparatus, besides obviating any possibility of mistakes in movements or records, performed automatically the operations that would have otherwise employed twenty-five to thirty expert assistants. His latest patent, issued in June, 1895, is for a new method of making folding paper boxes. He is still an active man, and devotes his time chiefly to the development of the Universal presses and adapting them to special uses.

During the war Mr. Gally, as a delegate of the Christian Commission, was detailed for a time to service at the front. Having always been very much interested in matters of surgery, and having often aided in surgical operations at home, he was eminently fitted for the position assigned him, and in a number of engagements was of valuable assistance to the surgeons on the field in caring for the wounded.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

Flexible Tablet Glue.—MacG. & C., Chattanooga, Tennessee, write for a good recipe for making flexible tablet glue. *Answer.*—One tablespoonful carbolic acid, ½ ounce virgin rubber, 2 pounds glue (pulverized), 3 ounces glycerine, ½ teacup molasses, ½ gallon water; boil, stir well and add any color you want (dry color); *use while hot.* It is much more satisfactory and economical to purchase tablet compound ready made. The Armour Glue Works, 205 La Salle street, Chicago, and Slade, Hipp & Meloy, 300 Wabash avenue, Chicago, make the goods.

Ink Mottling on the Stock.—H. P., Brisbane, Queensland, writes: "We have great trouble, especially when printing and embossing show cards with solid rainbow grounds, in getting the inks to adhere to and be flat and even on the highly enameled stock. How is it done? We have tried all sorts of things, but do what we will, the ink has a mottled, patchy appearance." *Answer.*—Use full-bodied inks of a good quality, and avoid reducing them down with thin varnish or oil. Run the inks as strong as possible—that is, as full of their primary strength as the stock will permit of—and carry only enough color for the desired depth. Too much color will produce the very complaint you allude to. If the ink should be too "tacky" for the stock, incorporate with it a few drops of sperm oil, or a small quantity of vaseline or powdered Castile soap. Should your inks have a tendency to pull off while embossing (after they have had proper time to season hard), mix a few drops of damar varnish in the inks before using them.

Printing Solid Grounds Under Difficulties.—J. M. S., Philadelphia, says: "I am about asking for information, as I know your experience will help me very much. I want to print strips fifteen inches long and one inch wide—say twelve or fifteen at a time—which would make the form 12 by 15 inches. Do you think I could get as good results from a three-roller platen press as I could from a two-roller pony press? Don't you think the three rollers on the former press would ink the form better than the two rollers on the latter one? The strips are solid tint plates—no open work on them." *Answer.*—The pony press, with its two rollers of larger diameter and continuous "facing" of color on these by means of a vibratory riding roller, is more effective in covering a solid form than the platen press

with its three rollers of smaller diameter. The efficiency of all platen machines may be increased, where their construction will permit of it, if one or two of the rollers are made, say, an eighth of an inch larger diameter. Irregular diameters of rollers on such presses will be found very advantageous.

PRINTING IN GOLD INK.—S. B., of Lewiston, Pennsylvania, writes: "Can gold ink be worked satisfactorily? We do a little label printing in gold on glazed paper, and a few years ago thought we would simplify the work by using gold ink, but even on short runs it dried outrageously on rollers, press and form. Instead of our being able to work it satisfactorily it worked us so effectually that we returned to size and powder and have not tried the ink since. It was Wade ink, but we forget the price. Was the trouble with the ink or with us in not knowing how to use it? If satisfactory, bright, smooth work can be done with the ink without its hardening on everything, we would be glad to learn how. We read THE INLAND PRINTER carefully, but if the above has been answered fully during the past two years we have overlooked it." *Answer.*—Gold ink as a rule does not work as well as other ink, nor is the result as good as size and bronze powder. Fair results have been obtained, however, and a large quantity of gold ink is sold to the label trade. S. B. could no doubt have got an ink of less drying quality if they had written to the manufacturers for it. The trouble with gold ink is that it will not stand age, but must be used when freshly made up to get the best results.

A QUESTION OF OVERLAPPING COLORS.—S. G. C., Bridgeport, Connecticut, writes: "Will you please enlighten the undersigned on a few questions in dispute. Samples, marked *a* and *b*, herewith sent for your guidance. Sample *a* is black printed over a medium yellow tint; sample *b* is the same black printed on white paper. (1) Can the black be printed over the yellow so as to get the same black effect as on the sample *b*, allowing, of course, only one impression on the black? (2) What colors will black go over, and still give a perfect black effect, taking into consideration the size of the letters?" *Answer.*—The samples submitted for inspection are very creditable bits of printing, and are sent in very good condition. To the first question, let us say that such a black as you have used in this case can be worked so as to give the same bright luster and intense deep color as is shown on sample *b* if a small quantity of copal varnish is mixed in the ink and a trifle more color is carried on the work. The reducing varnish used in the yellow ground has absorbed much of the strength of the black ink and beggared it of its luster. Had a stronger varnish been used in the yellow ink, it would have helped to retain the strength and brilliancy of the black. (2) A number of colors might be mentioned on which black can be worked and still present a perfectly black effect, but the character of the stock used and the chromatic training of the pressman would have much to do with the success of the end desired. For instance, black can be printed over light or dark blue, and retain its primary identity, but it must be stronger in color, varnish, and dryer, than the color under it. The same may be said of green, red, brown, and gray, for black can be worked over these also, by following the same rule and observing the same conditions. If the order of lapping colors is reversed, then quite a difference is produced, as blue over black will give us a dark bronze effect; red over black (proportions about 3 to 1), gives a deep brown; while yellow over black will make a deep olive color. Perhaps black worked over a gray tint, not reduced too much, affords as strong and lustrous a black color as can be desired.

COULD NOT PREVENT WRINKLING THE SHEETS.—C. H., Trenton, New Jersey, sends a printed sheet, size 22 by 28, on which are four solid box labels, printed in black, regarding which he says: "Will you please state how I can keep the wrinkles out of this job? It was done on a 30 by 36 double-ender press and had four tympan bands on, which I adjusted in every way I could think of. I then put a tape in between the plates, but could not get the wrinkles out." *Answer.*—The make-up of this form is one qualified to give the pressman trouble in keeping the sheets from wrinkling as they leave the impression. Still, this must be overcome, and to that end we must also find the cause of the trouble. It is evident, from the sheet before us, that the paper used was not trimmed true, as it is angled considerably on the feeder and off gauge ends, and has had the disadvantage also of being fed to the cylinder with the *narrowest edge* of the angle down to the gripper, thus *forcing the wider end of the sheet over and against the off gauge* (feed gauge) as it was drawn forward by the grippers to the form, thereby helping to divert the sheet from its straight course under the bands. The first thing to do, after the form has been made ready, is to see that the sheet travels *straight* on its course to the form and on leaving it. Of course the gripper gauges must be set *first* in doing this; then the relative hold and set of *each* gripper should be attended to; next place the steel bands in such a way as to evenly and uniformly adjust the sheet to the cylinder *and to the tympan sheet which covers the make-ready.* All the grippers must take hold of the sheet at the same time and, as nearly as possible, with the same degree of tightness. This course ought to secure a true run of the sheet to and from the form, and it will, provided the side gauge is set in unison with the front gauges, and the sheet of paper is straight. When there is an angle to the cut of the paper, then the paper should be turned (when this will not interfere with the run of the work) and *the widest end of the angle laid to the front of the feed-board.* Avoid drawing the sheet unnecessarily by any one or more of the steel bands, and have packing and make-ready on the cylinder uniform and tight.

MORE TROUBLE WITH INK ON COATED PAPER.—S., of Roanoke, Virginia, writes: "We have great trouble with some of our presswork, as shown by the samples inclosed. These came from the press in successive order, and show good and bad results by reason of the defects in coloring. The defective appearance on the work occurred quite frequently during the runs. Although we lessened the supply of ink, put on a little heavier underlay under the strong figures in the half-tone illustrations, as an experiment, running the speed on various pulleys from 600 to 1,200 an hour, we could not obviate the difficulty. The consistency of the ink seemed to be very good, and was the same quality that we used in printing the reverse side on yesterday—the trouble was not so apparent then. The cuts seem to be all right, and the paper is the best quality enamel we can buy." *Answer.*—Much of the cause for ink peeling off the enamel of the paper lies in the weakness of the white coating. Under test, we find one side of the paper much firmer in the coating than on the other. This comes from using a weaker sizing in the whiting, or when the sizing has been carried over from day to day, when it loses its tenacity and firmness. The complaint of ink picking off the coating material on the paper is a general one; and at times and under damp conditions it is more annoying than when the printing is done during dry, warm weather. Glue exposed to a humid atmosphere has its tenacity reduced, and as glue forms the basis of the size used for enameled papers, it is easy to account for the defects which are complained of. To assist in obviating the ink from picking off this coating, mix a small quantity of lard or vaseline with it. Either of these articles will tend to weaken the tackiness of the ink without materially reducing its color or working qualities. The samples sent us show that a trifle too much color has been carried, especially on the first page, a lighter make-ready on the high lights of which would have much improved this otherwise neat piece of printing.



MEDITATION.

Half-tone by
AMERICAN PHOTO-ENGRAVING CO.,
17 Vandewater street,
New York.

AWARD IN THE RIVERSIDE PAPER COMPANY'S ADVERTISEMENT COMPETITION.

ONE hundred and forty-eight specimens were submitted in this competition, the terms of which we repeat hereunder as a matter of record:

ONE HUNDRED AND EIGHTY DOLLARS IN PRIZES FOR WELL-DISPLAYED ADVERTISEMENTS.

First Prize,	$50.00
Second "	30.00
Third "	25.00
Fourth "	20.00
Fifth "	15.00
Sixth "	10.00
Ten Consolation Prizes of	3.00 each.

The Riverside Paper Company, of Holyoke, Massachusetts, offer the above mentioned sums, aggregating One Hundred and Eighty Dollars, for the best displayed and best constructed advertisements of the famous Magna Charta Bond Paper, made up from the wording hereunder:

"Magna Charta Bond. The leader of all bond papers. Made from new rag stock. Free from adulteration. Perfectly sized. Long fibre. A paper that will withstand the ravages of time. White: 17 x 22—12, 14, 16, 18, 20, 24 lb.; 17 x 28—16, 20, 24, 28 lb.; 19 x 24—16, 18, 20, 24, 28 lb.; 22 x 32—32, 40 lb. Blue: 17 x 22—16, 20 lb.; 17 x 28—20, 24 lb.; 19 x 24—20, 24 lb. Crushed, in white only: 17 x 22—16, 20 lb.; 17 x 28—20, 24 lb.; 19 x 24—20, 24 lb. The Magna Charta Bond Papers are all finished by plating. Manufactured by Riverside Paper Company, Holyoke, Mass."

Contributors will please read the following rules and observe them strictly, as any departure therefrom will disqualify their specimens:

1.—The advertisement is designed for publication as a page of THE INLAND PRINTER. Contributors may use any space not larger than THE INLAND PRINTER page (preferably 33 by 52 ems pica), and matter can be set the narrow way of page, or lengthwise, as desired.

2.—The use of cuts and ornaments is not prohibited, but type composition must form the principal part of the work.

3.—The wording of the advertisement may be changed to suit the ideas of contributors. Any alterations from the text will be considered in making the awards, and will count for or against the specimens, according to their merits.

4.—Twenty-five impressions of each specimen are required, printed in black ink on white paper, 9½ by 12½ inches in size.

5.—All specimens must be mailed flat, addressed to the editor of THE INLAND PRINTER, and distinctly labeled "Riverside Paper Company Advertising Competition."

6.—An electrotype or stereotype of each specimen must accompany the proofs, and, if sent by express, charges must be prepaid.



FIRST PRIZE.

7.—In the left-hand corner of both proofs and plates contributors are requested to place their identification mark or motto, a duplicate of which containing the full name and address must be inclosed in a sealed envelope, marked on the outside, "Riverside Paper Company Advertisement Competition," with the contributor's mark or motto printed or written in the upper right-hand corner.

8.—As it is necessary that these rules should not debar anyone from competing who desires to do so, arrangements may be made with THE INLAND PRINTER for the photo-engraving of specimens by contributors who find it impossible to send electrotypes or stereotypes.

9.—All contributions must be in the hands of the editor of THE INLAND PRINTER not later than November 1, 1895.

10.—Announcement of awards will be made in the December issue of THE INLAND PRINTER.

11.—Each contributor will receive a complete bound set of the specimens at the conclusion of the contest.

12.—Contributors may send as many specimens as they may desire, but no contributor will be entitled to more than one prize.

13.—The prizes will be awarded by judges who will be selected by THE INLAND PRINTER.

The names of the gentlemen who consented to act as judges are as follows:

Frank Ehlen, superintendent composing rooms Chicago *Times-Herald* and *Evening Post*.

Nathaniel C. Fowler, Jr., "Doctor of Publicity," Tribune building, New York.

John A. Thayer, advertising manager of the *Ladies' Home Journal*, Philadelphia, Pennsylvania.

To each of these gentlemen, who are ignorant even at this time of the identity of those acting with them in making the award, a complete set of the proofs was forwarded, together with the appended letter:



SECOND PRIZE.

DEAR SIR,—Under another cover we send you by express, prepaid, 148 proofs of advertisements submitted in competition for the prizes offered by the Riverside Paper Company, in accordance with the regulations published in THE INLAND PRINTER and herewith inclosed. If your convenience will permit, we shall appreciate the favor of your selection of the most deserving specimens and a statement of your reasons for such selection before the expiration of the present week. We beg to suggest that due consideration should be given to the idea or conception of each compositor in respect to an effective advertisement, in justice to those who are confined to limited materials and who are otherwise handicapped in the preparation of their specimens. Thanking you for your interest in this competition, we are,

Yours very truly, THE INLAND PRINTER COMPANY.

The individual awards of the judges are given hereafter in the order of their receipt:

THE CHICAGO TIMES-HERALD.

CHICAGO, Ill., November 7, 1895.

Mr. A. H. McQuilkin, Editor Inland Printer:

DEAR SIR,—Your one hundred and forty-eight specimens of "Magna Charta Bond" advertisements were received, and I return them herewith, together with comments and many thanks for your esteem in selecting me for so important a responsibility.

I have looked them carefully over, and must confess that I found the awarding of the prizes a more difficult task than I had anticipated, and even after having selected my preferences, do not know whether you will agree with me.

There are quite a number of specimens in which no attention was paid to size (33 by 52 ems pica), as given in the conditions of your offer, the greater number of the contestants taking the size of a full printed page of THE INLAND PRINTER.

Many of the contestants use a trade-mark, and two use cuts of the signing of Magna Charta. The copy says nothing of a trade-mark nor facsimile label, though upon perusal of back numbers of THE INLAND PRINTER I notice that both are correct according to the printed advertisements of the Riverside Paper Company.

Others went to the expense of engravings made purposely for this advertisement.

While admitting that the specimens I have selected will not entirely meet the approval of the advertiser as to priority, yet, considering the conditions prevailing in the various offices in which these specimens were composed, my judgment is based entirely upon the facilities obtainable in the average job office. In accordance with this view, I was forced to offer the

FIRST PRIZE to "Le Meilleur du Monde," this being a specimen the material for which can be found in any printing office in the land. The compositor has conformed to the size (33 by 52 ems pica), and has used no marks nor flourishes, and type composition forms the principal part of the work. It is plain and to the point. [Times Printing House, 725 Chestnut street, Philadelphia.]

SECOND PRIZE, "A. S. C."—This advertisement was actually my choice for first prize, but the "trade-mark," as explained before, precluded this. [A. S. Cornell, Irvington-on-Hudson, New York.]

THIRD PRIZE, "Diamond D."—Shows a clear conception and the idea can be carried out in any office. [George A. DeWolfe, 39 Arch street, Boston, Massachusetts.]

FOURTH PRIZE, "C. H. N."—Type and design very proper. Type not in stock in the majority of offices. Trade-mark used. Size 33 by 52 ems pica. [Charles H. Nodine (Griffith, Axtell & Cady Company), Holyoke, Massachusetts.]

FIFTH PRIZE, "August."—Size, eight ems wider than the preferable thirty-three ems pica—most conspicuous on account of cut. [Lewis Rudy, Golding & Co., Fort Hill square, Boston, Massachusetts.]

SIXTH PRIZE, "Great Charter."—Matter set lengthwise; somewhat objectionable though allowed by conditions of offer. Objection to advertisement is large size of type in designating sizes and weights. [R. H. Young (Staunton Printing Company), 2 Pearl street, Grand Rapids, Michigan.]

CONSOLATION PRIZES.

(Sizes, 33 by 52 ems pica:)

1. "Maltese Cross." Design first-class. [Thomas G. Kerwin (C. H. Morgan Company), 11 South Water street, Chicago.]

2. "Simplicity, Harmony, Effect." One series of type. [Louis P. Rubien, 161 Sackman street, Brooklyn, New York.]



THIRD PRIZE.

3. "W.E.V.B." Cuts. [W. E. Van Buren, Irvington-on-Hudson, New York.]

4. "Chat Noir." Set lengthwise. [Frank B. Stiles (R. S. Peck & Co.), 14 Ford street, Hartford, Connecticut.]

5. "H. L. Blair." Fancy design. [H. L. Blair (Holyoke Envelope Company), Holyoke, Massachusetts.]

(Eight ems wider than above:)

6. "J. D." Good conception. [Joseph Dooley (Rockwell & Churchill), Boston, Massachusetts.]

7. "Celtic." Plain and readable. [Edward Bodemer (George E. Bryan), 427 Main street, Cincinnati, Ohio.]

8. "Ralph." Plain and readable. [E. S. Ralph (Winters Company), Springfield, Ohio.]

9. "G. G." Fancy scrolls. Colors and sizes run together. [C. Harrington (Carson-Harper Company), 1336 Lawrence street, Denver, Colorado.]

10. "S. G. S." One series. "The Leader of all Bond Papers" ought to be in mortise. [Selden G. Spencer (Lawton & Burnap), 706-708 Delaware street, Kansas City, Missouri.]

A few specimens deserve extra mention, like the one by "Gyp." The word "Time" should be small, and sizes and weights in tabular form. This would make one of the best advertisements in the group.

The specimen by "Ad Valorem" furnishes an idea for a first-class advertisement, though the composition is not all that could be desired.

"H. C. E." added the words "Samples and prices mailed on application." How does he know that?

These show taste and a fair conception of what is required to make an advertisement attractive: "M. B. C.," "Quiz," the "Knight," "L. A. Macdonald," Portland, Oregon; "Revando," "Billy," "Z Y X," "B 204," "Ocean Steamer," "D. L.," "M. S. B.," "Carpe Diem" and "Goodwill."

Respectfully yours, FRANK H. EHLEN,
Superintendent Composing Rooms *Times-Herald* and *Evening Post*.

The names of the contributors to whose specimens Mr. Ehlen gives honorable mention are as follow:

"Gyp."—Henry A. Anger (W. M. Castle), 39 Tremont street, Oshkosh, Wisconsin.

"Ad Valorem."—Charles E. Wilson (Review and Herald jobroom), Battle Creek, Michigan.

"H. C. E."—Harry C. Engelhart (Magazine Department, Wynkoop & Hallenbeck), 441-447 Pearl street, New York.

"M. B. C."—Herman G. Loehlin (Methodist Book Concern), 150 Fifth avenue, New York.

"Quiz."—Robert B. Howell (B. R. Baumgardt & Co.), 231 West First street, Los Angeles, California.

"Knight."—W. L. Warner (George E. Cole & Co.), 86 Dearborn street, Chicago.

L. A. MacDonald (Peaslee Brothers Company), Portland, Oregon.

"Revando."—John S. Phillips (John L. Murphy Publishing Company), 120 Calhoun street, Trenton, New Jersey.

"Billy."—Alfred W. Bailey (Pioneer Press jobrooms), St. Paul, Minnesota.

"Z. Y. X."—H. T. Bossert (A. H. Sickler & Co.), 514-516 Minor street, Philadelphia, Pennsylvania.

"B. 204"—Frank U. Bishop (Robinson & Smith), 340-342 Dearborn street, Chicago.

"Ocean Steamer."—J. King Mac Haffie (Wynkoop & Hallenbeck), 441-447 Pearl street, New York.

"D. L."—D. E. Lewis (Kenyon Printing & Manufacturing Company), 502-508 Locust street, Des Moines, Iowa.

"M. S. B."—Milo S. Borden (William A. Baker), 251 Market street, Newark, New Jersey.

"Carpe Diem."—James Newman (L. Graham & Son, Limited), 207-211 Baronne street, New Orleans, Louisiana.

"Goodwill."—Henry Kuestner (Redfield Brothers), 1994 Second avenue, New York.

NATH'L C. FOWLER, JR.

TRIBUNE BUILDING, NEW YORK, November 11, 1895.

A. H. McQuilkin, Esq., Inland Printer, 212 Monroe street, Chicago, Ill.:

MY DEAR SIR,—I send you by express today all the proofs.

I have marked "First Prize," "Second Prize," etc., on the best six in my judgment, and "Consolation" on the next best ten.

I never had so hard an undertaking. Fully one-half of the advertisements deserve a prize or honorable mention.

I am entirely unprejudiced, as I do not know the name of a single printer contributing.

I have judged these advertisements on a compromising basis, namely, a basis including typographical display, simplicity, neatness, work in execution, and the value of the advertisement, irrespective of its display as a seller of paper. I have taken into consideration the fact that your paper is filled with artistic display, and therefore more artisticness is allowable than would be in a magazine of general circulation.

My reasons for judgment are as follow:

FIRST PRIZE.—The advertisement is of the most striking character. It is a combination of the strong poster style and the true artisticness of beautiful simplicity. It is arranged to catch the eye as well as to affect the mind. ["Nit."—Albert Olson (Toby Rubovitz), 180-182 Monroe street, Chicago.]

SECOND PRIZE.—A truly artistic creation, and yet not overdone. If the reading matter type were plainer, I would like it better. ["F."—A. Koester (Fred Klein Company, Market and Randolph streets, Chicago.]

THIRD PRIZE.—Effective, because it is removed largely from criticism. With the exception of the old English matter, it is of absolute clearness. ["Celtic."—Edward Bodemer (George E. Bryan), 427 Main street, Cincinnati, Ohio.]

FOURTH PRIZE.—Beautifully artistic, and an eye-delighting creation, yet not sufficiently readable to take the highest rank as an advertisement. ["M."—Claude R. Miller (Smith-Brooks Printing Company), 1731 Arapahoe street), Denver, Colorado.]

FIFTH PRIZE.—Perhaps worthy of ranking higher, and I think I would so rank it, if its effectiveness was not largely due to the background illustration, which is not a part of typographical display. The line at the bottom is in too heavy type to harmonize with the rest. ["Ad Valorem."—Charles E. Wilson (Job Department Review and Herald Publishing Company), Battle Creek, Michigan.]

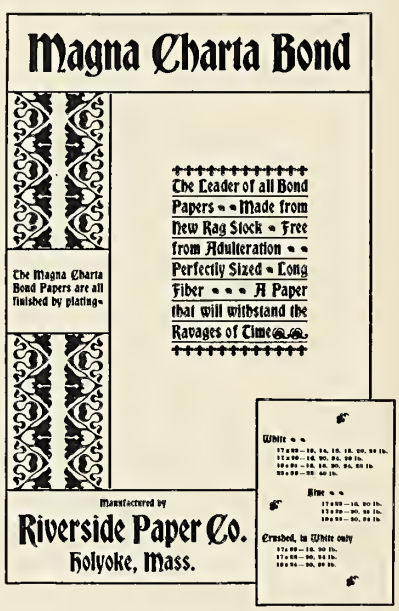
SIXTH PRIZE.—Good enough to be used as a label, capitally arranged, and admitting of only one criticism—the difficulty of reading the principal heading. ["W. E. V. B."—W. E. Van Buren, Irvington-on-Hudson, New York.]

I make no comparison as to the relative quality of the ten "Consolation" prizes, and comment upon them irrespective of their relation to each other.

CONSOLATION.

1. Striking simplicity. ["X."—Clem E. Justice, care of *Reporter*, Cuyahoga Falls, New York.]

2. Neatness with effectiveness. ["Simplicity, Harmony, Effect."—Louis P. Rubien, 161 Sackman street, Brooklyn, New York.]



FOURTH PRIZE.

3. Strikingly artistic, but not plain. ["S. G. S.—K. C."—Selden G. Spencer (Lawton & Burnap), 706-708 Delaware street, Kansas City, Missouri.]

4. A splendid illustration of the use of one kind of type in its series. ["S. M. E."—Scott M. Eagon (Central Typefoundry), St. Louis, Missouri.]

5. Well arranged typographically and very striking. ["Aldus Manutius."—Earnest Elmo Calkins (Evening Mail), Galesburg, Illinois.]

6. Something you can see 100 feet away. ["August."—Lewis Rudy (Golding & Co.), Fort Hill square, Boston, Massachusetts.]

7. Truly artistic and would be readable if not for the back-handed script type. ["4-11-44."—John B. Payne (W. G. Russell & Co.), 350 Dearborn street, Chicago.]

8. A good strong advertisement, not handsome, but a splendid representative of its style. ["En Avant!"—James Graham, 34 Cradock road, Clarendon Park, Leicester, England.]

9. Strong enough to be seen anywhere—a general billboard style. If I were not judging by typographical display, I would award this advertisement a prize. ["Placendi."—Ben Ed Doane (Courier jobrooms), Jasper, Indiana.]

10. This advertisement presents neatness and strength, and shows what can be done by a printer who has a very limited outfit of type. [L. A. Chandler, Mayfield, Kentucky.]

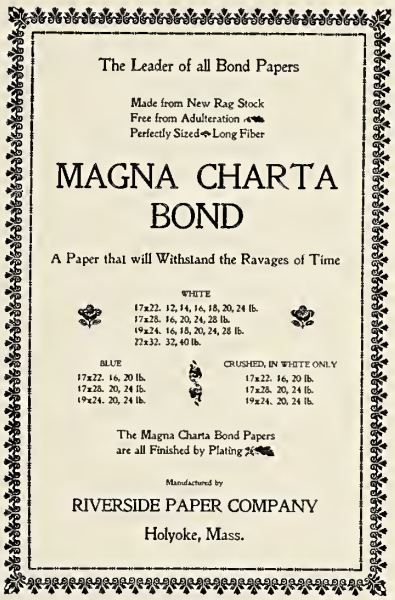
Sincerely yours, NATH'L C. FOWLER, JR.

THE LADIES' HOME JOURNAL.

PHILADELPHIA, Pa., November 13, 1895.

Mr. A. H. McQuilkin, Editor The Inland Printer, Chicago, Ill.:

DEAR SIR,—I am returning to you by express today the one hundred and forty-eight proofs of advertisements, and complying with your request, have made a selection of the most deserving specimens. I consider the best six advertisements to be those sent under the following names or initials:



FIFTH PRIZE.

FIRST PRIZE.—"Simplicity, Harmony, Effect." [Louis P. Rubien, 161 Sackman street, Brooklyn, New York.]

SECOND PRIZE.—"Le Meilleur du Monde." [Times Printing House, 725 Chestnut street, Philadelphia, Pennsylvania.]

THIRD PRIZE.—"W. E. V. B." [W. E. Van Buren, Irvington-on-Hudson, New York.]

FOURTH PRIZE.—"S. G. S.—K. C." [Selden G. Spencer (Lawton & Burnap), 706, 708 Delaware street, Kansas City, Missouri.]

FIFTH PRIZE.—"A. S. C." [A. S. Cornell, Irvington-on-Hudson, New York.]

SIXTH PRIZE.—"Aers." [Albert E. R. Stone (Smith & Brooks Printing Company), Denver, Colorado.]

The ten others worthy of commendation are selected, fastened together, and so marked.

1. "Goodwill."—Henry Kuestner (Redfield Brothers), 1994 Second avenue, New York.

2. "August."—Lewis Rudy (Golding & Co.), Fort Hill Square, Boston, Massachusetts.

3. "C. H. P."—C. H. Peterson, Denver, Colorado.

4. "S. M. E."—Scott M. Eagon (Central Typefoundry), St. Louis, Missouri.

5. "Papa."—F. Hynes (Smith-Brooks Printing Company), Denver, Colorado.

6. H. L. Blair (Holyoke Envelope Company), Holyoke, Massachusetts.

7. "M."—Claude R. Miller (Smith-Brooks Printing Company), Denver, Colorado.

8. "King John."—D. D. Engle (American Printing House), 1019 Cherry street, Philadelphia, Pennsylvania.

9. "ΣΣ"—W. M. R. Kerwin (C. H. Morgan Company), 11 South Water street, Chicago.

10. "Xingu."—Frank C. Peck, 103 and 104 Wieting Block, Syracuse, New York.

The one marked "Xingu" is selected, for this specimen shows plainly that it was composed in some country office.

Very truly yours, JOHN ADAMS THAYER,
Manager Advertising Bureau.

The several sets of specimens selected by the judges were arranged in their order and numbered and initialed, and in that form were submitted to Mr. W. S. McClevey, manager of the Chicago branch of the American Press Association and ex-secretary-treasurer of the International Typographical Union. Mr. McClevey's finding is as follows:

To the Editor:

In considering the merits of the various and all very excellent specimens of admirable workmanship displayed by the competitors in the Magna Charta Bond contest with a view to awarding prizes, the decision is based upon these general principles, precedence being given in the order named: (1) The object for which the work is produced, namely, a page in THE INLAND PRINTER, advertising Magna Charta Bond paper; (2) originality and attractiveness of design and excellence of mechanical execution; (3) and upon the democratic theory that where a majority of the judges agree their choice should stand as final.

From the foregoing has purposely been omitted all reference to the rules under which the contest is conducted, as by these rules the utmost latitude both as to design and execution is given—the only limitation being that the space occupied by the advertisement shall not exceed a page of THE INLAND PRINTER, and that type composition shall form the principal part of the work.

With these points in mind, it is my judgment that the prizes be awarded as follows:

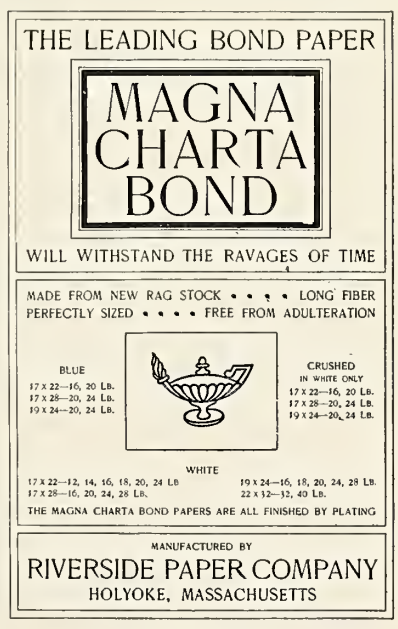
FIRST PRIZE.—"August."—This page tells its story in a straightforward manner, its impressive strength commanding notice, and the general pleasing design tending to induce the consideration of all who are interested in the material advertised. The page is well balanced and the mechanical execution of a high order of excellence.

SECOND PRIZE.—"A. S. C."—The general design and most excellent mechanical execution of this page is of the character that arrests the eye and secures for itself immediate admiration. It is strong as a splendid piece of workmanship from the point of view of a job printer, but is lacking in the element of strength, so necessary in a good advertisement—the point of impressing strongly on the mind of the reader, or, rather, spectator—the thing advertised. I agree with the judge signing himself "E" that this page is entitled to second prize.

THIRD PRIZE.—"W. E. V. B."—Without doubt the cut of the label used on Magna Charta Bond contributes much toward the general excellence of this page, and it might be urged that as the scene represented by the cut is not the conception of the compositor he should not profit by it. The rules governing the contest, however, permit the use of cuts, and we must, therefore, pass judgment regardless of how many creations of others are represented in the page, for in a degree to which a compositor is capable of appropriating ideas of others and advantageously injecting them into and as a part of his work, should his merit as a constructor of ads. be judged. Advertisements are ephemeral; novelty in conception is required to an extent beyond the creative capacity of any one individual, and the compositor who assembles for his own use the ideas of others with the most telling effect, regardless of whether those ideas be expressed by type or by cuts, is the one to whom reward of merit should be given. In the page under consideration this is done with commendable judgment—the cuts being selected and used with admirable taste and with good effect. The page is in every respect very creditable, and is indeed worthy of the third prize which the judge signing himself "T" awards it.

FOURTH PRIZE.—"S. G. S.—K. C."—There is about this page an indefinable something which is attractive and pleasing. The finished effect would probably be improved if the ornaments beneath the center card were inverted, as they would be if the border was continuous and on all sides. The ornamentation is in keeping with the type used and the general arrangement as a whole is good. I concur in the opinion of Judge "T" that it is entitled to the fourth prize.

FIFTH PRIZE.—If the prizes were to be awarded for the simplicity and harmony displayed in the getting up of the page "S. M. E." would indeed have a strong claim for first place. His page improves with more intimate acquaintance. It is one for which admiration increases each time it comes under your observation. Plain, and most admirably arranged, its splendid strength lies in the restfulness which seems to greet you as you turn to it from the typographical gymnastics which characterize much of the artistic (?) jobwork of the present day. Being of the class that conveys the idea of dignity and stability, it lacks the snap and vigor which is so essential to the best attainments in advertisements. In awarding to "S. M. E." the fifth prize some doubt exists as to whether this work is not entitled to something better. In originally making the choice for the various prizes it was assigned to the fifth place and there we will let it remain.



SIXTH PRIZE.

SIXTH PRIZE.—The identification mark, "Simplicity, Harmony, Effect," defines the excellencies of this page as well as if a volume were written

concerning it, and it is upon these points that the award is made. Much that is said in the preceding paragraph is applicable to this specimen which is an exceedingly meritorious piece of work, and is admirable in its conception.

CONSOLATION PRIZES.—The competitors to whom are awarded consolation prizes display ability of a high order, and each richly merits more than in the order of things it is possible to give. They are as follows: "Le Milleur du Monde," "Diamond D," "C. H. N.," "Great Charter," "M.," "Goodwill," "Celtic," "Maltese Cross," "Ad Valorem," "F."

The very many splendid specimens submitted makes the work of adjudging one of extreme difficulty, and this award would indeed be incomplete if it was silent as to the merits of the great number of competitors who are less fortunate than those whose work has been selected for the prizes. The word "fortunate" is used advisedly, for it is not unlikely that were the same specimens submitted to other judges, the selections would be vastly different, so very creditable are almost all of them. W. S. MCCLEVEY.

The prizes are, therefore, awarded as below:

FIRST PRIZE.—"August"—Lewis Rudy (Golding & Co.), Fort Hill Square, Boston, Massachusetts.

SECOND PRIZE.—"A. S. C."—A. S. Cornell, Irvington-on-Hudson, New York.

THIRD PRIZE.—"W. E. V. B."—W. E. Van Buren, Irvington-on-Hudson, New York.

FOURTH PRIZE.—"S. G. S.—K. C."—Selden G. Spencer (Lawton & Burnap), 706-708 Delaware street, Kansas City, Missouri.

FIFTH PRIZE.—"S. M. E."—Scott M. Eagon (Central Typefoundry), St. Louis, Missouri.

SIXTH PRIZE.—"Simplicity, Harmony, Effect"—Louis P. Rubien, 161 Sackman street, Brooklyn, New York.

CONSOLATION.

"Le Milleur du Monde"—Times Printing House, 725 Chestnut street, Philadelphia, Pennsylvania.

"Diamond D"—George A. DeWolfe, 39 Arch street, Boston, Massachusetts.

"C. H. N."—Charles H. Nodine (Griffith, Axtell & Cady Company), Holyoke, Massachusetts.

"Great Charter"—R. H. Young (Staunton Printing Company), 2 Pearl street, Grand Rapids, Michigan.

"M."—Claude R. Miller (Smith-Brooks Printing Company), 1731 Arapahoe street, Denver, Colorado.

"Goodwill"—Henry Kuestner (Redfield Brothers), 1994 Second avenue, New York.

"Celtic"—Edward Bodemer (George E. Bryan), 427 Main street, Cincinnati, Ohio.

"Maltese Cross"—Thomas G. Kerwin (C. H. Morgan Company), 11 South Water street, Chicago.

"Ad Valorem"—Charles E. Wilson (Review and Herald jobrooms), Battle Creek, Michigan.

"F."—A. Koester (Fred Klein & Co.), Market and Randolph streets, Chicago.

NOTES AND QUERIES ON PROCESS ENGRAVING.

CONDUCTED BY M. WILLIS.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

TEXT BOOKS ON WOOD ENGRAVING.—R. A. M., Marlette, Michigan: "Hope's Manual of Wood Engraving" is a standard work on the subject.

WHY ENAMEL SOMETIMES LIFTS IN PROCESS OF ETCHING.—C. T. G., Youngstown, Ohio, asks why the enamel sometimes lifts during etching on copper in the half-tone process. *Answer.*—The cause of this is possibly baking the plate too much, making the enamel brittle and friable. In gauging the heat of the plate some are guided by its color. This is a mistake. Test the heat of your plate by touch.

TRANSFERRING DRAWINGS TO ANY SUBSTANCE IN REVERSE FOR ENGRAVING.—E. T., Detroit, Michigan, wants to know how he can obtain a transfer of a design so that he can engrave it for the purpose of cutting out a female die for embossing. He does not have access to photographic means. *Answer.*—Drawings on paper can be transferred to wood or metal if executed in crayon or ordinary writing ink, by moistening copy in a strong solution of caustic potash and alcohol. Place the copy face down on the wood or metal, run through the proofpress or rub down with a folder. This is applicable only in cases where copy is to be reproduced the same size. You should be prepared to do this by photography and etching. A good article, by Eldon Tate, appeared in the November number of THE INLAND PRINTER, on this subject.

THE January issue of the *Photographic Times* will be a special holiday number, containing a list of attractions including over one hundred illustrations. It will be published on December 15, and begins the new volume. With this issue an "Encyclopædic Dictionary of Photography" will be commenced. It will be so printed that when complete it can be separately bound, and will form the completest work upon the science and art of photography that has ever been published, containing over two thousand references and five hundred illustrations.

ZINC-ETCHING METHODS.—B. F., Chicago, writes: "Some years ago there appeared in THE INLAND PRINTER a series of articles on zinc etching. Their perusal has been recommended to me. What numbers did the articles appear in, and can I obtain them and at what price." *Answer.*—Under the heading "Zinc-Etching Methods" there appeared in Volume VII of THE INLAND PRINTER the series of articles mentioned, running in the following order: In Volume VII on pages 270, 359, 450, 652, 700, 820, 1013, 1092; in Volume VIII on pages 52, 169, 269, and 359. The volumes may be obtained of The Inland Printer Company for $3 each, bound, expressage to be paid by purchaser; or the numbers may be obtained unbound at 20 cents each, mailed to any address in the United States or Canada.

PROCESS PLATES MOUNTED ON WOOD AND PROCESS PLATES ON METAL MOUNTS.—James B., Cincinnati, Ohio, writes: "Having had trouble with half-tone plates mounted on wood, would like to inquire if you can advise me of any good method of mounting half-tone copper and zinc plates." *Answer.*—You fail to mention any specific trouble. To make assurance doubly sure, it is advisable that copper and zinc half-tones be nailed on base as well as anchored. To anchor on wood base, a number of small holes are drilled through the wood to be used (not less than three for a cut 4 by 5); the hole, which should not be less than ⅛ of an inch, is countersunk or beveled on both sides of the block. The etching is placed face down on slab with the wood base on top and hot metal poured into the holes. If the copper or zinc is properly prepared so as to hold metal after cooling, this is considered sufficient for small cuts. It is always advisable, however, to nail on when possible.

PROCESS ENGRAVING IN CALIFORNIA.—A correspondent in Los Angeles, California, writes: "I am under obligations which I have not heretofore acknowledged to you for recommending one or two men to write to me in regard to positions, which, however, I was able to fill from here for the time being with a very excellent California man who happened along, but who is given to drink. Mr. ——— wrote me a letter on your recommendation, and his letter pleases me so much that I have written to him making an offer. He stated his ability to give the best recommendations in his former letter, but failed to mention his experience or employers. I have asked him for these, but if you are acquainted with him as a workman would you kindly write me a word or two giving me what information you have regarding him. The business here has been cut up as to quality of work by numerous individual half-toners in

business for themselves, and cut down in price to 20 cents and less. I am striving hard to raise both the quality and price somewhat, if possible, and have succeeded. Much work is done much below the price named for half-tones. Line work is practically 8 cents and less. It is a delightful climate and a thriving community for a man to come into. They never regret their coming and rarely go away." *Answer.*—Our correspondent's want is not an easy one to fill, even in Chicago. Competent men are always at a premium, even in Chicago and the East.

PREPARATION OF WAX FOR WAX ENGRAVING.—F. W. P., Bangor, Maine, writes: "I followed out directions in every detail, in your Notes and Queries on Process Engraving, in October number of THE INLAND PRINTER, page 73, referring to formula for wax ground for wax engraving, but find that the wax pulls in crossing lines, even when applied very thin. I have another formula for wax engraving supposed to be used by a leading house in that line, but find the same difficulty with it. Could you please enlighten me as to the trouble? Recipe which I already have is as follows: Coat copper plate after cleaning with iodide of potass., 100 grains to 1 ounce water; let stand one-and-a-half hours, then pour off and dry without heat. Engraver's wax: White wax, 2 pounds; white zinc, 4 pounds; spermacetti, 4 pounds; beeswax, 1½ pounds; black pitch, 2 ounces; Burgundy pitch, 1½ ounces; resin, 2 ounces. Boil in order, coat, plate and smooth with care; put on level stand to cool. Building wax: Asphaltum, 2½ pounds; resin, 2½ pounds; beeswax, 3 pounds; paraffine, 2 pounds." *Answer.*—Your trouble is due to one or more of the following causes: 1st. Your wax may not have been cooked long enough. 2d. The zinc white may not have been ground fine enough (this is more likely to be the trouble in your case). 3d. If the wax on plate to be engraved is too cold. 4th. The engraving tool has not been ground to the proper point. To prepare the wax for engraving purposes it should be cooked over a slow fire, stirred and ground constantly for at least eight hours. The fact that both formulas give the same trouble indicates some one or more of the above causes of failure.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY F. J. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following criticism is printed in full with the expectation that others may give the result of their experience in the matters stated:

KANSAS CITY, MO., September 25, 1895.

The Inland Printer:

I have read the answer of Mr. Henry to H. A. M., of Lincoln, Nebraska, in regard to the bath. He says: "It indicates foul solution, probably caused by iron, a very little of which will cause the shell to be as brittle as glass."

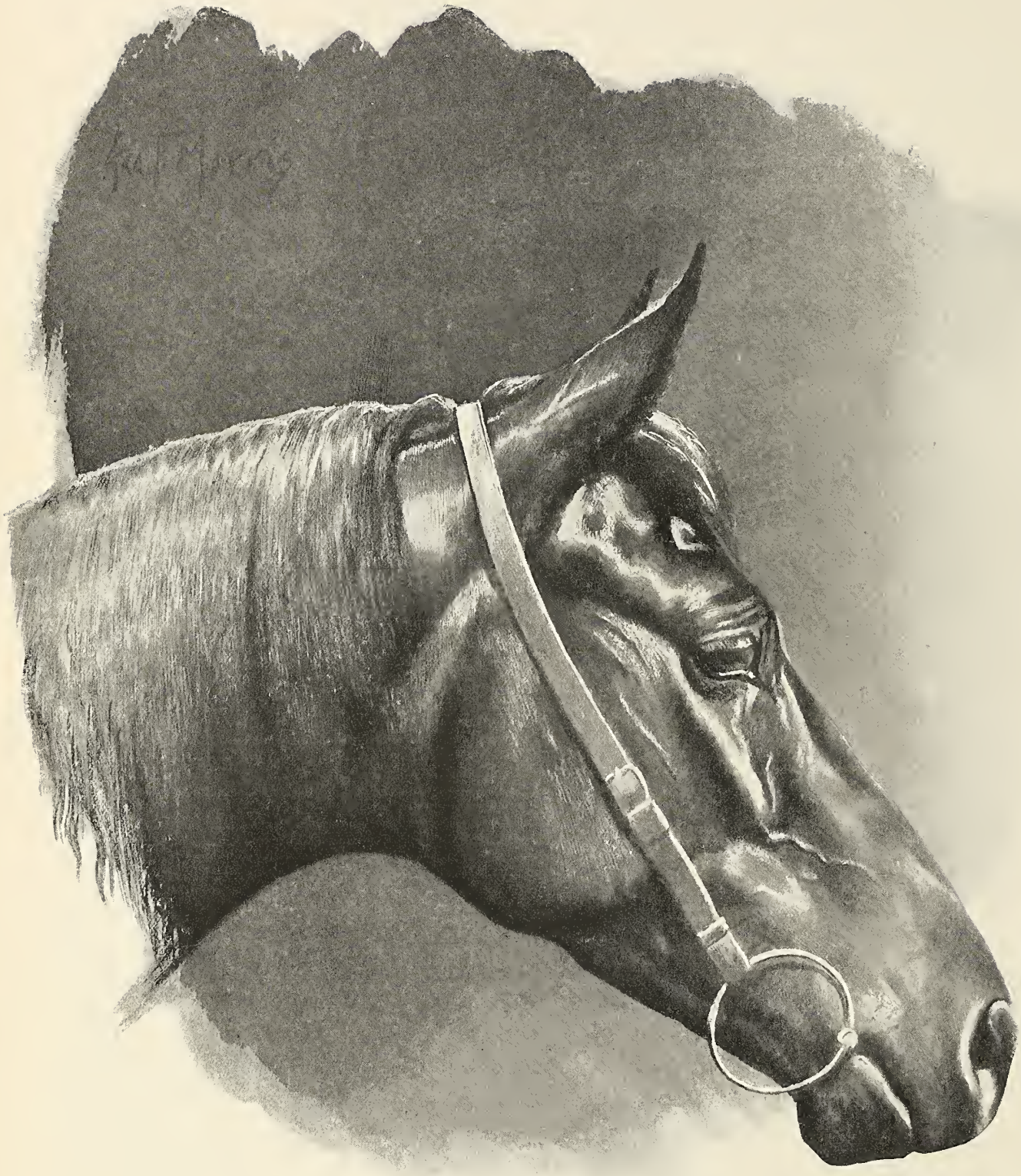
Now, Mr. Henry, let us discuss this matter in a friendly way. I do not know what you call "a very little iron," for I have seen at least one pound of iron put into a bath, and that amount did not make it as "brittle as glass." Let me ask you what effect iron has on the proper solution for a bath? Also, why do you cover the mold with iron filings? for, if a very little will make the shell as "brittle as glass," there is always a little left on the mold.

You also say, "that whitewood will affect the solution," but I can tell you where there is a bath with a whitewood false bottom over the lead lining to prevent any accident by punching holes in the lead by dropping molds or copper on it, and this foundry is turning out the finest of work every day and has been for three years with this whitewood in the bath all the time. Now, I would say to H. A. M., that he is using impure or cast copper, or his solution is not properly proportioned, and I believe, if you will instruct him as to what the proper proportions are, he will not have to throw away any solutions.

I would like to have an opinion on this subject from some old, experienced molder, to know whether I am right or wrong. CHARLES T. MURRAY.

In reply I would say: The addition of iron weakens a battery solution. Sulphuric acid having greater affinity for iron than for copper leaves the latter and unites with the iron, forming a sulphate of iron, the copper being precipitated, similar to the action which takes place in the well-known operation of coating or striking a mold. Copper is precipitated, covering the plumbago-coated surface of the mold and the iron filings with a slight film. The subsequent washing of the mold, if properly done, carries away all the iron and the iron solution. Commercial sulphate of copper contains various substances, such as iron, arsenic, etc., which are detrimental to an electrotyper's solution. Some of the copper used for anodes contains impurities which in time cause solutions to work badly. Lake copper is probably the purest in the market. Electrolytic copper may be chemically pure and it may contain impurities which were in the original anodes and were carried over by the action of the strong current and rapid action of the battery employed. Cast anodes are not necessarily bad; much depends on the quality of the copper used. There are several large electrotyping establishments which have used cast coppers for years with satisfactory results. The effect of a mass of iron placed in a bath might not be apparent for some time; the surface attacked by the acid would receive a coating of copper which would retard further action so that the addition of sulphate of iron to the solution would be very gradual, possibly so gradual that the change in the solution, in the natural course of business, would keep the percentage of iron too low to cause much trouble. Just how much iron a solution can contain and yet turn out a deposit of fairly good quality may depend on circumstances. I heard an experienced electrotyper state that he knew of an instance where about four grains of iron to the gallon made a solution unfit for use. I am not an expert on woods, but know of several instances where serious trouble has resulted from the use of whitewood for lining battery vats. Your statement regarding its successful use leads me to believe there must be a difference in whitewood, possibly the sap of that grown in all sections may not act the same on a solution. If the electrotyper has time, and a solution is not too badly out of order, he may be able to make it work properly by using such means as the circumstances seem to require; but where there is but one vat and work is pressing, usually the cheapest and shortest way out of the difficulty is to make a new solution. If there is a spare vat that can be used for storing the bad solution until the electrotyper can ascertain the cause of the trouble I should not pour it down the sewer until satisfied that it was bad beyond reclaiming.

STAMPING GOLD LEAF ON PHOTOGRAPHIC MOUNTS.—S. H., Dallas, Texas, wants to know, (1) What size to use for stamping gold leaf on photographic mounts without staining the cards. (2) Also, what kind of machine is used. *Answer.*—(1) The work must be done by hot pressing. Spread the tract of card to be embossed with enough pulverized gum copal to hide the color of the board. Lay on the gold leaf dry. Have the embossing electro plate hot enough to sizzle. Make the impression very quickly. (2) The work should be done on a bookbinders' embossing press.



ROSLYN, 2:15.

Owned by W. C. Brown, St. Joseph, Missouri.

From drawing by George F. Morris.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

PUNCTUATION, ETC.—Mr. Henry H. Moore, New York, in writing the following letter, expresses some opinions that show they were not intended for publication here, but which we print in full because they are of general interest: "I happened to see a copy of THE INLAND PRINTER for October, and I think I shall have to subscribe for it. It is away ahead of *Paper and Press*, which I have heretofore taken. I note one peculiarity, however—which also characterizes *P. and P.*—namely, that the printers of this technical journal seem ignorant of one important branch of their business; to wit, punctuation. Perhaps it's carelessness that does it; but the result, as seen, for instance, in the article "Forms for Electrotyping" (p. 46), is not creditable. Have you noticed that, as a rule, good job printers are weak on punctuation? Presswork and display, color and proportion, are what they are after, and they seem to pay very little attention to the matter of correct punctuation; while as to grammar, that is apparently beyond their province. But I started to write a query for your 'Proofroom Notes' (I don't like 'proofroom' a little bit, but consistency is a jewel). When a reader hyphenizes Sunday-school, what is he to do with other schools? Must he print day-school, night-school, evening-school, trade-school, board-school, ragged-school, law-school, art-school, science-school, charity-school, church-school, Bible-school, training-school, boarding-school? Placed together, these may look well enough, but 'evening-school' seems odd, when alone, and yet an article on 'Sunday-schools' in one column and on 'Evening Schools' in another looks worse. It is in bringing empiricism into line with science that a conscientious proofreader's troubles begin, in this matter of compounding words. Furthermore, would you, as a practical man, favor two 'styles' for compounding, one for reading matter, the other for advertising matter (or do you write reading-matter?), as a concession to the Philistinism of advertisers? The average school advertiser would 'kick' if his 'law school' or 'boarding school' were hyphenized. Please throw a little light on the problem of reconciling twentieth-century ideals with nineteenth-century practice. This may give you occasion for an illuminating paragraph some time. I read with pleasure your article on division of words, though it runs counter to some of my prejudices and practices." *Answer.*—Criticisable punctuation is very common, and it is undoubtedly true that job printers are especially weak in this way, and almost as little open to doubt that it is because they have to "follow copy" so much. Two of the sentences showing gross ignorance that are quoted in our article on "Punctuation" in this number are from a paper that has often boasted of its good pointing. As to compounding, it is probable that we can never "bring empiricism into line with science." It has been often said, by writers who should be well qualified to express an opinion, that individual workers must decide for themselves. Nevertheless, in so deciding, they commonly endeavor to ascertain what form is most favored by usage. So, in the case of the names of schools, one should be governed mainly by usage, though that is not strictly consistent from a merely grammatical point of view, and is liable to varying decisions, according to varying experience. Every one of the terms in which the first word is always accented in speech is properly a compound, and in my opinion, based on close search, some of them are prevalently, though by no means universally, written as compounds. In work entirely under my control they would appear as follows: Sunday-school, day school, night school, evening school, trade-school, board school, ragged-school, law-school, art-school, science-school, charity school, church school, Bible-school, training-school, boarding-school. In advertising matter I should follow copy in reading proofs, because that is about the only thing that can be done with safety, especially on daily papers. I know, for instance, that in an advertisement recently printed in a New York paper the copy contained the words fathers-in-law and sons-in-law, changed by the advertiser to father-in-laws and mother-in-laws, and the foreman would not—because he dared not—allow the reader to correct them. Another advertiser insists upon having his copy followed literally, so that the readers have to note every capital letter and every point in reading, and in his matter even the familiar word sealskin appears as *seal skin!* There is a real grammatical difference between Sunday-school and evening school, a Sunday-school being a specific kind of school, for teaching a specific study, and not merely any kind of school having Sunday sessions, while an evening school is merely one with evening sessions; again, Sunday-school is always spoken as one word, and evening school is not. Again, considering these terms grammatically and scientifically, I should not criticise any person (I'd write *any one* if the printers would not insist upon making me use the very offensive form *anyone*) for compounding any one of the terms, because there would be no real error in joining them. I do not like proofroom and proofreader myself as well as proof-room and proof-reader, but the only forms in which I should say there is real error are proof room and proof reader. I do not suppose there is any hope of "reconciling twentieth-century ideals with nineteeth-century practice." What I think should be worked for whole-heartedly and perseveringly is the correction of such offensive inconsistency as that found on one page of a recent novel, "Miss Grace of All Souls," pit-mouth and pit mouth, and a few pages apart arm-chair and armchair, pit-bank and pit bank, also back kitchen and back-kitchen. It is worth while to endeavor to teach people that it is absurd to hyphenize such terms as back kitchen, and that there is no reason whatever for joining in such terms as half a dozen, half past five, black lead as a name, spinal cord, etc. One gentleman who objected to frequent use of hyphens wrote a long essay, of which I happened to see the first part, though he did not wish me to see it, and the first compound word he made in it was *young-man!* This subject might be written about almost unendingly—and it is worth it too—but what has been said must suffice for the present. I hope Mr. Moore and others will find it edifying.

ENVELOPE MAKING.

THE paper from which envelopes are cut comes from the paper mills in cartload lots of diagonal sheets, each of which will produce thirteen No. 6, or twelve No. 6½ envelopes with the least possible waste. These are the regular commercial sizes. Sheets of a different size will produce from five to eight of the official, or long envelopes, which are known as Nos. 9, 10, 12, 14. Suppose the manufacturer receives tomorrow morning an order for 50,000 No. 6 envelopes, with a plain business card printed in the upper left-hand corner. This is the way he would go about filling it, so that the merchant would receive his envelopes the next morning. The printers set the card up in type thirteen times, the number of envelopes to be cut from a sheet. These squares of type are "locked up" in a form made expressly for the purpose, with the cards irregularly distributed so that they will be printed on the sheet, to cut as desired. The stock is given to the pressman, and run through a high-speed printing press. By 10 o'clock the order is printed and dried ready for the cutter. The cutter

picks out the die for a No. 6 envelope, a loose, hollow diamond-shaped knife. Placing 500 sheets of the diagonal-shaped paper already printed on the table of the cutter, he carefully places the die on it, so that the printed card will come in its place in the corner, slipping a gauge inside the knife to determine its exactitude. Then he slips the paper and knife under a platen that descends and rises continually at intervals, imposing great force upon the die, which sinks through the 500 sheets of paper as though it were cheese. The result is 500 folded incomplete envelopes, diamond-shaped and scalloped. These are piled in racks that keep them from slipping, and hold them well together. The cutting continues, 500 blanks at a time, until the order is ready for the process that will turn them into envelopes, ready to be addressed and sealed. In a little room, with a sign on the door, "Positively no admittance," is a wonderful machine presided over by a young woman, who takes things rather easy, yet has a great deal to show for it. This machine does the work of hundreds of unskilled girls. It gums, folds, and turns out 5,000 complete envelopes an hour. It is a compact piece of machinery, from which runs a track. The girl takes a thousand or more blanks, puts them on a spring shelf that feeds the machine; a blank is grasped, and as it goes into the machine the flap is gummed and wiped off smooth, then the edges of the back flaps are gummed, and the machine carries the blank into its interior. There it bends it into shape, folds the gummed flaps down, presses it so that there is no doubt that it will stay, and passes it back to the track a completed envelope. The track is endless, taking twelve minutes to make a revolution, and the envelope falls into a little compartment, top up, with the gummed flap separated so that there is no danger of its sticking. As it passes along, a revolving fan dries it completely. At the machine end of the track the envelopes are counted into packages of twenty-five, every twenty-fifth envelope with its flap up. As the packages are deposited in front of the operator she wraps the bands around them swiftly and places them in boxes holding 500 envelopes each. The track holds 1,000, and is filled five times an hour.

At the factory are made many and different extra sizes of envelopes for special purposes. Heavy envelopes for catalogues and the like, made from manila board, are cut on the machine and folded by girls, who do the work very quickly. These flats are then run through a machine that gums and presses them. Another machine puts brass eyes and fasteners on them. In the printing department are all facilities for embossing cards on envelopes, and for printing in colors. An envelope printed both front and back goes through the press only once. With this envelope machine the capacity of the factory is 15,000,000 of envelopes per year.—*Kansas City Star.*

A CORRESPONDENT in Waterloo, Iowa, writes: "To settle a dispute among the 'prints' in town, will you kindly answer in your next issue the following question: If John Smith were to send you copy for an ad. which was a proof-sheet, and he gave instructions to 'follow style of type as near as possible,' would THE INLAND PRINTER accept the same as a regular advertisement, *and follow style*, notwithstanding the fact that it was a very 'bum' job and was constructed of very old-fashioned type." *Answer.*—It is impossible to answer this query unconditionally. It is tacitly understood that all orders not entirely autocratic should be carried out with suitable discretion. THE INLAND PRINTER would certainly not accept any advertising which would disfigure its pages to please anyone's perverted taste, but it would accept and follow a specified style if it was clear that the intent was to imitate a style of printing or illustrate an idea.

THE HISTORY OF FIGURES.

M. A. L'Esprit, in the "Histoire des Chiffres," recently published in Paris, gives some interesting conceptions of the history of figures, which he regards as forming an interesting study. The primitive man used his fingers, like a child, to count with, as we see proven by the Egyptian hieroglyphics, where the unit is represented by a single raised finger, and having ten fingers, the decimal system followed as a matter of course. Having counted all his fingers, the author thinks he employed a piece of chalk (in evidence of which he remarks that the Latin *calculus* also means chalky) or cut notches in a stick, bone, horn or other substance. The ancient Americans, before the Spanish conquest, used a piece of cord with knots, as account books. The names of the first unit is given in different languages, as follows: Sanscrit, êka; Latin, unus; German, ein; English, one; Italian, un, uno; Spanish, uno; Portuguese, um; Romanian, un; Greek, modern, enas; Dutch, een; Danish, en; Swedish, en; Polish, jeden; Basque, bat; Hungarian, egy; Turkish, bir; Arabic (Egyptian), wahed; Persian, yek; Hindostani, ek; Armenian, mèg; Cambodian, mouille; Anamese, mot; Malay, satu; Russian, adine; Chinese, y; Japanese, itchi, hitotsu; Volapuk, bal. In writing, the word "one" was first represented by a raised finger, which by successive simplifications became a stroke and then a dot; in most writing it is represented by a stroke, as in Turkish, Arabic, and Chinese; or by the first letter of the alphabet, as in Hebrew, Syriac, and Greek, and rarely by a distinct sign, as in Ethiopian. The units are variously divided into units of length, surface, volume, weight, money, time, force, mass, work, power in machines, heat, cold, light, density, of electricity and numerous other scientific and mechanical forces.

THE PRINTING OFFICE OF AN OCEAN LINER.

One of the most interesting corners on board the Etruria was the printing office. It was a little cubby-hole of a place with a few fonts of type, a hand press and a varied display of jobwork and photographs on the walls. There was hardly room for two people in the place, so the visitor stood in the doorway.

The ship's printer finds plenty of work. In the first place he must print the bills of fare, three a day. On the first day out he must publish the corrected list of saloon passengers. This list, in the form of a pamphlet with an illustrated cover, is placed at each plate in the dining saloon and is always eagerly sought for. Not until this list appears does it become known that there are several members of the nobility aboard, and everybody wonders which of the foreign-appearing men who have begun to drink brandy-and-soda and expostulate is really the count.

The printer must provide the programmes for the Thursday evening concert, and here he does his very best, using his stock cuts to illustrate the cover and inserting the portentous paragraph that the concert is given by kind permission of the captain.

On the last day of the voyage the printer gets out an abstract of the log, showing the run for each day, the latitude and longitude at each noonday observation, the directions of the wind, the total distance traversed from Sandy Hook to Daunt's Rock and the corrected time of the passage.

One of the printed abstracts is given each passenger after the steamer has started up the Mersey toward Liverpool.

The printer was justly proud of a Fourth of July special programme which he had devised for the Americans on board, but he had one explanation to make:

"I felt dreadfully cut up when I heard it was a mistake," said he.

He had printed it "Gen. Abraham Lincoln."—*George Ade in the Chicago Record.*

American Type Founders Company

Bradley Series

Bradley Series

Bradley Series

Bradley Series

Bradley Series

Bradley Series

Bradley Series

This effective design is very dignified, strong and legible, and has characteristics that are departures from conventional styles, aiding printers to get the compact effects of the most eminent decorative artist

Bradley Series

Bradley Series

Bradley Series

Bradley Series

Bradley Series

Bradley Series

Bradley Series

This Series designed by the eminent decorative artist Mr. Will H. Bradley, from mediæval sources

Bradley Series

In Eight Sizes, all of which are shown in a rubricated circular, sent on application to any address

Prices of Bradley

6 POINT	20 A	60 a	$2 25	18 POINT	8 A	25 a	$3 25
8 POINT	18 A	52 a	$2 50	24 POINT	5 A	16 a	$3 50
10 POINT	16 A	50 a	$2 75	36 POINT	4 A	10 a	$5 00
12 POINT	15 A	45 a	$3 00	48 POINT	3 A	8 a	$6 75

Prices of Caxton Black

6 POINT	14 A	45 a	$1 75	18 POINT	6 A	18 a	$2 75
8 POINT	12 A	40 a	$2 15	30 POINT	4 A	12 a	$3 80
9 POINT	10 A	30 a	$2 15	42 POINT	3 A	9 a	$5 10
12 POINT	10 A	30 a	$2 35	54 POINT	3 A	5 a	$7 80

From Caxton's own Type, Designed in Fifteenth Century...

Caxton Black

Eight Sizes, which are shown in this Advertisement .....

Caxton Black

Caxton Black

Caxton Black

Caxton Black

Caxton Black

Caxton Black

Caxton Black

This design is a close copy of the letter first cut and used by William Caxton. For all high-class typography and church work, no more satisfactory letter exists It is a case of the Survival of the Fittest

Caxton Black

Caxton Black

Caxton Black

Caxton Black

Caxton Black

Caxton Black

Caxton Black

American Type Founders Company

Specimens of Livermore Series

60 POINT LIVERMORE
3A 4a $8 25

American Type Founders Company

24 POINT LIVERMORE 6A 18a $4 25

Branch Houses in Eighteen Cities, all stocked with Type Tasteful in design, Superior in quality

12 POINT LIVERMORE 15A 50a $3 25

Only makers in America of Music, Greek, Classic Hebrew, Russian, Armenian, Rabbinic, Self-Spacing Type, and a very great assortment of absolutely necessary fractions, signs and accents

18 POINT LIVERMORE 9A 28a $3 75

Name a popular Type or Border and almost invariably it is ours. The Best Selection of Faces in the World at command of buyers

48 POINT LIVERMORE 3A 6a $6 25

This is the Livermore Series Our Latest Useful Design

36 POINT LIVERMORE 4A 10a $5 25

Copper Alloy Type unsurpassed by any for wearing quality

30 POINT LIVERMORE 5A 12a $4 75

Only complete Type Founding concern in America 1895

American Type Founders Co.

Send for Specimens of Livermore to Nearest Branch



THE WANDERER'S RETURN.

Half-tone engraving from photograph, by
FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY,
341–351 Dearborn street, Chicago.
Duplicate plates for sale.

THE IROQUOIS SERIES.

Originated by THE CRESCENT TYPE FOUNDRY, 349 & 351 Dearborn Street, Chicago.

3A 6a, $6.50 — 36 POINT IROQUOIS — Caps $3.25. L. C. $3.25

SHERIDAN

Most Beautiful Drive

4A 8a, $5 50 — 30 POINT IROQUOIS — Caps $2.60. L. C. $2.90

REMEMBER US

Our Goods Are Unexcelled

5A 10a, $4.50 — 24 POINT IROQUOIS — Caps $2.10. L. C. $2 40

THE MERITORIOUS

Standard Lining System 2834

6A 12a, $3.30 — 18 POINT IROQUOIS — Caps $1.55. L. C. $1.75

BEAUTIFUL DISPLAY LINES

Like These Are Very Scarce in Printing

10A 18a, $2.40 — 12 POINT IROQUOIS — Caps $1.10. L. C. $1.30

A PENNY SAVED IS A PENNY EARNED

Save Both Time and Money by Using Standard Line Type

1 2 3 4 5 6 7 8 9 0

14A 20a, $2.35 — 10 POINT IROQUOIS — Caps $1.25. L. C. $1.10

THE AMERICAN PRINTER IS ALWAYS FIRST

He is Original and Progressive and Generally a Bright Business Man

We Are The People and We Must Be Heard

15A 30a, $2.10 — 8 POINT IROQUOIS — Caps $.90. L. C. $1.20

FINE EFFECTS ARE EASILY OBTAINED WITH THIS LETTER

We Guarantee Our Productions to be Cast from the Hardest Type Metal and Accurately Finished by Experienced and Careful Workmen

20A 40a, $2.40 — 6 POINT IROQUOIS — Caps $1.05. L. C. $1.35

TIMES ARE IMPROVING VERY FAST FROM THE PRESENT OUTLOOK

People Who Have Money Are Making Investments and Printers Are Buying New Type in Anticipation of Increased Business. Let the Good Work Go On

HHHHHHHHHHHHHHH

KEPT IN STOCK AND FOR SALE BY THE FOLLOWING FIRMS:

INLAND TYPE FOUNDRY, St. Louis, Mo.
KEYSTONE TYPE FOUNDRY, Philadelphia.
PACIFIC STATES TYPE FOUNDRY, San Francisco.
GOLDING & Co., Boston, New York, Chicago.
CONNER, FENDLER & Co., New York.
DOMINION PRINTERS SUPPLY Co., Toronto, Can.

IROQUOIS CONDENSED SERIES.

Originated by THE CRESCENT TYPE FOUNDRY, 349 & 351 Dearborn Street, Chicago.

5A, 8a, $5.90 — 36 Point Iroquois Condensed — Caps $2.55, L. C. $2.35

ONGE MORE FOR LUGK

When Spring Time Comes 13896

6A, 9a, $4.25 — 30 Point Iroquois Condensed — Caps $2.20, L. C. $2.05

WE REGOMMEND TO ALL

Standard Line Type as the Very Best

8A, 12a, $3.75 — 24 Point Iroquois Condensed — Caps $1.95, L. C. $1.80

SOME PEOPLE ARE VERY FUNNY

They Always Laugh at Their Own Remarks 973

10A, 18a, $3.00 — 18 Point Iroquois Condensed — Caps $1.50, L. C. $1.50

WE WILL GELEBRATE AT THE PROPER TIME

Aim to Give the Printer What He Needs and You Will Succeed

Other Sizes from 6 to 12 Point in Preparation.

MORRIS OLD STYLE SERIES.

18A, 30a, $2.75 — 12 Point Morris Old Style — Caps $1.45, L. C. $1.30

THE STANDARD LINING SYSTEM. A glance at the specimen sheets issued during recent years clearly shows a constantly increasing demand for something of this description, which has led to ever recurrent attempts to solve the problem; these efforts have been sporadic and inconsistent, however, and failure to take into account all conditions has rendered the results unsatisfactory. All our types are "Standard" Line, including Romans, Italics and Job Faces, therefore the faces of all letters on same body line together perfectly. It would be difficult to enumerate the many advantages of this system, but we can mention among others that it is now possible to line any Italic or Title with a Roman; to use heavy job

25 Pound Fonts, $13.50.

20A, 40a, $2.50 — 10 Point Morris Old Style — Caps $1.10, L. C. $1.40

THE STANDARD LINING SYSTEM. A glance at specimen sheets issued during recent years clearly shows a constantly increasing demand for something of this description, which has led to ever recurrent attempts to solve the problem; these efforts have been sporadic and inconsistent, however, and failure to take into account all the conditions has rendered the results unsatisfactory. All our types are "Standard" Line including Romans, Italics and Job Faces; therefore the faces of all letters on same body line together perfectly. It would be difficult to enumerate the many advantages of this system, but we can mention among others that it is now possible to line any Italic or Title with a Roman; to use heavy job letters, figures or characters with different faces on the same job, as in railroad work; to have but one set of fgures in German offices where Roman is also used; that but

25 Pound Fonts, $16.25.

KEPT IN STOCK AND FOR SALE BY THE FOLLOWING FIRMS:

Inland Type Foundry, St. Louis, Mo.
Keystone Type Foundry, Philadelphia.
Pacific States Type Foundry, San Francisco.
Golding & Co., Boston, New York, Chicago.
Conner, Fendler & Co., New York.
Dominion Printers Supply Co., Toronto, Can.

CRESCENT OLD STYLE SERIES No. 1.

Made by THE CRESCENT TYPE FOUNDRY, 349 & 351 Dearborn Street, Chicago.

12 Point Crescent Old Style No. 1.

THE STANDARD LINING SYSTEM. A glance at specimen sheets issued during the last few years shows that the constant demand for something of this kind has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent; failure to take into account all conditions has rendered the result very unsatisfactory. All our type, including Romans, Italics and job faces are "Standard" Line, therefore all faces of one body line with one another. The advantages of this system are so many that it is difficult to enumerate all of them. Some which may be mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy job letters or characters with different faces on same

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXY
ABCDEFGHIJKLMNOPQRSTUVWXYZ

10 Point Crescent Old Style No. 1.

THE STANDARD LINING SYSTEM. A glance at speeimen sheets issued during the past few years shows a constantly growing demand for something of this kind has led to ever reeurrent efforts to solve the problem; but these attempts have been sporadic and ineonsistent, and failure to take into account all the conditions has rendered results unsatisfactory. All our type, including Romans, Italics, and all other job faces are "Standard" Line, and all faces on one body linc with one another perfectly. The advantages of this system are many, and it is very difficult to enumerate all of them. Among those which may be mentioned are: That it is possible to linc any Italic or Title with any Roman; to use heavy job letter or characters with diffcrent faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is also used; that but one lot of leaders are required for eaeh body, etc. Not only are all faces of eaeh body on the same line, but faces of different bodies justify accurately in line with one another by

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

8 Point Crescent Old Style No. 1.

THE STANDARD LINING SYSTEM. A glanee at speeimen sheets issued during the past few years shows that the eonstant demand for something of this kind has led to ever recurrent attempts to solve the problem; these efforts have been sporadic and inconsistent, and failure to take into aeeount all the conditions has rendered the results unsatisfaetory. All our type is east on the improved "Standard" Line, including Romans and their Italics, and all other job faces; therefore all faces of one body line with one another. The advantages of this system are so many that it would be difficult to enumerate all of them. Among those which may be mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy job letter, figures or characters with different faces on the same job, as in railroad work; to have but one set of figures in German offiees where Roman is also used; that but one lot of leaders need be purchased for eaeh body, etc. Not only are all the faces of each body on the same line, but faces of different bodies justify in line with one another accurately by the use of 2 point or 1 point leads, the latter being neeessary only on the smaller bodies. As the spaees of all bodies are point set, fraetions or multiples of points, they ean be used for this justification as well. This feature is of the greatest importance in job work, and by enabling the compositor to use the caps of the next smaller size of the series for small caps results in the saving of material. Not only will all faces line

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

6 Point Crescent Old Style No 1.

THE STANDARD LINING SYSTEM. A glance at the specimen sheets issued during recent years shows that a constant demand for something of this kind has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent; failure to take into account all of the conditions has rendered the results unsatisfactory. All our type is cast on the improved "Standard" Line, including Romans and their Italics, and all other job faces are "Standard" Line, and all faces on one body line with one another perfectly. The advantages of this system are so many that it would be difficut to enumerate all of them. Among those which may be mentioned are: That it is now possible to line any Italic or Title with any Roman: to use heavy job letter, figures or characters with different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is also used; that but one lot of leaders are required for each body, etc. Not only are all the faces of each body on the same line, but faces of different bodies justify in line with one another accurately by the use of 2 point or 1 point leads, the latter being necessary only on the smaller bodies. As the spaces of all bodies are point set, fractious or multiples of points, they can be used for this justification as well. This feature is of the greatest importance in job work, and, by enabling the compositor to use the caps of the next smaller size of the series for small caps, results in the saving of material. Not only will all faces line with the standard leaders, but they will line with 2 point single or dotted rule perfectly by the use of 2 point or 1 point leads and standard quads. In spite of the use of leaders it is often necessary to use rule, and this innovation, which enables printers to have accurate lining without the use of cardboards, will be appreciated. Throughout the Old Styles the figures above and below the line have all been abandoned, and while retaining the old style design these important characters have been made of uniform size and line, and are now adaptable for all uses, being much handsomer and more legible. All small cap sorts liable to be confused with lower case have an extra nick. Our type productions are cast from a superior metal, which we guarantee equal to any used by our competitors. Labor-saving printers will save their money by purchasing the "Standard" Line type to replace types that do not line right.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

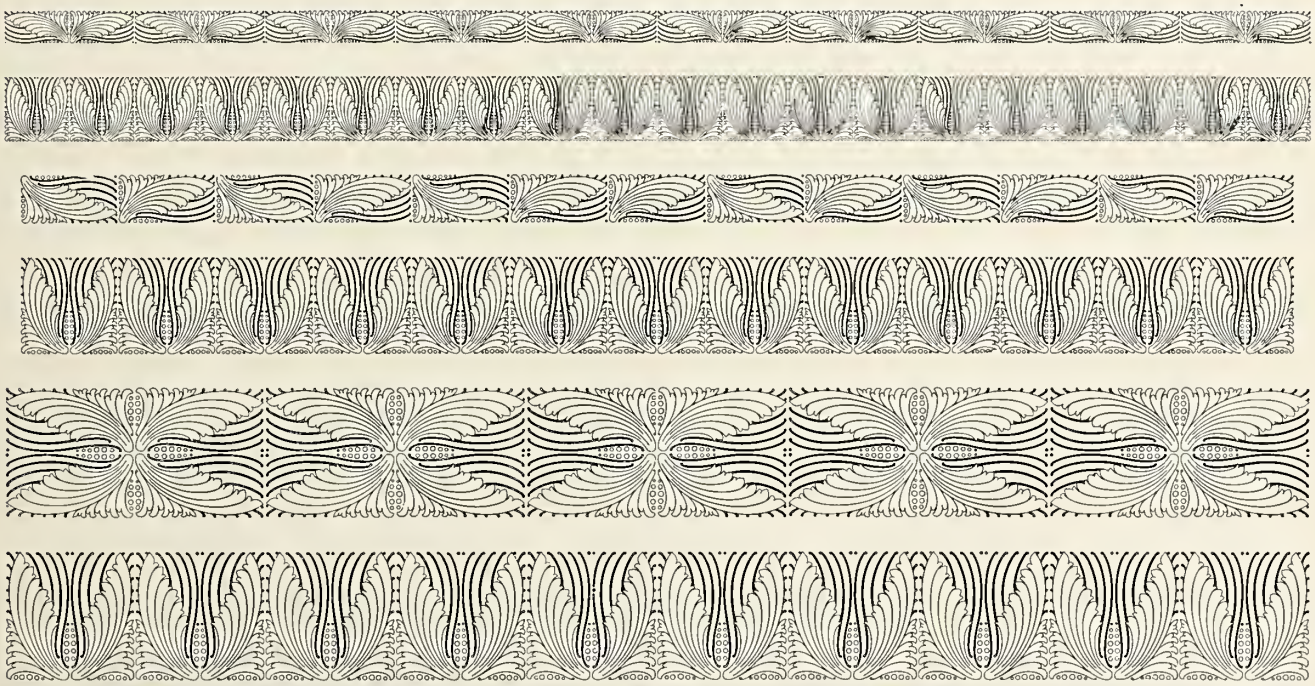




CRESCENT ART BORDERS,

Made by THE CRESCENT TYPE FOUNDRY, 349 & 351 Dearborn Street, Chicago.

12, 18 and 24 Point Borders No. 11.



PRICES:—6 Point Borders, 5 feet, $1.50; 12 Point, 5 feet, $1.60; 18 Point, 5 feet, $2.00; 24 Point, 3 feet, $1.65.
The above prices apply to all borders of our manufacture.

SHEPARD SCRIPT SERIES.

Originated by THE CRESCENT TYPE FOUNDRY, 349 & 351 Dearborn Street, Chicago.

4A. 8a. 48 POINT SHEPARD SCRIPT $8.00

All Careful Employers

Steel Plate and Letter Press Printers

Efforts of Atlanta People

5A. 12a. 36 POINT SHEPARD SCRIPT $6.75

Some Departures in Type Founding

Many Beautiful Original Designs Shown Here

Glad Holiday Festivities Coming

6A. 18a. 24 POINT SHEPARD SCRIPT $5.25

May We Still Remember to Celebrate Christmas

Resort to Every Method to Introduce the Standard Lining System

Meritorious Efforts Should be Appreciated

8A. 18a. 18 POINT SHEPARD SCRIPT $3.75

The Attention of Printers and the Trade is Called to This New Face

It Being the First Script Ever Made on the Standard Line, Point System and Unit Set

Is Neat and Appropriate for All Classes of Fine Work

KEPT IN STOCK AND FOR SALE BY THE FOLLOWING FIRMS:

INLAND TYPE FOUNDRY, St. Louis, Mo.
KEYSTONE TYPE FOUNDRY, Philadelphia.
PACIFIC STATES TYPE FOUNDRY, San Francisco.
GOLDING & Co., Boston, New York, Chicago.
CONNER, FENDLER & Co., New York.
DOMINION PRINTERS SUPPLY Co., Toronto, Can.

ALFERETA SERIES.

Made by THE CRESCENT TYPE FOUNDRY, 349 & 351 Dearborn Street, Chicago.

4A, 8a, 36 POINT ALFERETA $6.00

Some Artists of Note
Read 202 Letters from Home
Truth About Our Infantry

5A, 10a, 30 POINT ALFERETA $5.25

Choicest Floral Offerings
For Holiday Entertainments This Year
How Much in Pleasing Effects

6A, 12a, 24 POINT ALFERETA $4.50

Use Only Standard Line Type
Every Man the Architect of His Own Fortune
Applications for 325 Official Jobs

8A, 16a, 18 POINT ALFERETA $3.50

Especially Adapted to Artistic Embossing
Various Unique Standard Line Type and Border Productions
Numbers 349 & 351 Dearborn Street, Chicago

8A, 30a, 12 POINT ALFERETA $3.00

Superior Type Metal and New Matrices Tell the Story
The Successful Business Man Always Has Any Number of Amusing Anecdotes to Relate
Never Before Have Manufacturers Been Through Such Dull Times

KEPT IN STOCK AND FOR SALE BY THE FOLLOWING FIRMS:

INLAND TYPE FOUNDRY, St. Louis, Mo.
KEYSTONE TYPE FOUNDRY, Philadelphia.
PACIFIC STATES TYPE FOUNDRY, San Francisco.
GOLDING & CO., Boston, New York, Chicago.
CONNER, FENDLER & CO., New York.
DOMINION PRINTERS SUPPLY CO., Toronto, Can.

STANDARD LINE ITF INVENTED BY INLAND TYPE FOUNDRY

Tudor Black Series
Improved

18-Point Border No. 1851 Surrounds this Page
Fonts of 24 inches Each, $1.25

7a 3A, $7.25 — 48-Point Tudor Black — L. C. $3.60; C. $3.65

Superior Letter Handsome 8

10a 4A, $5.00 — 36-Point Tudor Black — L. C. $2.50; C. $2.50

Programs of Festivals Christmas Time 95

12a 4A, $4.30 — 30-Point Tudor Black — L. C. $2.40; C. $1.90

Leaflets for Church Work Eclesiastical Print 16

15a 5A, $3.50 — 24-Point Tudor Black — L. C. $2.00; C. $1.50

Tudor Blacks are Cast by Others Perfection in Ours Noticed 20

22a 8A, $3.20 — 18-Point Tudor Black — L. C. $1.75; C. $1.45

Ours the Best is Made on Standard Line Types Improved in Every Way 34

12-Point Tudor Black
32a 10A, $2.80 L. C. $1.60; C. $1.20
Achieves a Saving of Labor Economical Printer 79

10-Point Tudor Black
36a 12A, $2.50 L. C. $1.40; C. $1.10
Justification Greatly Simplified Due to Standard Line $28

8-Point Tudor Black
44a 14A, $2.25 L. C. $1.30; C. $0.95
Innovations in Manufacturing Process At the Inland Type Foundry 10

6-Point Tudor Black
50a 15A, $2.00 L. C. $1.10; C. $0.90
German Printers Desiring a Stylish Display Letter
Accented äöü are Made for Every Size 58

Inland Type Foundry
Makers of Improved Tudor Black = = 217-219 Olive St., Saint Louis, Mo.

In stock and for sale by Standard Type Foundry, Chicago; Dominion Printers' Supply Co., Toronto; Freeman, Woodley & Co., Boston; Conner, Fendler & Co., New York; Golding & Co., Phila. and Chicago

MMMM

Specimen of St. John Series

The Original! Patented October 29, 1895

60-Point Saint John

5a 3A, $9.50 L. C. $4.10; C. $5.40

72-Point Saint John Initials

Font of 26 Letters, $11.00 Per Single Letter, 50c.

Expected Holidays 8

7a 3A, $7.25 48-Point Saint John L. C. $3.70; C. $3.55

STYLISH PROVISION

Requires Model Designs 16

36-Point Saint John

9a 4A, $5.00 L. C. $2.60; C. $2.40

48-Point Saint John Initials

Font of 26 Letters, $9.00 Per Single Letter, 40c.

HANDSOME TYPOGRAPHY

Elegant Letter for Festival Occasions 95

12a 5A, $3.50 24-Point Saint John L. C. $2.00; C. $1.50

CHARMING DESIGN

Decidedly Pleasing Mode 28

30a 10A, $2.80 12-Point Saint John L. C. $1.70; C. $1.10

ORIGINATES DESIRABLE STYLES

Inland Type Foundry Now Leader of the Procession $50

16a 6A, $3.20 18-Point Saint John L. C. $1.80; C. $1.40

YES, THERE ARE OTHERS

Saint John Remains Pace-Maker 14

34a 12A, $2.50 10-Point Saint John L. C. $1.50; C. $1.00

SECURE THE BEST FACES EVER MADE

Which are Cast Perfect Only on Standard Line and Unit Sets 76

All sizes from 10-Point up to 36-Point will also be furnisht in 25-pound fonts, at second-class prices.

In stock and for sale by Standard Type Foundry, Chicago; Crescent Type Foundry, Chicago; Freeman, Woodley & Co., Boston; Conner, Fendler & Co., New York; Golding & Co., Philadelphia and Chicago; Dominion Printers' Supply Co., Toronto.

Cast on Standard Line and Manufactured Only by

Inland Type Foundry

217 & 219 Olive
Saint Louis

3-6

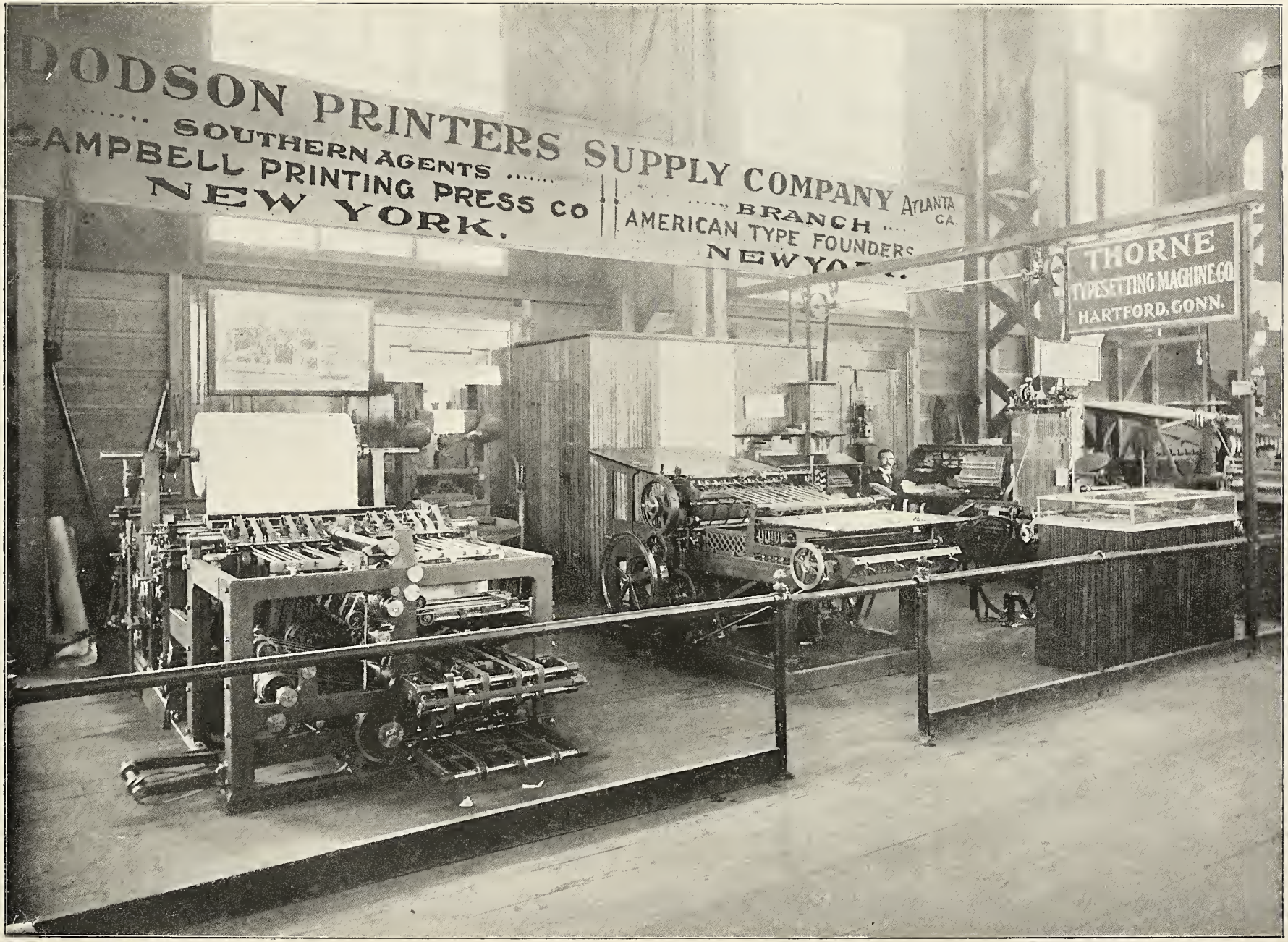


EXHIBIT OF THE DODSON PRINTERS' SUPPLY COMPANY, IN MACHINERY BUILDING, AT COTTON STATES AND INTERNATIONAL EXPOSITION, ATLANTA, GEORGIA.

DODSON PRINTERS' SUPPLY COMPANY EXHIBIT AT THE ATLANTA EXPOSITION.

IN the notice of the exhibits at the Atlanta Exposition in the November number we were unable to include the picture and write-up of the above firm on account of failure to receive the photograph. We now take pleasure in presenting a fine half-tone of this exhibit and in saying a few words about the firm whose energy has made the display possible. The exhibit is located in a prominent position in the machinery building, and contains a Campbell New Model Web press, a Campbell Century Pony press, a No. 3 Gally Embossing press, a Chandler & Price Gordon press, and show case from the American Type Founders' Company, same as at the World's Fair; a Thorne typesetting machine in operation; the old hand press originally used by Ben Franklin and now owned by the Campbell Press Company, besides several other smaller attractions. The exhibit is a very important one in the typographical line, and has been visited by thousands of editors and printers from all parts of the country. The presses being in constant operation, and the typesetting machine used for actual work and running every day, has caused the exhibit to be watched with great interest by every visitor who happened to pass. The Dodson Printers' Supply Company are southern agents for the Thorne typesetting machine, and it was one of the most advantageous moves this company made when they decided to include this machine in the exhibit, for nothing has attracted greater attention than this wonderful piece of machinery. They also represent the American Type Founders' Company in Atlanta and at the Exposition, and any of the type made by any of the branches of that company can be obtained through them. They are also the Southern agents for the Campbell Printing Press Company, C. B. Cottrell & Sons, Cranston Printing Press Company and Chandler & Price, and are general dealers in printers' materials and supplies. The firm has been in existence a great many years, and is well known throughout the South, Mr. W. C. Dodson, the head of the company, being personally acquainted with thousands of his customers. This exhibit at the fair has advertised the company more extensively than ever, and will have good results. Mr. C. H. Johnson, the treasurer of the company, should have credit for much of the success attained in the conduct of the exhibit, and the many visitors who met him there will testify to his uniformly courteous and affable treatment. The number of friends he made during the time the exhibit has been running will undoubtedly bring many new customers to the house. In an interview a member of the firm said: "Our establishment is a good thing for Southern printers and we have impressed them with that fact. Type, presses and all kinds of material cost no more when purchased of us than if bought in New York or Chicago. We have the largest machine shop for rebuilding and repairing presses in the South, and all our men are experts in this line. Our territory comprises the states of North Carolina, South Carolina, Georgia, Alabama and Florida, and we have the name of every printer and publisher of any prominence on our books. Our company is known for its liberality and fair dealing with its customers, and some of the largest printers and publishers in our section began with us in their infancy and are today our largest customers. The personnel of our company is as follows: W. C. Dodson, president; C. H. Johnson, treasurer, and DeLos L. Hill, secretary. W. C. Dodson founded the business fourteen years ago, at which time he was the proprietor of one of the largest job printing offices in Atlanta. He first represented and carried in stock a full line of type, etc., made by the old reliable Dickinson Typefoundery, of Boston, and continued their Southern agent until the formation of the American Type Founders' Company, which simply enlarged our stock and placed us in better position than ever to accommodate and favor Southern printers. We lay stress on the fact that we are today recognized and known to be the best friend of the Southern printers, and treat them with a greater liberality than they can obtain elsewhere. The most cordial relations exist between the members of our company and the trade. We might say that we are personally acquainted with nearly every newspaper man and printer in the states we control. C. H. Johnson does most of the traveling, and is not only a practical printer but was a successful newspaper man and job printer for years before joining Mr. Dodson in the supply business. The La Grange *Reporter*, of which he was one of the proprietors, had a state reputation as one of the best edited and best printed weeklies in the state, and was, under his management, doubtless the best paying newspaper property in the state. He brought the same energy and enthusiasm into the management of the Dodson Printers' Supply Company, and as a result of our combined efforts the business has gradually increased every year until we are now ranked as one of the important branches of the American Type Founders' Company. We have now in press one of the most complete specimen books ever issued, and it will soon be placed in the hands of every Southern printer. Every line of type shown in this book will be carried in stock in Atlanta for the convenience of our trade. Mr. Johnson is personally acquainted with nearly every printer and newspaper man in our territory, being a member of two or three state press associations, and he joins them in their annual outings. In this way he enjoys the most cordial relations with the trade, and has the entire confidence of all."



C. H. JOHNSON.

THE "NEW MODEL" WEB AND CAMPBELL "PONY" AT THE ATLANTA EXPOSITION.

Aside from the mention made of the exhibit of the Dodson Printers' Supply Company in Machinery Hall, at the Atlanta Exposition, our readers will be pleased to learn a little of the two machines which occupy so important a position in this exhibit, namely, the New Model Web press and the Pony press of the Campbell Printing Press and Manufacturing Company, of New York. This firm has shown unusual enterprise in arranging for the display of these machines at the fair, and the opportunity offered visitors of seeing exactly what the machines can do in actual operation is being taken advantage of by thousands of visitors at the exhibit. To look upon these two pieces of modern printing machinery beside the old hand press, built in 1742, cannot fail to impress the beholder with surprise at the advance made in machine building, and cause him to wonder how much further in the line of perfection the art of press construction will progress. An examination of the work turned out by these machines will lead him to believe that the acme of success had already been reached. One can hardly believe that the compact little New Model machine would be capable of turning out 16,000 four or eight page papers per hour, folded and ready for delivery; but here it is, doing the work and delivering it in a manner that receives the highest commendation of everyone who will examine the finished product. In building the New Model the utmost care has been taken as to the material put into the press, in the finish, and to all the details which go to make up a perfect machine. We have already described in our pages this wonderful piece of printing mechanism, and

an extended notice of it will not be necessary now. The Century Pony, which is also running by the side of the New Model, is another of the notable pieces of machinery which the Campbell Company are now placing in the most progressive and up-to-date offices in the land. This machine, also, is built in the same substantial manner as the New Model. To visit Atlanta and not take time to carefully look over these two machines would be one of the greatest mistakes that anyone interested in printing machinery could make.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices, should be inclosed in all publications sent for review.

"A Dash to the Pole," by Herbert D. Ward. Lovell, Coryell & Co., New York. Cloth, $1. This story of arctic adventure will prove interesting to young people. The cover stamping in red-brown, silver and gold, is cleverly designed and brilliant in effect.

"A Coin Catechism," by J. K. Upton, Assistant Secretary of the Treasury under Secretaries Sherman, Windom, and Folger. The Werner Company, publishers, Chicago and New York. Cloth, 50 cents. This little work is very neatly produced. The author's name vouches for its value and interest.

From Messrs. Gauthier-Villars et fils, Paris, France, we have received an exceedingly interesting brochure, "Le Cure du Benizou," by Georges de Cavilly. It is beautifully illustrated from photographs from nature by Magron, in photo-collographs by J. Royer, Nancy. The work is most exquisitely produced.

"The Manhattaners: A Story of the Hour," by Edward S. Van Zile. Lovell, Coryell & Co., New York. Cloth, $1. This book purports to represent certain characters, supposed products of newspaper and society life of New York. There are many semi-tragic situations, and the dialogues are interesting.

"A Daughter of the Tenements," by Edward W. Townsend, author of "Chimmie Fadden," etc., with illustrations by E. W. Kemble. Cloth, $1.75. Lovell, Coryell & Co., New York. Life among the lowly in New York is well portrayed in this story. It is produced in the usual excellent style of the publishers.

Funk & Wagnalls have just issued from the press an unusually fine edition of "The Light of the World, or the Great Consummation," by Sir Edwin Arnold. It is printed on heavy imitation hand-made paper, with numerous fine half-tone illustrations on coated paper, inserted. The cover is a light-brown cloth; the stamp shows a conventionalized lily in dark brown and gold.

"The Land of Promise," by Paul Bourget. Fifteen full-page original wood engravings. 12mo., cloth, $1.50. F. Tennyson Neely, Chicago and New York, publisher. This translation from the French is produced in very attractive form. The excellence of the illustrations is notable, and the mechanical execution generally is highly creditable to the publisher.

We acknowledge receipt of a copy of the fourth part of "Art Idols of the Paris Salon" for October, 1895. This issue is equal in every respect to the three which have preceded it in the character of printing, and exceeds in beauty some of the other numbers so far as the attractiveness of the subjects are concerned. The pictures include "In the Harem," by A. Aublet; "Daphne," by Jean Benner; "Playing Cup and Ball" and "La Cigale," by A. Chantron; and "The Birth of Venus" and "The First Sorrow," by Bougereau. "Art Idols" is issued quarterly at $1 per part. The White City Art Company are the publishers, 313 Dearborn street, Chicago.

"The Right to Love," by Max Nordau, is a briefer and more philosophical treatment of a delicate subject than "Sowing the Wind." The atmosphere of the book is a healthful one in spite of certain *risqué* passages which the author deemed necessary to properly place before his readers the picture of domestic difficulties. Dr. Max Nordau is a philosopher, and German philosophy is apt to be heavy. The author of "Degeneration," however, has shown in "The Comedy of Sentiment," just published by F. T. Neely, that even German philosophy yields to the power of dramatic situations. "The Comedy of Sentiment" might be more literally translated "The Farce of Feeling," treating as it does of serious results achieved by artificially excited emotions.

Mr. Thomas B. Mosher, of Portland, Maine, may indeed justly claim "to have solved the problem of how to present a choice poem in choice dress at a very moderate cost" in presenting his new edition of the Rubaiyat of Omar Khayyam. The special features of this edition are an entirely new biographical sketch of Edward Fitzgerald by Mr. W. Irving Way, of Chicago, who has long been in touch with the Omar cult; parallel texts of the first and fourth editions; variorum readings giving all the textual changes in the second, third and fourth editions, and the omitted quatrains of the rare second edition of 1868. To the student of literature these canceled readings are of the greatest interest and value. There is also a bibliography of all English versions and editions revised to date.

Funk & Wagnalls have issued a notable contribution to the cause of prohibition in the "Album of Representative Prohibitionists." One hundred and twenty-six men and women forerunners and champions of the prohibition cause are represented by half-tone portraits and brief pen sketches. Mr. Louis E. Van Norman, of the *Voice* editorial staff, whose name appears as editor of the compilation, has done his work thoroughly and well. No attempt has been made to give critical estimates of the lives or work of the persons whose names appear—a clear and truthful statement of facts only is given. As a book of reference it should prove singularly useful, apart from other merits. A pleasing feature of the book are the decorative designs, by Mr. Charles Johnson Post, which appear on the front papers. The cover design is rich and tasteful.

NEWSPAPER GOSSIP.

The Mansfield (Ohio) *Morning Chronicle* is a bright, readable newspaper, and, considering its youth, presents remarkable evidence of success. There are advertisements in abundance, and they are well written and well set up. Editor Miller has our congratulations.

The pupils of the public schools of Springfield, Ohio, will get out a special Thanksgiving edition of the *Daily Republic-Times* of that city, November 27, the proceeds to be turned over to the local associated charities. Three general committees of seventeen members each have charge of the various departments of work.

Sunbeams Publishing Company, publishers of *Sunbeams' Little Folks* and *Sunbeams' Young People*, have purchased the subscription list of the *Young People's Magazine*, of Boston, and will combine it with *Sunbeams' Young People*. All the subscribers to the *Young People's Magazine* will hereafter receive *Sunbeams' Young People*. Negotiations for the submerging of the *Young People's Magazine* into *Sunbeams' Young People* have been going on for some time, and

were consummated early in November. The move takes a very excellent juvenile monthly out of the field, but adds so much more to the circulation of *Sunbeams' Young People*, which magazine, together with *Sunbeams' Little Folks*, now claims the largest circulation of any juvenile monthly.

THE *Evening Post*, of Denver, Colorado, has been purchased by H. H. Tammen, publisher of the *Great Divide*, and F. G. Bonfils, the capitalist of Kansas City, Missouri. The *Post* is an independent paper and was somewhat run down, but its owners propose to put it on its feet and make it one of the leading papers of that city. Its circulation has largely increased since the change of management, and it is making quite a stir in newspaper circles in Denver.

THE Cleveland *Press* has been making extensive additions to its plant, having fully doubled its room, and now has the largest floor space of any office in the state of Ohio. A new dress was put in the ad. department, and if the advertising patronage increases in the future as it has increased in the past, even this large supply will have to be added to soon. The type faces are of the latest styles. Ten men are at work in this department every day and frequently two or three more are necessary.

RECENT TYPE DESIGNS.

The newest faces brought out by Barnhart Bros. & Spindler, Chicago, include the Mazarin series, a page of which was shown last month. This letter is made at present in 8, 10 and 18 point sizes, and promises to be popular. Their Plate Script is another letter which has just been

Barnhart Brothers & Spindler, Chicago, Illinois.

MAZARIN SERIES.

Barnhart's Plate Script Series 123

PLATE SCRIPT.

Open Face Display Letter

ERA OPEN.

Beautiful Artistic Designs

LIGHTFACE ERA.

completed, in 14, 18, and 24 point sizes. The advance orders for this script are large. They have also brought out the outline letter for their Era series, called "Era Open," made in sizes from 12 to 60 point, as well as a new series called "Lightface Era," from 6 to 60 point.

Among the recent creations of the American Typefounders' Company are the "Speaker" series of ornamental



SPEAKER SERIES.



PACIFIC CUBS.

characters, a few samples of which are here presented. They were designed by Mr. Climer, of the Chicago branch. The set contains ten characters.

One of the original productions of the Pacific States Typefoundry, San Francisco, is the series of "Pacific Cubs" shown herewith. There are twelve characters in all, and they speak for themselves. This firm has also brought out a new face entitled "Sierra," a line of the 18-point size being here shown. This letter was designed

SHERMAN Humanity 29

SIERRA SERIES.

and cut by Mr. Gustav Schroeder, the original designer and engraver of the well-known De Vinne series. It will be made in sizes from 6 to 48 point, and be on the market before long.

THE PASSING OF THE EXPERT MECHANIC.

Mechanics in the larger factories, mills, foundries and machine shops are becoming accustomed to the invasions of "exploration" parties from manual training schools and colleges. It has grown to be quite "the thing" for a professor or technical teacher to take a dozen or a score of his students through the immense mills of the Illinois Steel Company, the great ship-yards of South Chicago, McCormick's harvester works, Fraser & Chalmers' machine shops and others of the show places of industrial Chicago and point out to them immense machines which can bite a ten-inch steel bloom in two without a quiver, or some dainty combination of gears, levers, cams and friction clutches which can turn a cambric needle down to a perfect cylinder of steel no greater in diameter than a hair from a baby's head.

The machinery, great and small, the marvelous time and labor-savers, the fascinating devices which do all but think, are shown in detail to the young students, but the mechanic working at the bench near by, who can file a perfect square and can finish a bit of work to the thousandth part of an inch with no other tools than a light hammer, a "cape" chisel and a round file, is overlooked. Such mechanics are growing scarce.

Machinery is driving them out of the world, and it is only in smaller mills and repair shops that they are found in full possession of their wonderful skill. The division and subdivision of labor in the large works is making specialists out of the mechanics and machinists.

CHICAGO NOTES.

THE printing plant of the failed firm of Hornstein Brothers has been sold to J. C. Skeen for $5,000. Mr. Skeen intends to sell part of his purchase, retaining only enough to run an ordinary job printing office. The plant was estimated to be worth at least $30,000.

Profitable Advertising, of Boston, Massachusetts, says that "Robert Ansley, business manager of the Chicago *Times*, came east a short time ago with E. McCormick, new business manager of the Chicago *Herald*. While in Boston he was given a dinner by C. H. Taylor, Jr., of the *Globe*." To be consistent our contemporary should have said C. H. Taylor, Jr., of the *Herald*.

THE Crescent Typefoundry, of this city, recently accomplished a feat in type manufacturing worthy of note. A certain typewriter firm requiring a new type face, this foundry cut and fitted 87 characters of a 12-point typewriter type and cast and delivered a 150-pound font within five days. This is certainly a rapid piece of work and shows what this foundry can do when their customers are in a big hurry.

MR. W. W. DENSLOW has returned from a sketching tour in Arkansas with a portfolio full of brilliant bits of native character and scenery. The material has been collected specially for Opie Read's forthcoming novel, "An Arkansas

Planter," announced for early publication. As its name denotes, the book deals mainly with plantation life, and is said to be perhaps the most notable of Mr. Read's many notable publications. The local color in the drawings will add largely to the interest of the story. We anticipate having an opportunity to show some of the representative sketches in our next issue.

Slow collections in connection with the prevailing depression in business have caused a temporary embarrassment in the affairs of The Henry O. Shepard Company. For the protection of the interests of the company's creditors a full meeting of the board of directors was called, when it was unanimously decided that the affairs of the company should be placed in the hands of an assignee. Mr. P. R. Hilton was so appointed, and qualified. The firm has the confidence of its creditors and there is no room for doubt that the trouble will be quickly abridged.

Printers generally know how disappointing it is to turn out work which the customer accepts but is evidently not entirely satisfied with. The expense of copperplate work prevents many from ordering it — they covet the effect, however, and expect to obtain more than an approximate effect from script type on the ordinary letterpress, and it is rarely nor an order delayed to any extent. However, their experience is "not burned" up, and it would not surprise us to see them distance the old plant, which was among the first in this country, by one which cannot be excelled. The following appeared under date of November 22:

Chicago, November 22, 1895.

Gentlemen,—We beg leave to inform you of the total destruction of our plant by fire on the 21st instant, between the hours of 3 and 5 p. m.

We have opened today (November 22) temporary quarters at 203 South Canal street. We shall be pleased to see all of our old customers and many new ones. And you may rest assured no time will be lost in equipping a plant as complete as the one we have just lost.

All orders will be promptly executed and taken care of, regardless of our misfortune. Yours very truly, George E. Lloyd & Co.

The identity of the *Evening Journal* has been lost in its combination with the *Evening Press*. "An Old-Timer," in his interesting column in the *Evening News*, gives an interesting history of the *Journal*. A paper called the Chicago *Express*, but a short time in existence, on April 20, 1844, was sold to a company of gentlemen for $1,500. Among these were George W. Meeker, John Frink, of the firm of Frink & Walker, stage proprietors; Buckner S. Morris, Jonathan Young Scammon, Samuel Lisle Smith, Jacob Russell, Walter L. Newberry, Giles Spring, Grant Goodrich and George W. Dole. These gentlemen, on April 22, 1844,



Courtesy Chicago "Evening News."

Events of the Week, November 9, 1895—Drawn by Fred Richardson.

that complete satisfaction is given. One of the most perfect imitations of engraved work comes to us from the typefoundry of Messrs. Barnhart Brothers & Spindler. The type is appropriately termed "Plate Script," and there is little doubt that with its aid the printer can now do all his society work without the aid of the steel-plate printer.

On Sunday, November 24, the office of the Chicago *Dispatch* was the scene of a Mergenthaler composing machine contest between George W. Green and Eugene W. Taylor. A. C. Rice was referee and Frank Skinner read the proofs. The contest was for a purse of $250 a side and the championship of the world. Mr. Green is an employe of the Boston *Standard*, of Boston, Massachusetts, and Mr. Taylor was recently employed by the *Rocky Mountain News*, Denver, Colorado. The contest was for seven hours' composition. The net result gave 70,700 ems of solid nonpareil to Green, and 64,027 to Taylor. It is claimed that Mr. Taylor has frequently done better work than shown in the contest. On the result of the contest being announced, Mr. Lee Riley, of Boston, immediately issued a challenge to the winner.

Fire destroyed the Excelsior Block, Canal and Jackson streets, on the afternoon of November 21, between the hours of 3 and 5 p. m. Situated in this block was the well-known and popular house of George E. Lloyd & Co., manufacturers of electrotype, stereotype, photo-engraving machinery and plating dynamos. The probable loss will be about $38,000, insurance $29,000. Mr. E. C. Williams, president of the company, with his characteristic push and energy, opened at 7 a. m. the next morning, under lease, machine shops and offices at 203 South Canal street, in the building on the opposite corner to the old location. Not a minute was lost, discontinued the Chicago *Daily Express* and founded the Chicago *Daily Journal*. After a short time they employed Richard L. Wilson, at one time a clerk in a store of his brother, I think at Wilmington, Will county, in company with a J. W. Norris, to look after the business management of the paper. Mr. Wilson attended to the outside business of collecting and Mr. Norris to the bookkeeping. Both, however, took a hand in writing editorial paragraphs, in which Wilson exhibited some skill and Norris demonstrated his total incapacity for such work. For instance, in a paragraph on Henry Clay, Norris wrote of him as John Randolph, of Roanoke, spoke of him, as a man with a character which was well represented in the form of "a rotten mackerel by moonlight, which stinks and shines and shines and stinks." This settled the hash of Mr. Norris, who was incontinently discharged. He was an excellent person to carry messages. Norris died a short time since in a small western town, in which he was postmaster.

The interests of the trade journals of Chicago and elsewhere are ably and interestingly considered each month in the *Trade Press*, which has the distinction of being the only journal in its field in America, or any other country. The November issue, one of the most notable produced, in its editorials, news notes and personal mention, is worthy of the studious regard of the makers of trade journals. The composition of the typography, both in the advertising and reading pages, is good, and in this respect alone it is an object lesson to its patrons. The management has recently issued a well-printed sheet showing the pages of some of the more prominent trade journals, with the portraits of the gentlemen who conduct them.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

E. H. LISK, Fulton street, Troy, New York: Illustrated catalogue, forty-eight pages, 8 by 9, with illuminated cover. A creditable piece of work, considering the short time in which it was produced.

FROM Burt W. Pearson, Union street, Charlestown, Massachusetts: Specimens of general jobwork which show that he has the right conception of typographical display. The presswork is fairly good.

A FEW specimens of printing from James Sanborn, Cohoes, New York, indicate that there exists much room for improvement in both composition and presswork. The "List of Duplicates" is very poor work.

SELL T. HAWKINS, Danville, Indiana, sends samples of general commercial and society printing which could be somewhat improved in composition. Presswork is good, but in some instances colors do not harmonize.

HORACE RESCOTT, superintendent of Transcript Publishing Company, North Adams, Massachusetts, submits samples of programmes, cards, billheads, etc. Composition is well displayed, presswork neat, colors well chosen, and embossing good.

HARRY J. WARRING, with the Butler Printing House, Noblesville, Indiana: Blotter and business card, both printed in colors. The composition is good, though the rulework design is ordinary. There is room for improvement in the presswork.

A NEWSPAPER display advertisement from Elmer H. Brown, Cherokee, Iowa, a "printer's devil in a country office," is neatly set, and is a good piece of work for a beginner. The line "Special Sale" would look better if set in a larger type and with less border embellishment.

E. F. BIGELOW, Portland, Connecticut, forwards a lamp catalogue, 72 pages and cover, 12 by 20 inches in size, which is a fine example of letterpress printing, the detail of the lamp engravings being well brought out. The samples of commercial work are neat and good.

CLAUDE O. FUNK, Wichita, Kansas, sends a few samples of work of good quality in composition and presswork. The "Midget Tablet," about 2 by 3 inches in size, suitable for the vest pocket, is a good idea, the four cover pages being utilized for advertising purposes.

WE acknowledge the receipt of a package of letterpress and lithographic work from the press of Hussey & Gillingham, Adelaide, South Australia. All the samples bear evidence of artistic treatment—composition, presswork and harmonious disposition of color being very good.

C. T. GAITHER, Youngstown, Ohio, submits sample of printing—a leaf from a carriage manufacturer's catalogue—with the request that we will state how the fine result is accomplished. The work is done in three printings from woodcuts—yellow tint, black ink and gloss ink.

GEORGE HARRINGTON, with the Globe Printing Company, Oshkosh, Wisconsin, submits a package containing a varied assortment of printing. The composition on most of the samples give evidence of good taste in display, especially on the business cards. Presswork is uniformly good.

J. S. GAGNIER, with Winn & Hammond, Detroit, Michigan, forwards a few samples of plain and illuminated steel die engraving and embossing which are excellent examples of that line of work. The Knight Templar card is an exquisite piece of die work in red, blue, green, silver and gold.

A NUMBER of specimens of commercial and society printing from W. T. Ridgley, Great Falls, Montana, show artistic taste in typographical display and excellence in presswork, many of the samples being beautifully clear and sharp in impression, and colors nicely harmonized and in good register.

A FEW samples of book and job work from C. E. Fenner, Westfield, New York, give evidence of taste in composition and general excellence in presswork, but the half-tone of the Westfield Academy could be considerably improved by cutting away the sky and using a little less ink. The label work is good.

"SPECIMENS OF PRINTING" is the title of a collection of samples of printing issued by the Keystone Press, Wellston, Ohio. Young printers will find it of service in giving them ideas of display in job composition. The book consists of seventy-two pages and cover, 6 by 9, oblong, and its price is 50 cents.

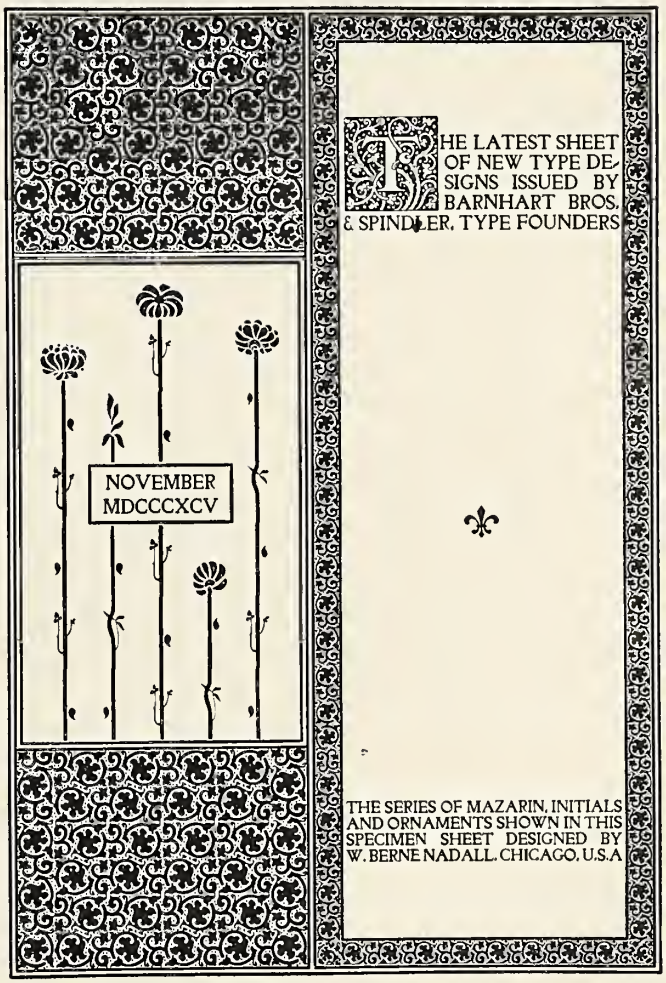
"SOMETHING ABOUT SWEETS" is the catchy title of a 32-page and cover pamphlet descriptive of Sweet's hotel. It is the work of the West Michigan Printing Company, Grand Rapids, Michigan, and is a good sample of artistic composition and fine presswork, the half-tones especially showing careful work.

FROM the Golden Eagle Printing Company, Ashland, Kentucky: Samples of commercial work and a catalogue. The cards, bill-heads, etc., are of average quality. The catalogue is a good piece of composition; the presswork, in some parts, is faulty—the make-ready on some of the cuts not being so good as it might be.

FROM Bert H. Irving, with the Rockland (Mass.) *Standard*: a collection of commercial work in which the composition is well up to the average. Some newspaper advertisements submitted are set in an attractive manner, and show that Bert has a good conception of the right way to display an ad. to catch the wary customer.

A LARGE number of cards, programmes, bill-heads, etc., have reached us from O. P. Leonard, with the Tolman Job Print, Brockton, Massachusetts, which are admirable samples of display in composition, and the presswork is very good. O. P. Leonard is an adept in the manipulation of border and rulework; and arrangement and disposition of colors are harmonious and artistic.

THE large number of cover designs in black and white, which have lately appeared and evidently found favor, have stimulated typefounders to produce type and borders in imitation of the engraved designs. The accompanying specimen of this class of work shows how well they have succeeded



CHARLES E. WAGENER, compositor, Chicago.

in producing material that, properly used by the artistic compositor, can be substituted for the artist's and engraver's work, with the additional advantage that it can be used over and over again, while the engraved design is suitable only for the particular work for which it is made.

J. C. VAN NESS, Detroit, Michigan, forwards a neat brochure entitled "Souvenir of Petoskey and Bay View." It consists of fifty-two pages of half-tone views and descriptive letterpress, very finely printed on heavy enameled stock, size 5 by 7 inches, oblong, in embossed cover. The views are remarkably clear in detail, the presswork being almost perfect. It is well worth the price, 25 cents.

A. E. MARTIN, with Perry & McGrath, Charlotte, Michigan: Samples of letter-heads, cards, etc. The D. B. Davidson & Co. letter-head is a poor specimen of type display. In the W. Geddes & Co. letter-head you have got the correct idea, but the ornaments do not harmonize with the Jenson Old Style type. A blacker ornament would be more in keeping. The Charlotte Manufacturing Company card is a neat production.

PENNINGTON BROS., "progressive printers," Decatur, Illinois, evidently deserve the title they give themselves. The character of their work shows care in its mechanical execution and thoughtful consideration of the needs of customers. We have criticised many of Pennington Bros.' specimens in this column, and rarely if ever has there been fault to find with them. We hope to show some specimens of their work in the near future.

FROM Queensland Printing and Publishing Company, Brisbane: Neatly printed card in three colors on pale-green tinted stock. Also four-page midget time table, printed in red and black, in which an attempt has been

made to spell the name of the printing company with the long *s*, but *f* has been used instead of *f*, making a grievous failure of the business. The crossbar should have been cut away from the *f*, when the semblance would have been more perfect.

THE farewell issue of "The Investigator," designed and printed by Adkins Printing Company, New Britain, Connecticut, is a book of 104 pages, 7 by 10, with a handsomely printed paper cover. The headpieces and initials, worked in two or more colors, are neatly designed, and the typography is good, but the presswork could be improved. Some of the pages are quite gray, while others have enough ink to give them a muddy appearance; the make-ready being also very uneven.

H. L. VANDERVORT, foreman of the printing department of the J. R. Watkins Medical Company, Winona, Minnesota, forwards several samples of printing for review. The cards, bill-heads, etc., are neat in composition and presswork good. The book, we think, is not so good as the other work, but presume it has been printed from electrotype plates, as the half-tone illustrations are very foggy. The make-up of the book is too crowded — more space should have been allowed below illustrations and above headings.

THE Printing Department of the Massachusetts Benefit Life Association has favored us with a copy of its specimen book of types and borders, a finely printed book of ninety-six pages, 7 by 10 inches, handsomely bound in flexible morocco, gilt edged, and with gold stamp on front page of cover. It shows an extensive variety of types and border, printed on extra heavy enameled stock, and both composition and presswork are excellent. G. E. Litchfield and J. J. Brine, managers of the printing department, are to be congratulated for producing such a handsome specimen book.

A PLAN of keeping specimens for convenient reference in small printing offices has been devised by F. H. McCulloch, of Austin, Minnesota. The device is in the form of a number of envelopes arranged perpendicularly. The case takes up no room, as it hangs against the wall flat. It is substantially made of heavy pressed board and cloth with leather hinges, so that it can be folded up readily and used as a sample case when out soliciting work. Each section is properly labeled in gilt, with flap to keep the dust out. When hanging up it is 3 feet long by 13½ inches wide, and when folded is 5½ by 13½ inches. It is sold for $3, cash with order.

A NEAT pamphlet of sixty-four pages and cover reaches us from the Indian Industrial School, Carlisle, Pennsylvania, Capt. R. H. Pratt, superintendent. It contains a large number of half-tone views of the buildings and surroundings, interiors, classrooms, workshops, groups of the students, etc., all of which are very finely printed on enameled stock. The view of the printing department shows it to be completely fitted up with cylinder and job presses, and the printers — male and female — are a very intelligent looking body of young people. The statement is made that "students must be well advanced in their studies before they can enter the printing office," which is a wise provision of the management.

OUR space for this department being limited, we have been compelled to hold over for future review several specimens received during the past month.

OF INTEREST TO THE CRAFT.

BEN CORDAY, lately with the Cleveland Printing Company, of Cleveland, Ohio, has accepted a position in the composing room of the *Recorder*.

THE Albany (N. Y.) *Evening News*, which was an offshoot of *Every Saturday*, a labor paper, has suspended. It strayed from the labor field into politics and died.

THOMAS BELL, of Cleveland, Ohio, who was burned so seriously by an electric light wire last summer, is slowly recovering, and hopes to be around not later than the first of the new year.

CLEVELAND Typographical Union, No. 53, is pushing the label. There is a law in Ohio which protects labels that are registered with the secretary of state. This has been done by No. 53, and hereafter the label will be used by only such as are entitled to it.

THE Albany (N. Y.) *Argus*, for the second time, has locked out its union printers and placed non-union men in its office. It is said the stockholders are not in sympathy with the lockout, but that the trouble is due to the action of the manager, William M. Speer.

IT is a fact not generally known among printers that Mr. S. K. White, president of the Miehle Printing Press and Manufacturing Company, was the inventor of the first machine for making leads, which reduced the price from 38 cents to about 9½ cents per pound.

CLEVELAND Printing Pressmen's Union, No. 50, will give its fourth annual ball on Monday evening, December 16, at Germania Hall. The committee of arrangements promise to make the occasion even more notable than those preceding it. The editor of this magazine acknowledges an invitation to attend from Mr. Louis Neiderlander, the corresponding secretary of the organization.

THE employes of the award division of the Bureau of Engraving and Printing gave a banquet on the evening of Saturday, November 23, at Reuters, Washington, D. C. From the chairman of the committee, Mr. George M. Ramsey, the editor of THE INLAND PRINTER acknowledges the courtesy of an invitation to be present.

THE Printers' Technical Club, of Rockford, Illinois, will appropriately celebrate Franklin's birthday, January 17, a committee, composed of C. E. Bennett, F. S. Horner and T. W. Clark, being appointed to complete arrangements. The club has plenty of talent in its membership, and a literary and musical programme will no doubt be given.

THE Werner Printing Company, of Akron, Ohio, the largest book publishing house in Ohio, has entered into an agreement with the American Federation of Labor by which the firm will hereafter employ no printers but those who are members of the International Typographical Union. This firm has been employing non-union men in its composing rooms for a considerable time.

JAMES HILL, publisher of the Albany (N. Y.) *Sunday Telegram*, and the Elmira (N. Y.) *Budget*, has filed a bill of sale to his creditors on both properties. Last spring Mr. Hill locked out his union printers and placed non-union men in his offices, and declared war on Albany Union, No. 4. Now there are about one hundred unsatisfied judgments docketed against Mr. Hill in Albany county.

A CORRESPONDENT writes: "If you can spare the space, and think it would be of sufficient interest, I, for one, should appreciate it if you would publish an inventory of a small job office, with everything new and up to date, worth about $750 — list prices. It could be made up in your own office or you could ask for outside contributions, or both." If any of our readers have opinions on this subject we shall be glad to hear from them.

THE Washington *Post*, Washington, D. C., is appreciative of its competent employes. In a recent issue it gave this testimonial: "No matter how well an advertisement is written, unless it is effectually 'set up' it will not be a success. The patrons of the *Post* are safe in this respect, for than John McCormick, the gentleman who has charge of the display ads. there is none more skillful in the country. Mack has long been recognized as one of the finest job printers in the country. He is painstaking and enthusiastic, knows all the latest and best designs, has an artistic eye, and brass rule seems to be plastic in his hands. All the advertisers and ad. writers like him. His immediate assistants, Messrs. T. M. Lawler, J. K. Seagraves and J. C. Alverson, are capable men. The ruling genius of the composing room, Foreman Hinton, is proud of Mack and his 'displayers.'" Mr. McCormick has been a constant reader of THE INLAND PRINTER from its first number. We believe he is now connected with the *Times*, Washington, D. C.

A PRACTICAL guide for the production of "Lichtdruck" half-tone and line etchings for art printings and use in the letterpress, by Friedrich Stolle, has been published by H. Bechhold, Frankfort-on-Main, Germany, bearing the title, "Die Photo-mechanischen Pressen Druck Verfahren" ("the photo-mechanical printing press processes.") Although there are a number of works in existence, describing separately each process, there has been no book published before, giving a detailed, albeit short, instruction about all these processes together. Stolle's book fills this want. It gives information about the collodion wet-plate process, pigment

or carbon prints, heliogravure, lichtdruck, transfer methods on metal plates, etching on zinc and on copper. The methods are arranged so that the more difficult processes follow the easier ones, and the formulas given have been put to the test by the author, who himself is a pupil of Prof. Dr. H. W. Vogel. A number of illustrations adds to the value of the little book, the acquisition of which at the modest price of 3 marks (about 75 cents) we can well recommend to beginners as well as to more experienced hands.

A CORRESPONDENT in Montreal, Quebec, writes despondently of the condition of trade in that city. The prospects of newspaper printers, he says, are not very brilliant just now. Most of the daily papers have recently put in typesetting machines, with the result that a majority of the compositors have been dispensed with. What is to be done? is the all-important question at present. Doubtless many may succeed in obtaining employment in some other capacity, and others are looking for job or book work, and making a valiant effort to stave off starvation in the meantime; but the jobbing market is already overstocked, and there seems to be little chance in that direction for any but the best all-around hands. Truly, whatever benefit future generations may derive from the typesetting machine is being dearly paid for by the printers of today. Competition is exceedingly keen. There are so many hole-in-the-wall "printeries," operated by know-it-alls who have served a few months at the trade—or know someone who has—that prices, more especially on cheap work, are often cut below actual cost. Of course, as a natural result, there is an early failure; but there is always another half-fledged apprentice ready to keep the ball rolling. This is extremely irritating to the legitimate printing business, but it is difficult to find a remedy, as most consumers look at the price first, appearance being only a secondary consideration. I feel half tempted to send you some specimens of the work turned out by these slop-shops, and will probably do so another time.

A CORRESPONDENT writes to us for advice in the following terms: "I am at present holding a position as foreman on a Sunday paper, but my health is failing. I am thinking of preparing a small office so as to do fine commercial work as well as ball programmes and society work, and would like your advice or opinion as to what make of press would best answer my purpose. All I care to do is to just keep myself busy, and would therefore run the press by foot. Don't you think there is much more clean profit in a neat little office than to try and meet competition in a larger one? My idea would be to send out new styles of type and cards when out, and thus try and educate the better class of the public to keep up to date. As a subscriber to your valuable publication your opinion will be favorably received.—R. H. M." We cannot undertake to advise our correspondent further than to say that in our opinion his best course is to investigate the merits of the presses advertised in these columns and in that of other printers' trade journals. He will find in the various presses points of excellence varying to suit almost all requirements. It is a matter of doubt if it is healthier to hold a good position with a secure salary or to run a small office without power. The idea advanced is one which has peculiar fascinations for printers, and many go into business with the idea that they have peculiar abilities and aptitudes which will make their undertaking a success. What trade can be controlled at the start? What is its character? What are the possibilities of the city and vicinity? What competition is there? Can you buy for cash? These are the matters we must know before we can give definite advice. And should all these conditions alluded to be favorable and you still want advice, it is then evidence in itself that it would be better for your physical and moral health that you did not go into business.

TRADE NOTES.

THE Bryant Paper Company will in the near future erect a large mill at Kalamazoo, Michigan.

IT is reported that the Western Paper Board Company is to build a paper and pulp mill in the vicinity of the Chicago Stock Yards.

MR. CHARLES HINZE, who has just returned to Brooklyn, New York, from an extended tour through Europe, has been appointed superintendent of Joseph Wetter & Co's engraving department.

MOSES W. DONNALLY, of Charleston, West Virginia, is using Thorne machines on his daily (the *Gazette*), and on the state printing work.

THE California Typefoundry (Painter-Cornell Company) succeed Painter & Co., dealers in type and printers' supplies, 510 Clay street, San Francisco.

NEW YORK state has decided to issue $9,000,000 of canal bonds, and it is receiving many designs and requests from engraving houses all over the United States.

THE Traders' Paper Company, of which Mr. James A. Roberts, of Buffalo, is president, is to erect a factory building, costing $300,000, at Lockport, New York.

THE Southbridge Printing Company, of Southbridge, Massachusetts, has recently enlarged and improved their plant, and added a complete waterworks system as a protection against fire.

REPORTS from Fort Smith, Arkansas, say that Chauncey Lick, printer, and Lawson Thrash, printer, have consolidated under the name of Thrash-Lick Printing Company. This is a thumping arrangement.

THE Mergenthaler Linotype Company is about to erect a new factory building in Brooklyn, New York, at an expense of $35,000. This step is rendered necessary by the great and increasing demand for their machines.

MR. E. F. BIGELOW, publisher *Tribune*, Middletown, Connecticut, has recently added to his office a four-roller Babcock "Optimus" press, and announces this fact in a four-column advertisement in a recent issue of his paper.

THE general offices of the Thorne Typesetting Machine Company are now located at No. 34 Park row, New York city. They are much more conveniently and pleasantly situated than in their former quarters at Rose and Duane streets.

THE Empire Printing Press and Manufacturing Company is the title of a firm recently established in New York city for the purpose of dealing in printing machinery. Printers having unused machinery upon their hands should read their advertisement in this issue.

MR. G. EDW. OSBORNE, well known to the trade in past years as the head of the firm of G. Edw. Osborne & Co., dealers in printers' materials at New Haven, Connecticut, is now in charge of the New York branch of Golding & Co., Mr. Estes, the former manager, having retired to accept a position with the Central Typefoundry branch of the American Typefounders' Company, at St. Louis.

FROM Golding & Co., 177-179 Fort Hill square, Boston, Massachusetts, we have received a copy of No. 6 of their new series *Bulletin*, listing many of the specialties for printers which have made this firm so well known wherever the art of printing is practiced, and also their illustrated price list of electrotyped calendars for the year 1896, containing a line so varied as to meet the requirements of the most exacting purchaser.

THE Great Western Typefoundry, Kansas City, Missouri, opened their new building at 710-712 Wall street to the employing printers of their city on November 21, and extended an invitation to them to hold the monthly dinner in the new

building. The building is fitted up especially for the business intended and contains one of the finest and handsomest printing press salesrooms in the United States.

THE Bergstrom Printing Company has been incorporated at Atlanta, Georgia, by Mrs. M. W. Bergstrom, O. M. Bergstrom and W. A. Teat, of that city, and N. G. Sandberg, of Chicago, and propose to do book, job and general show printing.

FOR the banquet of the Kalamazoo Game and Fish Protective Association, the Grand Rapids Engraving Company, of Grand Rapids, Michigan, have prepared an appropriately designed and well-engraved menu design. The high grade of work produced by the company is well exemplified in the specimen.

THE firm of J. H. Stonemetz & Co., 23 Park row, New York, has recently had an accession in the person of Mr. Walter T. Ives, a nephew of Brayton Ives, president of the Northern Pacific Railroad. Mr. Ives is a graduate of Sheffield Scientific School, Yale University, having taken the mechanical course.

ALLIANCE, Ohio, has a new paper—the daily and weekly *Post*. W. H. Phelps, founder of the *Leader*, is proprietor of the new paper. He has a new office, which includes a Thorne typesetting machine. The Phelps Publishing Company, of Springfield, Massachusetts, have also just installed three of these same machines.

J. U. GIGUERE, proprietor of the French and English job printing house, Woonsocket, Rhode Island, who was burned out some time ago, is now located at 169 Main street. He has had considerable trouble in getting the insurance companies to adjust the losses, but hopes to come to an amicable arrangement before long.

A VERY commendable circular, designed by Mr. George E. Lincoln, and printed in two colors by Redfield Brothers, of New York, has recently been received from the Thorne Typesetting Machine Company. A great deal of concise information is condensed into a small amount of space, and we would commend it as an object lesson to "ad-smiths" in general. Mr. Lincoln is connected with the New York office of the company.

THE Brooks Company, of Cleveland, Ohio, have recently put in an automatic press, manufactured by the Harris Automatic Press Company, of Niles, Ohio, which is working to their entire satisfaction. Bent plates are used, and it can print 200 per minute. It will feed and print envelopes, cardboard, tagboard or blotting paper, and if the stock catches it will instantly stop the machine, thus preventing the spoiling of anything. It does not take up as much room as an ordinary platen press.

MR. O. J. MAIGNE, the surviving partner of D. J. Reilly & Company, manufacturers of printers' rollers, 324 and 326 Pearl street, New York, and for a number of years manager of the estate of D. J. Reilly, will after January 1 conduct the business in his own name, having bought the entire plant of Mr. Reilly's heirs. Mr. Maigne has been controlling affairs entirely since the death of his partner some years ago, and the change in name will have no effect whatever upon the business, patrons continuing to receive the same prompt attention and fair treatment for which this establishment has always been noted, and goods that give satisfaction in every instance. A full-page announcement of this change in name appears elsewhere.

A NEW price list and specimen sheet has just been issued by Frederick H. Levey Company, ink makers, New York, which at first glance looks like a number of samples from a paper house selling cover stock, but upon closer examination is found to contain a dozen varieties of the finest inks manufactured by this company. The idea of having a solid strip of color at the edge of each sheet run in connection with a half-tone cut and some printed matter is a novel one, and enables printers to tell at a glance just how each color will look when used in three different ways. The advertisement is attractive and ought to bring them business.

A SPECIAL delivery service, that promises to be a popular feature, has been inaugurated by the MacKellar, Smiths and Jordan branch of the American Typefoundry, at Philadelphia. City orders received by telephone and telegraph are filled immediately upon receipt and delivered by special messengers, thus doing away with the delay and annoyance often resulting heretofore to customers in a hurry.

IT is claimed for a new style of jobbing press, recently invented by F. C. Harrington, of East St. Johnsbury, Vermont, that it is not equaled in simplicity and speed or excelled in the character of work done upon it by any job press in the market. The principal feature of the invention is a stationary platen. This makes it possible for the one feeding to place upon it the paper or card with nicer exactness and far greater rapidity than when, as in other presses, the platen is constantly in motion. The mechanism of the press is simplicity itself, everything not needed for effectiveness being dispensed with. The inventor has named it the Owl press, and has had it patented. The rapidity with which it is possible to print on this press is said to be wonderful.

THE *Printers' Register* of November 6, 1895, makes note of the differences between Messrs. Raithby, Lawrence & Co. and Mr. Robert Hilton in the following terms: "The litigation between Messrs. Raithby, Lawrence & Co., limited, proprietors of the *British Printer*, and Mr. Robert Hilton, manager of the *British Art Printer*, which arose out of the foundation of the latter journal, was terminated on the 25th ultimo by the sentencing of Mr. Hilton to a month's imprisonment for contempt of court in not obeying the injunction granted against him. While one cannot but feel some amount of pity for a man of unquestioned ability who has by a wrong-headed course of conduct brought himself into so painful a position, most men will sympathize with the plaintiffs in the steps that they have been forced to take in the defense of their property."

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE ELECTROTYPE JOURNAL.

Those who have not yet obtained the October number of the *Electrotype Journal*, published by the Franklin Engraving & Electrotyping Company, Chicago, should send for one at once. This issue contains a large number of calendar plate designs, new half-tone illustrations and Cotton States Exposition Building cuts. Its frontispiece calendar design is a handsome specimen of three-color half-tone process work with gold border, and is a very close imitation of a highly colored lithograph.

A CORRECTION.

In the advertisement of the American Engraving Company in THE INLAND PRINTER for November the price of the cuts shown should have read "$1.50" instead of "$1." The regular price is given in this issue, and will hereafter be in effect. No more beautiful cuts than those which appear each month in their advertisements have ever been shown in THE INLAND PRINTER, and they inform us that its readers have given substantial recognition of this fact.

IT WILL PAY

Photo-engravers to send to Scovill & Adams Company, 423 Broome street, New York, for their photo-engravers' catalogue with latest information concerning the art.

THE MOST POWERFUL EMBOSSING PRESS.

The complete success of the 12 by 18 inch size of the John Thomson Press Company's Eccentric Action Embossing Press has resulted in a demand for a still larger machine; which demand is, of course, to be promptly met. Work is now well advanced on an 18 by 24 inch press, adapted both for regular embossing and for the use of bookbinders as a "smasher."

It is believed that this press will supersede the old-fashioned types now generally used; for the reason that it will be capable of turning out at least *three or four times greater* quantity of work in the *same time* and at the *same labor cost.*

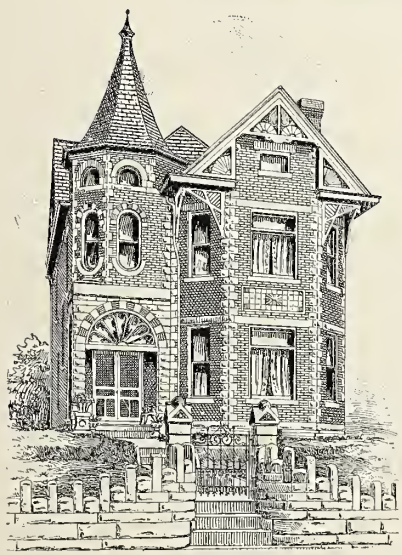
This press will weigh about 9,000 pounds, of which over a ton will be of high-grade steel forgings. The bed weighs about 1¼ tons; the connecting rods 900 pounds; the platen 1,700 pounds. Face of platen swings out *flat* like a table. Platen may be instantly stopped or started. Is a very safe press to operate; little or no liability to injure the feeder. Very compact, requiring much less floor space than the old-fashioned toggle presses. The theoretical impressional capacity is over 2,000 second foot tons. Can be run at any speed by one or two belts or by separate direct-connected electric motors.

In presses for printing fine work at fast speed, for paper-box cutting and scoring and the like, our line is the best in the world. This is no idle boast, but can be substantiated for cash. This means "pay or play" to all comers.

Printers, embossers and bookbinders are invited to correspond with us direct. Our presses are not handled by typefounders; we deal direct, first hands.

JOHN THOMSON PRESS COMPANY,
Designers and Builders of Highest Grade
Platen Presses for Every Duty.
Main Office, 253 Broadway, New York.
Branch, 1107 Monadnock Block, Chicago.
London Store, 63 Farringdon Road, E. C.

PROCESS ENGRAVING.



THE cut herewith was made by the new process of Haskell & Haskell, Ashland, Kentucky, which is said to be the most rapid process known. In addition to being useful for newspaper work it can be utilized for the embellishment of jobwork with ornaments, borders, etc. The clearness and accuracy of detail obtained by the process makes it identical with the more expensive processes in effect, and the simplicity and economy of its method places it within the reach of printers remote from large centers of trade. Those interested should send for circulars giving full particulars about this new process, and for specimens of the work.

ELECTRICITY FOR POWER.

In mentioning the new folding machine of Chambers Brothers Company, on page 212, last month, the motor attached was not referred to particularly. It may be interesting to note that the machine was propelled by a Lundell electric motor, the photograph having been made from one of the machines built for the American Book Company, of New York, all of which were equipped with these motors. The Chambers Brothers Company inform us that they have placed the same motor upon similar machines built for the Trow Directory Printing and Bookbinding Company, of New York. The attaching of motors to presses or folding machines dispenses with line shafting or belts of any kind, and, as was mentioned in the November issue, in the article about the Card motor, has been adopted by a number of printing offices and bindery establishments.

A NEW NEWSPAPER FILE.

Mr. Bernard McGinty, of Doylestown, Pennsylvania, is the inventor of a combined newspaper file and binder which is intended to supersede the old-fashioned way of straddling the papers over a stick. As the new file is somewhat of a novelty a short description of it may be of interest to our readers. It is made of machine steel, weighing only one pound, and the papers are hung on three needles over which are placed brass tubes, turned over at the bottom, which serve as binders when the file is full, it being only necessary to turn over the top of the tube with a knife, when the papers are firmly and neatly bound, and can be lifted off the file and laid away for future reference. It is not necessary to take the file down to place papers on it, as this is easiest done when it is hanging up; the sheets are easily and quickly put in place and are firmly held by a spring clamp. The new file is to be made in a variety of styles and will be especially valuable for reading rooms, libraries and newspaper offices.

IDEAL IN NAME, IDEAL IN FACT.

What is the use of wasting so much time and labor in working the old Washington hand press, when better work can be done in less than half the time on the new Ideal Hand Cylinder press? You can afford to set the old hand press on one side as a relic of a past age, and put in this modern invention, which has made a complete revolution in the printing of country newspapers.

The "Ideal" runs so light that one may print an edition of 1,000 copies without being fatigued in the least. With this press the labor of press-day becomes a pleasure. The "Ideal" has solved the problem of how to get out a country paper in clean, handsome shape, and with the least amount of wear on type and less expense for ink, rollers and oil than is possible on any other press ever manufactured. See illustration elsewhere.

BOOKS BY BISHOP.

Bishop's books for printers, which are advertised on another page, make very suitable Christmas presents for employers to give to their workpeople. The "Printers' Order Book" is good for the employers themselves, and the start of the New Year is a good time to begin keeping systematic accounts, which this book enables them to do. The "Price List and Estimate Guide" is also calculated to help toward profit-making.

A NEW CATALOGUE OF STOCK CUTS.

Messrs. C. J. Peters & Son, 145 High street, Boston, Massachusetts, have just completed and are sending out a new catalogue of half-tone stock cuts. A large variety of plates is shown, from the smallest cut desirable for the front page

of a folder to large ones suited to calendar headings. They also present a number of handsome border designs to be printed in connection with the half-tones. They are sending with the catalogue a sheet fully describing their electrotype calendars for 1896. An advertisement of the catalogue appears elsewhere in this issue.

ARMENIANS IN AMERICA.

There are about six thousand Armenians in the United States, mostly in the eastern cities, and employed in the mills of Lawrence, Lowell and Manchester. A semi-monthly paper, named *Haik*, is issued in New York and is well supported. Type for the *Haik* is cast by the American Type Founders' Company, and the specimens herewith are printed for the satisfaction of the curious in such matters:

10 Point Armenian.

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կայսրքինն ի Հայաստան յոյժ ծանր է և ճգնաժամական: Հայկական որ ի բազմաց հետէ զտպրած էր պետրատ դրգռելէ, ապէն անցած է նախնական

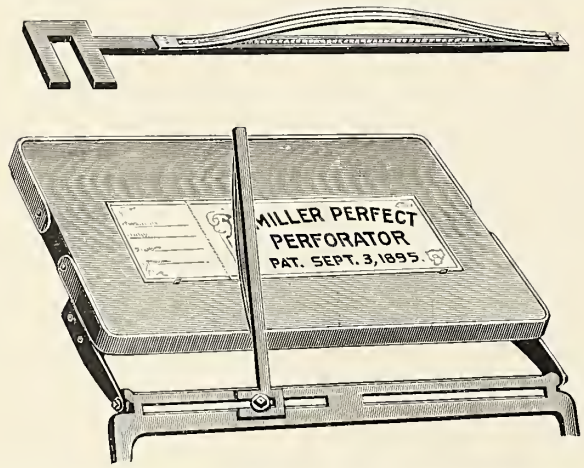
14 Point Armenian.

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Բազաքական կայսրքինն ի Հայաստան յոյժ ծանր է և ճգնաժամական:

A NEW PERFORATOR FOR PLATEN PRESSES.

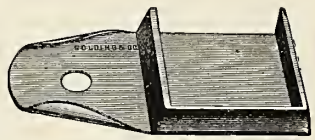
The accompanying illustration shows a perforator invented by Mr. H. G. Miller, of Punxsutawney, Pennsylvania, and recently patented, intended for use upon bed and platen presses when printing receipts, checks, orders or



any blanks requiring a stub. It consists of a movable sawtooth knife inserted in a narrow piece of metal with longitudinal groove or slideway, the whole being fastened to the gripper bar and acting in unison with the grippers. The perforator is made to go on any job press and can be readily adjusted. Having sectional perforating knives, the perforation may be made only as wide as desired and blank pieces be used in filling up the other portion of the slide-way. Upon each side of the knife is a half-elliptical spring which presses down when the impression is made and pushes the paper off as soon as the bed moves backward. The advantage of perforating in this way over the old method of having a perforating rule locked in the form to cut rollers and smear the printed matter will be readily apparent. The device is simple and durable in construction and can be attached so as to be comparatively rigid and not interfere in any way with the clearness of the impression. While inventions intended to perforate in this way have already been brought out, none of them accomplished the purpose intended, and the fact that Mr. Miller had no trouble whatever in getting the patent, proves conclusively that his device is one which overcomes any objection that might have been made to the old ones. It is his intention to advertise the device extensively and furnish it through the typefoundries and dealers in printers' supplies. Arrangements are now being made for its manufacture.

AN ALUMINIUM NEWS STICK.

HERE is a news stick that feels comfortable in the hand, cannot be "broken" and is accurate. A daily paper supplied with these sticks is guaranteed against annoyance resulting from sticks set to varying measures. It is made from both steel and aluminium, the latter style weighing less than one-half as much as steel and will not tarnish. Manufactured by Golding & Co., Boston, Philadelphia, Chicago, and 28 Elm street, New York.



A POWER PAPER CUTTER AT A REASONABLE PRICE.

The Advance power cutter is the strongest and handiest low-priced power cutting machine in the market. It is fitted for hand or steam, is solidly built and very compact, requiring less floor space than any cutter of like capacity; the frame is firmly stayed by two substantial cross braces, upon which is bolted the arch that supports the center of the bed, making it perfectly rigid and firm under pressure of clamp or knife. It is fitted with interlocking back gauge and clamp, by which paper may be cut to within three-quarters of an inch of the knife. The throw-off is automatic and stops the knife instantly; or it may be thrown off at any point, thus obviating possible waste of paper through error. It is simple and absolutely safe under all conditions. The Challenge Machinery Company, Chicago, are sole manufacturers.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 20th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

BOOKS.

ALL live printers should have Bishop's "Practical Printer," 200 pages, price $1. Also his "Printers' Ready Reckoner," 50 cents each; the "Printers' Order Book," price $3, and "Specimens of Job Work," price $2. Sold by H. G. Bishop, 143 Bleecker st., N. Y., and all typefounders. Handiest and most useful works published for printers. Also "The Job Printer's List of Prices and Estimate Guide," price $1. All who are starting in business need these books.



ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, 197 Potter Building, 38 Park Row, New York.

PRINTERS—Mail $5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO., 221 Kinney avenue, Cincinnati, Ohio.

SPECIMENS OF PRINTING—Decidedly the best book of specimens; every page a gem; containing a miscellaneous assortment of up-to-date jobwork; replete with recipes and other wrinkles. Price 50 cents; no stamps. THE KEYSTONE PRESS, Wellston, Ohio.

TRY THIS—Surfeited with samples of printing? Refresh yourself by gazing upon that 12 by 18 Gordon job. Seems strange that it could be done on such a press, but—send 10 cents (silver) for that parcel. THE NORTH STAR, Westfield, Massachusetts.

American Photo-Engraving Co.

All kinds of Half-Tone and Line Engraving at short notice.

17 Vandewater St.
New York.

Duplicates of these Cuts $1.50.





DIXON'S ELECTROTYPERS' GRAPHITE FOR MOLDING AND POLISHING, AND **DIXON'S** BELT DRESSING....WHICH PREVENTS SLIPPING AND PRESERVES THE LEATHER,

Are two Indispensable Articles for Printers and Publishers.

Send for Circulars. JOS. DIXON CRUCIBLE CO., Jersey City, N. J.

CALENDARS ..AND.. Calendar Pads. 1896

Send for Catalogue and Price List.

JAMES BATCHELAR, 49-51 Ann St., New York.

ST. LOUIS PHOTO-ENGRAVING CO.

COR. 4TH & PINE STS. ST. LOUIS, MO

..Cardboard, Cut Cards and Paper..

for everyday use, by everyday printers, at everyday prices.
Bound to satisfy—or money back.

UNION CARD & PAPER CO., 198 William St., New York.

PATENTS.

Patents procured in the United States and in all Foreign Countries. Opinions furnished as to scope and validity of Patents. Careful attention given to examinations as to patentability of inventions. **Patents relating to the Printing interests a specialty.** Address,

FRANKLIN H. HOUGH, Attorney-at-Law and Solicitor of Patents,
925 F STREET, WASHINGTON, D. C.



THE DURANT COUNTERS

Received the Highest Award at the World's Columbian Exposition

Send for Catalogue to W. N. DURANT, MILWAUKEE, WIS.

Secondhand Presses.

... We have a few secondhand Cylinder Presses for sale of Hoe, Cottrell, Campbell, Whitlock and Potter manufacture.

These machines have been **thoroughly rebuilt** in our works and may be seen in operation there.

They will be sold very low and those desiring a bargain in Cylinder Presses should correspond with us.

Duplex Printing Press Co.
Battle Creek, Mich.

WANTED...

Manufacturers of novel **Calendars** and original articles adaptable to

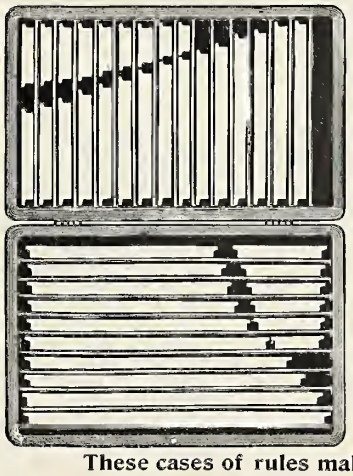
ADVERTISING PURPOSES

for wall, desk and pocket, suitable for tradesmen's distribution, are requested to

Send particulars and prices for quantities to

WM. ASHTON & SONS (Established 25 years),
Church Walk, SOUTHPORT, ENGLAND.

The "Complete" set of COMPOSING RULES.



Made from the finest tempered steel, highly polished, in the following em lengths: 4, 4½, 5, 5½, 6, 6½, 7, 7½, 8, 8½, 9, 9½, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 26½, 27, 28, 29, 30, 32, 35, 38, 40, 42 and 45— forty rules of the most useful lengths, carefully fitted and accuracy guaranteed. Every rule, plainly marked, is in full view and easily removed from case. Will last a lifetime, and the low price places the set within the means of every compositor.

PRICE, complete with Hardwood Case, . . $3.50

For one dollar with order, we will send by express, balance C. O. D., with privilege of examination.

Special lengths or special sized sets made to order.

HARRISON RULE MFG. CO.
NORWALK, OHIO

These cases of rules make very appropriate

Christmas Gifts FOR PRINTER FRIENDS.

The Inland Printer Business Directory.

THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF ALL CONSUMERS OF PRINTERS' WARES AND MATERIALS.

Insertions in this Directory are charged $6.00 per year for two lines, and for more than two lines $2.00 per line additional.

BINDERS' MACHINERY.

Fuller, E. C., & Co., 28 Reade street, New York. Stitching and folding machines, etc.

Hickok, W. O., Manufacturing Company, Harrisburg, Pa. Complete rulers' outfits—complete binders' outfits.

BOOKBINDERS' SUPPLIES.

American Strawboard Co., 155 and 157 W. Jackson street, Chicago. Bookbinders' supplies.

Slade, Hipp & Meloy, 300 Wabash avenue, Chicago. Also paper-box makers' supplies.

BRASS TYPE FOUNDERS.

Missouri Brass Type Foundry Co., 1611 S. Jefferson ave., St. Louis, Mo.

CARDS AND CARDBOARD.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CYLINDER PRESS MANUFACTURERS.

American Type Founders' Co. sells Cottrell Country, Monarch and Paragon presses and Campbell hand cylinder presses.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

Goss Printing Press Co., 335-351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago.

Hoe, R., & Co., New York. Manufacturers printing presses, electrotype machinery and printing materials.

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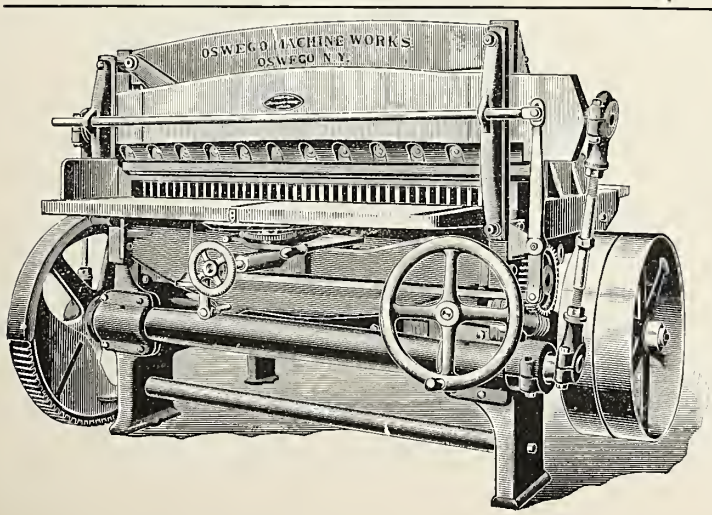
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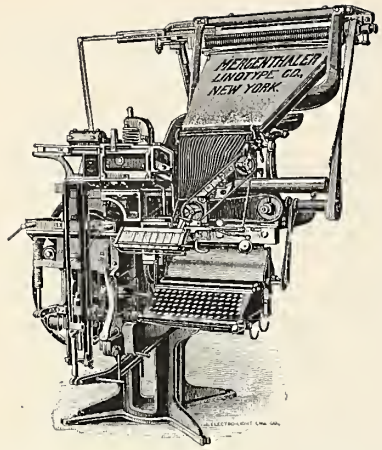
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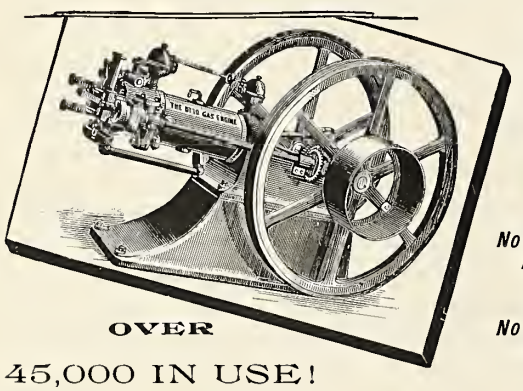
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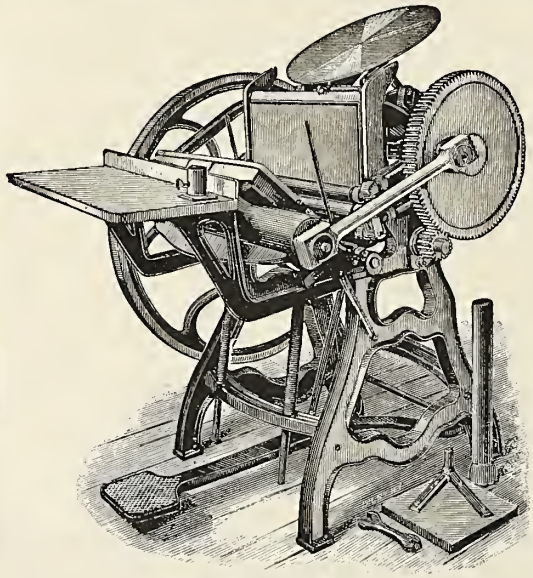
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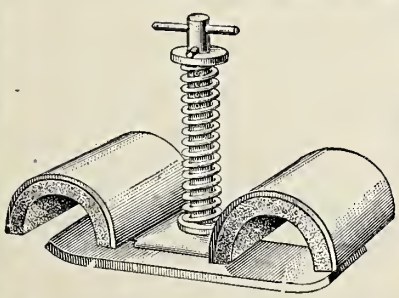
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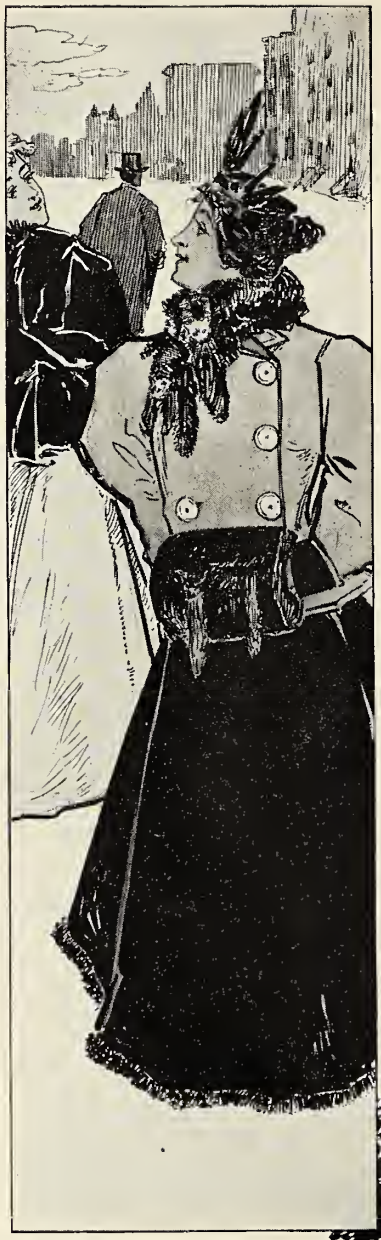
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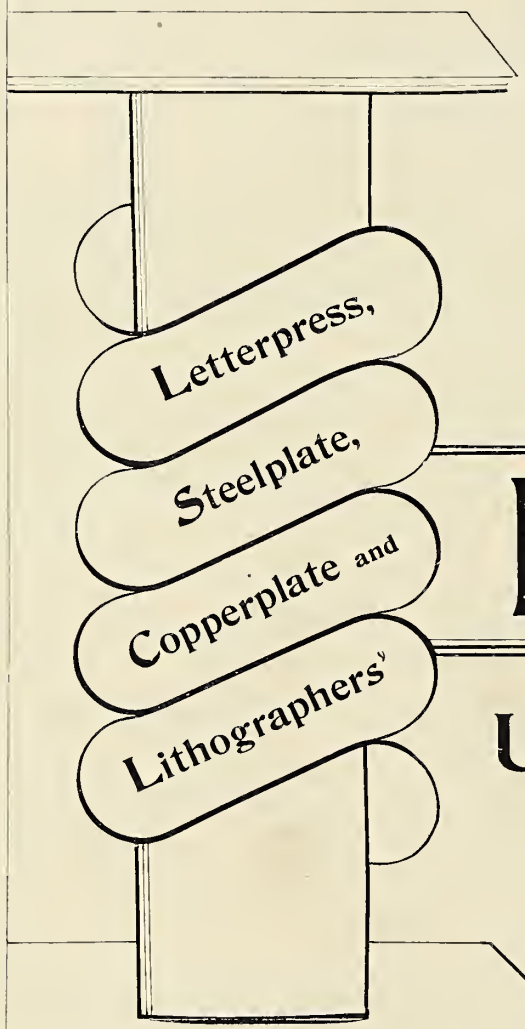
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GENERAL DIRECTIONS FOR USE.

WRITING INK. Dissolve the color in boiling water to shade required.
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Full directions for each color given on bottle.

For the convenience of the trade and consumers, packages containing one and two dozen bottles of assorted colors will be put up to suit their wants. Sample bottles sent by mail on receipt of twenty-five cents each.

Price, $2.00 per dozen, or if sent by mail $2.35 per dozen. Larger quantities can be furnished in 1, 5, 10, and 25-lb. tins. Prices for larger quantities furnished upon application.

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Plate by Grand Rapids Eng. Co., Grand Rapids, Mich.

Photo by Heath.

GRETCHEN.

FRONTISPIECE,
THE INLAND PRINTER,
JANUARY, 1898.

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The Inland Printer

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XVI—No. 4. CHICAGO, JANUARY, 1896. TERMS, $2 per year, in advance. Single copies, 20 cents.

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SOME ENGLISH HUMORISTS.

BY WOOD SMITH.

MANY famous hands are still and pencils idle that made the art of caricature in England notable, yet today it is as promising as ever it was. Indeed, of the old school, very few remain with us. Sir John Tenniel and Linley Sambourne still draw regularly for *Punch*, delighting many thousands by their satire, which is all the more appreciated because it never intentionally wounds. Sir John Tenniel was born in London seventy-five years ago, but his work has lost none of its charm. In due course he became a pupil in the Royal Academy Schools, and full of enthusiasm for his art spared no pains to obtain facility and power in his work. He had been working some years as a book illustrator, when at last some drawings of his, designed for an edition of Æsop's Fables, attracted the attention of Douglas Jerrold, who suggested him as a likely man to Mark Lemon, then filling the editorial chair of *Punch*. As a result of such strong recommendation the young artist received an invitation, which was readily accepted, to the gain both of *Punch* and the world of art. After John Leech's death in 1864, Tenniel practically had the field of caricature to himself, and at the present moment occupies an unassailable position. His satire is often severe, but it is never malicious, and though many have experienced the sharpness of his pencil few can honestly assert that any bitterness or spite underlies his gentle humor.

Linley Sambourne became a regular contributor to *Punch* at the age of twenty-two, his genius having been discovered in 1867 by Mark Lemon. Since that date he has executed more than four thousand drawings for *Punch*, most of them at very high pressure. His subject for the week must, necessarily, like Tenniel's, be quite up to date, and consequently must be left to the last moment and then executed almost while the printer waits at his elbow. The subject having been decided upon he deliberately thinks out the scheme of the design, which is planned, elaborated and fixed in his mind before he puts a line to paper.

Another name inseparably connected with *Punch* is that of George du Maurier, an artist as well known in America as in England. He is of French origin and was born in Paris, on March 6, 1834. His family had, however, long since separated their fortunes from that country, as his grandparents fled to England, during the Reign of Terror, to escape the unpleasant possibility of the guillotine; and his father, who was born an English subject, married an English lady. His first drawing was made in 1860 for a paper called the *British Lion*, a brave title, which seems to have proved fatal to the paper even before its birth, though the artist was fortunate enough to receive a guinea for the drawing. It is rather a loss that the drawing never saw the light, because it seems to have been a good joke. It depicted a man asking a young lady whether she was engaged for the next dance, and on her replying "Yes," exclaiming, "Oh, well then, I may as well take your seat!" He first joined *Punch* on the death of John Leech, in 1864, when he began to draw regularly for that journal. Among his other works may be mentioned a set of designs for Mrs. Gaskell's "Wives and Daughters"; the drawings for an edition of "Esmond," and the illustrations to his own book "Trilby," which has met with such a phenomenal success.

Of Mr. Phil May's success it is only necessary to say that it is as brilliant as it has been rapid. His wit is always smart and true to life, and his drawing remarkable alike for its humor and its execution. He was born at Leeds in 1864, and fourteen years later made his first public appearance

in the now extinct Yorkshire *Gossip*. For some time he followed the life of a strolling player, and in 1882 he determined to try London, where he met with considerable success. In 1884 he proceeded to Australia and joined the staff of the Sydney *Bulletin*, a paper which its admirers declared to be the funniest paper in the world. Mr. May seems to have been of a roving disposition, for in 1889 he returned to England to draw for the *St. Stephen's Review*, which had been one of the first to recognize his ability. Then he began to contribute to the *Black and White*, the *Graphic*, *Illustrated London News*, the *Sketch*, and more recently *Punch*. Without question Mr. Phil May is the most brilliant humorist of modern times.



Drawn by G. Du Maurier—From *Punch*.

AN EYE TO EFFECT.

LITTLE DIVES—"Oh, by the way, Belairs—awfully sorry to cut you out, you know—but I've just proposed to Lady Barbara, and she's accepted me, and we're to be married in September. And look here, Old Chappie; I want you to be my best man. I want to make a good show at the altar, you know!"

And the artist whose name must be placed high in the list of leading humorists is Mr. F. C. Gould, who was born at Barnstaple, North Devon, fifty years ago. At an early age he developed a taste for art, and received drawing lessons of the old-fashioned sort, mostly from the flat. Caricature is an art which cannot be taught, and in Mr. Gould it seems to have been natural from a very early age. Most of his portraits are made from memory, which gives him the life of a face and figure without worrying him about details. During the recent general election in England the Westminster *Gazette* published a series of cartoons from day to day, many of which are remarkable examples of the power of the mind in the perception of the salient features of the ever-changing political situation. Two of these are here reproduced from the original drawings, which Mr. Gould has been good enough to lend for the purpose of this article.



Drawn by Phil May—From *Punch*.

REASSURING.

"Lor' bless yer, sir, that's all right, sir! *That* ain't a fly, sir!—*that's* a bit of dirt!"



Drawn by Sir John Tenniel—From *Punch*.

OLD WARDER WILLIAM.

THE VETERAN (loquitur)—"Dear me! what *has* become of Harcourt?"

In my opinion the sketch of "Joseph as the new Disraeli" is the cleverest of Mr. Gould's numerous successes, although the general opinion seems to favor the cartoon of the "Family Bus." Mr. Gould is an ardent and active politician, which accounts in a measure for the "sting" which he frequently, and, I think, a little unduly, puts into his caricatures of Mr. Chamberlain. In this respect Mr. Gould compares rather unfavorably with Sir John Tenniel, who, caricaturing and



Drawn by Phil May—From *The Sketch*.

LITTLE SNOOKS (to celebrated burlesque actress just returned from America)—"Awfully glad to see you 're *back* again, Miss De Vere."

exposing without hesitation the weaknesses of politicians of every shade of opinion, has won the admiration and respect of all. Mr. Gould's election cartoons have since been republished in a collected form, which represents a unique and valuable contribution to the art of caricature.

Mr. Harry Furniss as a humorist has attained a high position, although I confess that his style does not altogether appeal to myself, his drawings, in my opinion, being, as a rule, too extravagant even for caricature. Much of his best work appeared in H. W. Lucy's "Diary of Two Parliaments" and the "Salisbury Parliament," from the latter of which the accompanying sketch is taken. The same remarks apply equally to Mr. J. F. Sullivan, whose work, however, it is only fair to state, is highly appreciated by those who understand his humor.



Drawn by F. C. Gould.

JOSEPH AS THE NEW DISRAELI.

In concluding this short sketch of some of our leading humorists I should like to pay a passing tribute to the work of Mr. Alfred Bryan, whose spirited cartoons for *Moonshine* deserve attention. They are always interesting and often remarkably clever, exhibiting a great power of perception and of caricature.

Written for THE INLAND PRINTER.

PRINTING AND REGISTERING HANDMADE PAPERS.

BY WILLIAM J. KELLY.

THE following sentence, taken from one of a number of letters received requesting an article on the above subject, gently impels me to accede to the wishes of the writers, and to jot down what I conceive to be about the best methods employed in the pressroom for printing on such papers:

The fact that so many books of a high standard are now being printed on handmade paper seems to me to be valid reason for an article on the subject from one who has had experience in this matter.

As the use of handmade papers has now become so general, I have thought it proper to preface these remarks with a brief outline (from a high English authority) of how these are made, so that pressmen may the better understand the relative difference between machine-made, supercalendered and smooth coated and finished papers.



Drawn by F. C. Gould.

THE FAMILY BUS.

THE CONDUCTOR OF THE MINISTERIAL OMNIBUS—"I'm afraid, ma'am, there isn't room inside for all of you; how many of you are there?" MRS. J. C.—"There's me, and my little boy, and my little dog Jesse, and my brother-in-law. You must *make* room—some of the gentlemen must get outside."



Drawn by Alfred Bryan—From *Moonshine*.

THE IRISH PARTY AT HOME—A CASE FOR SYMPATHY.

"Aisy now, ye divels; was'ever a body so bothered? Sure and I can't hear meself *spake*!"

MAKING HANDMADE PAPERS.

The paper is made into sheets by means of *the mold* and *the deckle*. The mold is a shallow box or frame, firmly made of mahogany, of which the top is covered with a wire cloth or screen, varying in fineness with the paper to be made. It consists of wires tightly stretched across the frame and crossed at right angles by a few stronger wires bound to the smaller ones at the points of the intersection by a still finer wire. In several kinds of paper the marks of the mold are apparent, the fabric being thinner where the pulp comes in contact with the protuberances. It is on the same principle that what is called a "water-mark" is produced, fine wires bent in the desired form being attached to the surface of the mold, which leave their impression on the sheet.



Drawn by Harry Furniss.

SIR W. V. HARCOURT.

From "The Salisbury Parliament."

The paper molded upon the kind of wire cloth described is known as "laid." An imitation of handmade paper has been attempted by machinery, which was esteemed by connoisseurs as a writing paper, but its extreme roughness rendered it objectionable for this purpose, and still more so for printing. This discrepancy led to the invention of "wove" paper, the wire cloth of the mold, not the paper, being woven.

The *deckle* is a thin, flat frame of mahogany, bound at its corners with brass, corresponding in its inner diameter to that of the sheet to be molded. Its office is to retain the pulp upon the wire cloth, and it must be so evenly made that it will lie flat upon it, or the edges of the paper will be badly finished. When the deckle is in its place it forms with the mold a shallow sieve, not fastened together, but held in place by the two strong hands of the *dipper*—a skilled workman—who takes up in it so much pulp suspended in water as his

experience tells him is sufficient for a sheet of paper. This he shakes gently until the water is drained off and the pulp spread evenly upon the wire in the form of a sheet. He then removes the deckle and shoves the mold along a board placed for that purpose on the top of the vat, to the *coucher*—another workman—who, with great skill and care, gradually inclines the mold to a piece of felt or woolen cloth, laid flat to receive the still soft sheet of pulp, which he gently deposits upon it, and returns the mold to the dipper to be again used. The dipper lays, alternately, a sheet and a felt until a *post*—six quires—is piled up, the felt absorbing a portion of the moisture which remains.



Drawn by Linley Sambourne—From *Punch*.

"Doth Not a 'Meeting' Like This Make Amends?"

Duke of W–stm–nst–r (as they come out of the hall, Chester)—"Excellent speech, sir! So very kind of you to come!" Mr. G.—"Don't mention it, Duke. If there's one thing I like more than another, it's a non-political meeting!"

After completing the processes described, the sheets are put in a screw press in their primitive state to force out the large quantity of water remaining; this pressure hardens and solidifies the paper and smooths the swells and hollows caused by the wires. The sheets are afterward taken out and hung up in small lots to dry, after which they are taken down and sized and again hung up to dry, and, when seasoned, again passed through a stronger pressure to get rid of any superfluous size. The paper is then transferred to lofts to dry, care being taken to regulate the temperature and the admission of air. After three or four days it is taken down, examined, finished and again subjected to still greater pressure, the sheets being turned often while this is being done, so that the smoothing may be uniform.

At present there are many qualities of handmade paper and machine-made imitations thereof, more or less desirable for the purposes intended, and to which some of us could refer in a very uncomplimentary manner, at least in so far as the printing quality of the stock can be considered.

TYMPAN FOR WORKING HANDMADE PAPER.

Ordinarily, when a sharp, clear and light impression is desired on the printed sheet, we select a very firm hard-packing, and we are sure to get the result sought. In the case of handmade or rough antique papers, we must not make up a tympan of that sort, but rather one fairly solid, yet with considerable "give," or (if I may use the term) "elasticity" to its surface. By this I do not mean that the make-up shall be "soft," in a technical sense, but that it shall have its *under sheets* of a *softer quality* of paper than that used for strictly hard-packing. Not only should this be done, but an *extra sheet* may wisely be added to that usually carried on the tympan, in order that the inequalities—thick and thin portions—of the paper may be sufficiently brought to the face of the form so as to secure a *solid impress of the color* in every interstice.

No surprise need be expressed if a second additional sheet is carried on such a tympan for the "give" in its make-up, and on the soft, uneven texture of the handmade paper, will correct whatever seemingly detrimental motion may arise in the movements of the bed and cylinder. There never was a press made that could not stand an extra sheet to the perfect tympan; *but* there is a sensible limit to even this allowance of packing. However, do not fear any special fault if you cannot print on handmade paper without showing considerable indentation on the reverse side of the sheet, for good printing on handmade paper *ought* from necessity and propriety to show it.

KIND OF ROLLERS AND INK TO USE.

Now, here are two essentials of the first magnitude, and unless they are obtainable, and put in use, too, attempts to execute clean work and have a full color will be next to folly. Of this fact the writer has had the best of evidence to confirm him in this belief, and this convincing evidence was lately furnished in the pressroom of one of the prominent printers of New York. Hard and lifeless rollers and ink far too strong were in use, and the most deplorable kind of presswork was the consequence. Of course it was either a case of inexperience in printing on handmade paper, or else it was parsimoniousness in what was necessary for the production of good work. The rollers should be of superior composition, and fleshy to the touch, and set as lightly as possible, so that in coating the form with ink they cannot press down upon the shanks of the letters and daub these with ink to such a degree as to smudge the paper when the impression is being taken.

The ink should be "short"—a medium strong half-tone is best; this grade should also have as much strength in color as possible, because the peculiar texture of the paper acts as an absorbent, and if the quality of the ink is inferior the color will necessarily become impoverished as it dries into the stock. An ink of any color, such as is here recommended, will cover smoothly and leave the form freely, and be imparted to the paper in a clear and sharp manner.

HOW TO REGISTER DECKLE EDGES.

This possibility has proved to be a stumbling block to many, no doubt; while many have been

compelled to trim off one or two sides of the paper in order to get rid of the ragged edges difficulty and thus secure two straight sides for the feed-gauges.

Perhaps the only certain way to get absolute register where the irregular edges are to be maintained, is by "pointing" the sheets. Of course this is not practicable on every printing press. But where perfect register must be had this method is recommended above all others. However, fairly good register on deckle edges can be obtained on either platen or cylinder press by following what is here set down.

On the platen machine use pica reglet gauges of about two inches in length, with a piece of manila paper pasted over these to keep the sheets from working under. Let the take-off grippers be evenly adjusted; run the press slowly, and feed



THE AWAKENING OF THE DRAMA.
Drawn by Harry O. Landers.

the sheets up to the gauges a trifle strong, so as to "dull" the very fine deckle edges. In turning the sheet for backing up, mark the gauge points of contact on the *last* sheet; raise and fasten these again on the tympan where they will touch the sheet on the very *same places* for the second feeding. The same manner of feeding must be followed in this case as on the first side.

To register deckle edge paper on cylinder presses the sheets should be fed to the gauges with *uniform touch and pressure*, so as to turn over, *to a slight degree*, the *very thin* portions of the deckle marks. Set the feed gauges so that the sheet will be properly supported along the front edge by the steel rests in the feed board, and do not attempt to take too much margin under the grippers, lest they throw the sheets "foul." The sheet should be carried from the feed board in as *straight* a manner as the paper will permit, so that the sheets may not drag on the side gauge. The side gauge should have a smooth *flat* face (no bodkin or small round-shaped device) so that the edges may be "dulled" equally with those coming in contact with the front gauges. This gauge should be set so as to be a trifle *above* the middle of the sheet when on the feed board, and be handy to feed to when it is made fast on the feeder's side of the board to back up the sheet against.

As on the platen press, mark the exact location of the *front* and *side gauges* on the *last sheet run* on the first side printed, and afterward move the gauges for the second side so that they will be *opposite* the places on the marked sheet, and thus be fed to the very same edges. If this is done there can be little doubt about the possibility of securing a fairly correct register.

BRITISH TECHNICAL SCHOOLS FOR PRINTERS.*

BY G. F. STEWART.

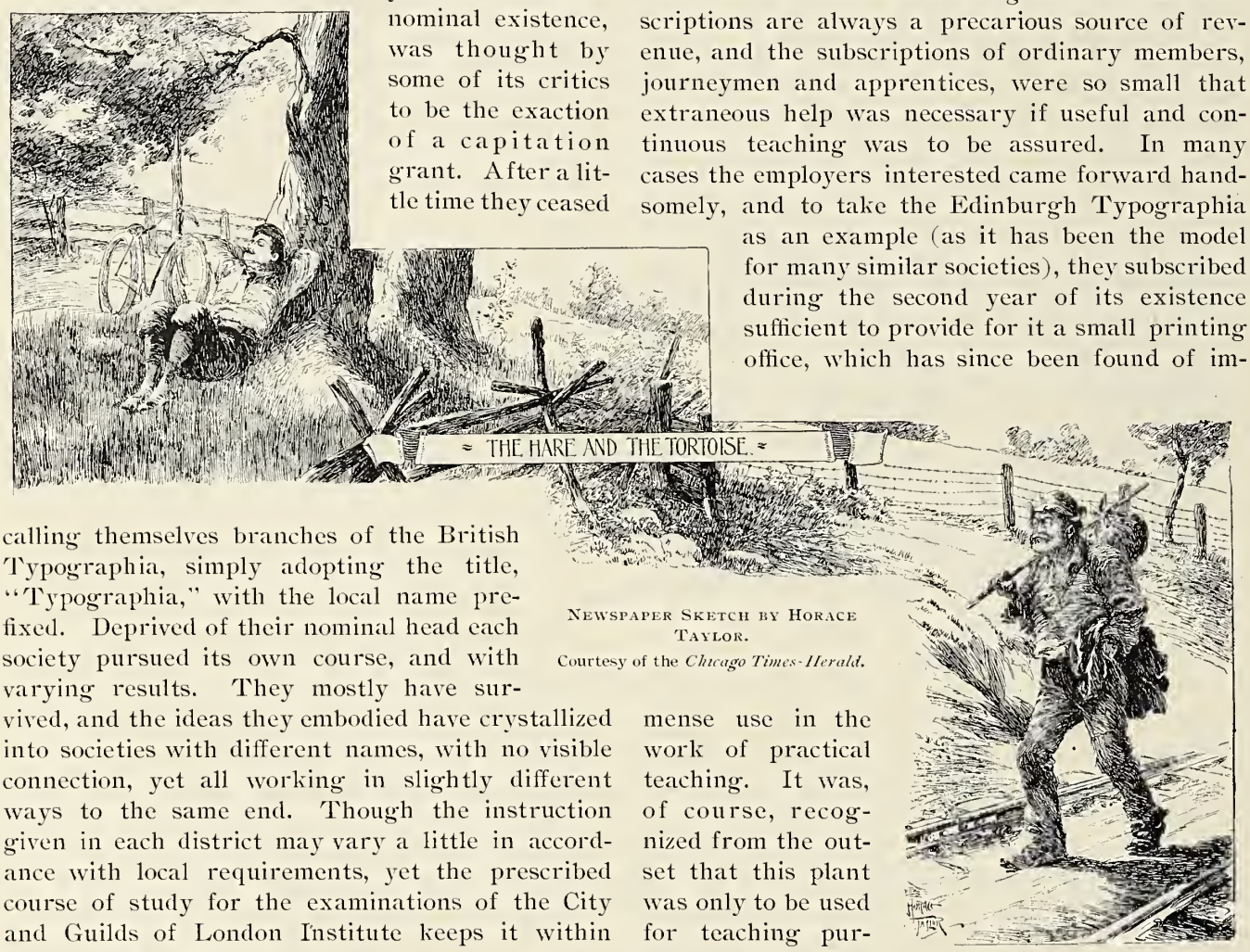
IN responding to the invitation of the editor of THE INLAND PRINTER to give an outline of the working of the existing technical schools for printers in Great Britain, it will be necessary to remark at the outset that technical instruction here is conveyed by two kinds of bodies — each independent of the other, and working in different ways. These are — first, technological institutions, or science and art schools; and, secondly, associations of the workmen themselves, in some cases working in harmony with the employers for that purpose, joint committees of masters and men often meeting with the greatest cordiality in this work. These technical associations are quite distinct and separate from the trade unions, though workmen who are members of the technical society are mostly members of the trade union. It will be my pleasant duty in what follows to try and describe briefly the way in which these bodies work, how they are controlled, stimulated, and directed.

Technical education in Great Britain, so far as printers are concerned, may be said to be just about ten years old. At least before that it was scarcely ever heard of, the popular delusion being that apprentices were taught all they required to know in the printing office. About the time referred to, however, considerable interest in the subject was aroused, and many of the schools of science and technology in our large towns established classes for instruction in typography. Most of these bodies have been induced to continue and extend this branch of their teaching, and while they have done good and useful work, they have not, considering the splendid endowments possessed by some of them, done anything like what some of our more sanguine spirits expected they would.

About eight years ago a proposal was mooted among some leading printers to form an association having for its objects the advancement of printing, the interchange of progressive ideas about the craft, and for the higher education, technically and otherwise, of printers. This idea was favorably

*One of six essays offered in competition at the suggestion of THE INLAND PRINTER to the Rockford Printers' Technical Club, of Rockford, Illinois.

taken up in various towns, in some enthusiastically, the result being the launching of the British Typographia. This was intended to be an association having a central controlling executive, and an unlimited number of branches. But though a strong and influential executive was formed (on paper!), inherent delicacy of constitution, or some other reason, brought the parent body to an untimely end, for it was scarcely ever heard of after its formation. But the branches did not seem to miss their parent, whose chief duty, indeed, during the year or two of its nominal existence, was thought by some of its critics to be the exaction of a capitation grant. After a little time they ceased calling themselves branches of the British Typographia, simply adopting the title, "Typographia," with the local name prefixed. Deprived of their nominal head each society pursued its own course, and with varying results. They mostly have survived, and the ideas they embodied have crystallized into societies with different names, with no visible connection, yet all working in slightly different ways to the same end. Though the instruction given in each district may vary a little in accordance with local requirements, yet the prescribed course of study for the examinations of the City and Guilds of London Institute keeps it within reasonable and uniform limits.



Newspaper Sketch by Horace Taylor.
Courtesy of the *Chicago Times-Herald.*

The work of these societies is not confined strictly to the discussion of severely technical subjects. Recognizing that the culture of printers cannot be too broad, papers and lectures are received and welcomed on literary subjects, on social and educational as well as scientific questions. But the questions at issue between capital and labor are left out of the typographia meeting place, though occasionally in the heat of discussion they may be introduced. I have known an influential employer on one of these occasions advocate views of his own which were utterly distasteful and obnoxious to nine-tenths of his audience. But in general the good sense of the majority has been sufficient to discountenance the introduction of such topics.

The technical classes were from the outset recognized as the chief work of the typographia. Some of the societies were a little time in getting these into working order, and some had great difficulty in keeping them going when started. But at present those societies which have the best equipped classes are those which are most successful in every way.

The greatest difficulty in the establishment and maintenance of the classes was, of course, that of ways and means. Indeed, this was the rock on which some societies came to grief. Annual subscriptions are always a precarious source of revenue, and the subscriptions of ordinary members, journeymen and apprentices, were so small that extraneous help was necessary if useful and continuous teaching was to be assured. In many cases the employers interested came forward handsomely, and to take the Edinburgh Typographia as an example (as it has been the model for many similar societies), they subscribed during the second year of its existence sufficient to provide for it a small printing office, which has since been found of immense use in the work of practical teaching. It was, of course, recognized from the outset that this plant was only to be used for teaching purposes, and that no outside work was to be attempted with it. In all societies possessing printing material, I believe this has been loyally kept in view.

Valuable adjuncts in the work of some societies are the reading room and library (not taken advantage of, I am sorry to say, so much as they should be), where trade journals and the standard works on typography may be consulted. In this respect, probably the best equipped teaching body this side of the Atlantic is the St. Bride's Technical Institute, in London, which is fortunate in possessing the valuable technical library collected by the late William Blades.

Within a year or two back, a good deal of money has been devoted by the government to the

purposes of technical education. This has been put under the control of the various county councils and kindred bodies throughout the country, and many of the technical schools for printers have secured a moiety of this money. Indeed, it is unquestionable that but for these grants some of the classes could not have been carried on. The London county council has been liberal in this way, as has the Edinburgh town council (recognizing the importance of Edinburgh as the second book-producing center in the kingdom). Many other corporations have done likewise, and have benefited these institutions not only by the gift of money, but also by the increased importance which such a recognition gives in the eyes of the public. It is only fair to mention that these grants have to be strictly accounted for, and must be spent in the most rigid sense on technical instruction.



Newspaper Sketch by Horace Taylor.
Courtesy of the *Chicago Times-Herald*.

But the chief controlling agent and stimulus in all the machinery for technical education in Great Britain is the City and Guilds of London Institute. This institute, founded and upheld by the wealthy merchant companies of London, is the recognized center of British technical instruction. It has three London technological colleges under its control, and holds examinations every year in all the large centers of the kingdom, using, of course, for that purpose the machinery of the many science schools throughout the country. The programme for 1895-96 provides for examinations being held in sixty-three different subjects, in all departments of industry—typography, of course, occupying the prominent place its importance in the economy of the nation deserves. The examiners are all practical men, and their names are of sufficient weight and unimpeachable authority. There are thirty-one recognized teachers of typography scattered all over the larger centers, whose pupils are admitted to competition for the certificates and medals offered by the institute. Two grades of examination are recognized—an ordinary and an honors grade; and silver and bronze medals and first and second class certificates are awarded to the successful candidates. Candidates for the honors grade must have passed previously in an ordinary examination. Each society or technical school usually offers other prizes to its own students, either to be competed for independently or in connection with the guild's examination. The silver medals in the honors examination are only got after a very severe and sifting competition. From the high and authoritative position of the City and Guilds of London Institute, the possession of its medals and certificates has a distinct and tangible value, and, as the examination is practical as well as theoretical, it is proof that the holder of these not only knows how to do his work but has actually done it. In the former years of only theoretical examinations, objection was taken to these from the fact that candidates who had no practical training at all actually secured honors certificates and medals, but now a practical examination of five hours has put a stop to that.

Though much good has been done by these technical classes, many of our more enterprising and eager enthusiasts for typographical education are anxious for further advance. The instructors are engaged during the day at their ordinary work of setting type or reading proof or supervising machines. The question has therefore been mooted: Is it right to ask men thus occupied in exhausting labor during the day to engage after hours in the arduous work of teaching? They get a small salary, say £12 or £15 per session, which is, indeed, all in present circumstances that can be paid. But would not teachers whose only occupation is conveying instruction be more likely to be successful in their work of turning out thoroughly equipped printers? These and such like are the questions likely to engage our attention during the next few years. The answers will depend greatly on the question of ways and means. The present system has done splendid work, but if it can be improved on we will hail with pleasure the dawn of the new era. In concluding this article it would be ungrateful

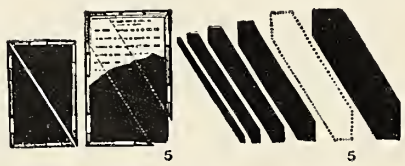
to pass over the work of the trade journals, as both leading and stimulating the work of technical instruction. We have many splendid trade journals on this side of the Atlantic, and sure I am that the consistent and persistent advocacy of the claims of technical education by such a journal as the *British Printer* (only to mention one among many) has done much to uplift our craft out of the dull lethargy into which it had fallen.

Written for THE INLAND PRINTER.

MOUNTING ELECTROTYPES.*

BY F. J. HENRY.

NO plate can be expected to give satisfaction on the press unless it shall be properly mounted and on a base suitable for the work. Iron and brass are the best materials for bases, and are frequently used in making the well known "patent blocks" in general use for mounting plates for books and papers where there is very little variation in size from year to year. Such blocks are, however, too expensive for use on any but special work. There is an iron block, called the "Twin Clamp Stereo Block," made and quite extensively used in England. The catches are solid on the block, which is divided diagonally as shown in the cut; the wedge-shaped pieces may be separated, changing the size, by inserting one of the pieces shown at the right of the cut; near the left a block is shown enlarged by the use of the piece marked 5. The operation of locking the form secures the plate to the block. With these blocks the plate may be readily removed in case it should be deemed necessary to put an underlay between the plate and the base. Being adjustable, they can be fitted to plates of almost any size and seem to be especially adapted for use in printing half-tone plates and other engravings.



Next to iron come blocks made of electrotype or stereotype metal. On high-grade work, such as the *Century Magazine*, cuts that are to be used in a form with type are mounted on solid metal, thereby avoiding any possibility of the cut settling when in the electrotyper's press. Cuts may be fastened to metal bases with screws, or, if the margin is too small to permit the use of screws, may be soldered along the edges by means of the soldering copper or a blow pipe. It is not necessary that the plate shall be solid with the base when a cut is to be used only to mold from. If to be used for printing, the plate should be securely fastened, which it may be by what is called "sweating" them together. This is done as follows: Select a piece of metal of sufficient thickness to allow for dressing the back after mounting and a little larger than the plate; clean the back of the plate with sandpaper or a file until the surface is bright; lay the plate and base on a hot iron plate, and when they become sufficiently heated to melt bismuth solder, the surface of each must be covered with solder by rubbing a stick of it on the surfaces to be joined. Place the plate in position on the base, and put in a press or under a weight sufficient to press out the surplus solder; allow to cool; then dress the plate to thickness and size required. Bismuth solder is composed of 3 parts bismuth, 3 parts lead, 1½ parts tin, melted together. For convenience of use, pour on a cold smooth stone or iron plate in thin sticks. In order that the metals may be thoroughly mixed it is well to remelt two or three times. Bismuth costs about $2.50 per pound, so the bits of solder should be saved, remelted and run into sticks as before.

In some foundries it is customary to mount in this way all plates which go on metal bases, but the more general practice is to place the finished electro in a suitable casting-box, with or without cores, which can be heated in a metal pot until the back of the electro becomes sufficiently softened to secure adhesion, when the metal is poured on the plate to make the whole solid and thick enough to be dressed to proper thickness. Years ago there were casting-boxes so made that the base could be cast directly on the tinned shell. This method was quite simple to work, but did not prove satisfactory owing to the impossibility of properly straightening out the inequalities of surface almost sure to result from the pouring on of the metal.

All-metal cuts being the most desirable, many efforts have been made to devise a method for producing them cheaply, and by making the base very light also reduce the cost of transportation. This feature has been carried to such a point that some of the bases now on the market are so light that they are barely strong enough to withstand the pressure used in printing. Woe to any electrotyper who attempts to mold a form containing one of them. A few years ago there were bases made with pieces of steel or cast iron put in for strengthening. Fortunately these have not been extensively used, for the man who had one to cut apart usually used up a saw and much hard language in the attempt.

Interchangeable bases have become quite popular with advertisers who sent out advertisements in sets of several plates of the same size, the expense being materially reduced by making one base answer for each plate in succession. These bases are usually of metal—some have been of iron—and the methods of fastening the plates thereon are various, each electrotyper having a way which

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NOTE.—The attention of the reader is directed to the department of Notes and Queries on Electrotyping and Stereotyping, conducted by Mr. Henry on another page of this issue.—EDITOR.

he thinks, or at least claims, is the best in the market; the difference is sufficient to prevent the plates from one foundry being used on the bases from any other. Probably there will in time be more uniformity in these bases, after the expiration of some existing patents.

Something over twenty years ago there was a patent issued for a method for casting a stereotype to a wood base, and numerous other patents followed in that line. Probably the best is that for casting the bases with cores of wood entirely surrounded, except at the ends, with metal; such bases are very light and, though pine wood be used for the cores, are strong enough to withstand the pressure necessary in making electrotype molds. Below is a section of one of the bases cast of suit-



able thickness to be used for mounting a plate, showing the wood filling and the thickness of the surrounding metal. Plates may be secured to these bases by sweating them on, or, where there is room, may be fastened by nails and screws same as on an all-wood block.

The material generally used for mounting plates is wood, the practice being to use cherry or mahogany. The wood should be clear, sound stock; any boards containing defective spots or knots should be rejected, bearing in mind that the expense of working blocking lumber is usually greater than the cost of the boards, so that, while there may be a difference of several cents per square foot between two lots, that bearing the higher price may be the cheapest in the end. The wood should be well seasoned; some use kiln-dried, but I think it is not as desirable as if seasoned in the old way. Some electrotypers carry several months' stock on hand to make sure of having the wood in proper condition for use. The majority of electrotypers do not keep a large amount planed, but dress it as needed. Some plane the wood on one side, fasten on their plates, then, after sawing out the blocks, plane the backs to make them type-high. Others plane the wood to proper thickness before putting on the plates; others plane the boards to thickness and cut blocks to size of plates before mounting. The nails generally used are ⅝ of an inch long and made of Nos. 18 and 19 steel wire. The sizes of screws most used are ⅜-inch No. 2 and ½-inch No. 4.

Blockers are sometimes careless about driving nails; they set them down so hard as to depress the plate for a short distance around the nails, making it difficult for the printer to make the depressed parts print. It is very seldom that a plate is delivered to the blocker straight and flat. In the operations of shaving and routing or chiseling it is almost certain to be bent to some extent; then there is a liability that the plate may be slightly sprung in blocking. When the mounted plate is laid face down on the planing machine, of course it rests on the high points, and when the back is dressed the plate is type-high to the points; when put to press the high parts soon become forced to contact with the block, making the surface uneven and below the proper height. I think the best practice is to dress the block to the proper thickness before mounting the plate; the action of the press tends to straighten the plate and improve the impression.

Solid tints and other plates which must be trimmed close, and on which there is not sufficient space for screws or nails, must be anchored to their blocks with metal. Bore holes with a 5-16-inch drill through the block, about two inches apart, and countersink them on each side; place the plate in position on the block with a sheet of wet blotter or card laid on the face, a piece of board on the card, and clamp the whole together. Heat some metal in a ladle to a red heat, and with a small ladle pour the hot metal into the holes in the block; pour in more than sufficient to fill the hole to melt the metal of the plate so the metals will be burned together. Any metal which may project above the surface of the block must be cut away. A little practice will enable a workman to determine the proper amount of metal to be poured to make the plate secure.

Insufficient attention to the matter of mounting has, I think, caused much of the trouble experienced with half-tones by electrotypers and pressmen. If photo-engravers would exercise more care in selection of wood for mounting their plates and put half-tones on only well-seasoned, firm, *hard* wood they would avoid many of the too common complaints about their work. When a block is too soft to withstand the pressure incident to molding it is not practicable to make a mold of full depth of the original, and, of course, the electrotyper will be blamed for making a shallow plate. If a half-tone must be mounted before it is sent to be electrotyped, the photo-engraver, for his own good, should see that it is put on a hard block.

RESULTS OF ADVERTISING.

Mr. Thomas M. Smith, manager of "The Record Press," New York, says: "I want to thank you for the kind and unsolicited notice your paper, THE INLAND PRINTER, gave our specimen book. We have received, up to time of writing this letter, 343 requests for copies of the brochure, accompanied in nearly every instance by 25 and 50 cents to pay for the book. These letters testify to the number of progressive printers who carefully read and peruse the columns of your esteemed journal. No other paper published in America, in my judgment, could have produced such results."



THE EIFFEL TOWER.

Specimen half-tone by
BINNER ENGRAVING COMPANY,
195-207 S. Canal street,
Chicago.
Duplicates for sale.

The Inland Printer

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The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

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Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

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M. P. McCoy, 54 Farringdon Road, London, England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

SOME NEW YEAR'S REFLECTIONS.

NEW Year's is the time for stock taking in the emporium of human emotion and endeavor. When the merchant takes time to examine carefully the value of what he has left on hand and considers what it has cost him, he often despairs of making up the loss in the few years of life that he can naturally expect to be allotted to him to make good his errors. At this time, in this year of grace, the lot of the printer is not a happy one, and, indeed, it cannot be said that the future holds much brightness for those who have grown old in the craft working at the case. Many, it may be, have had opportunities and have thrown them away—foolishly, perhaps, and generously, but there are more who have never had opportunities and have lived frugally and in self-sacrifice, while disaster and sickness have swept away the little barrier of independence so patiently builded. Almost from the time of the father of printing, printers have been cynical; but in practical benevolence, individually and collectively—in unostentatious and helpful giving—they have been and are exemplars to the world. Indeed, they have given widely, but not as wisely. There are in all benevolent enterprises clauses deemed necessary to prevent beneficiaries receiving more than their due, and one of these clauses provides that incapacity to work alone entitles the applicant for benefits to receive aid. The practical working of this rule shows that it does injustice to all, and that it is not in keeping with modern science. A little help in time would do much, when a great deal of help a few months later could do little. There is a promising disposition on the part of employers and others toward developing some means of aid for aged and sick printers. This is a country of great resources, and it is said that it needs development. There are many printers who anticipate that age and sickness may lay them aside before they can save themselves from dependence, and who are anxious to discuss plans of colonization. The printing and newspaper interest is in sympathy with the printers. What efforts in this direction can we look for in 1896? What have our readers to say to this problem?

COLOR SENSE IN THE PRINTING ART.

PROCESS engraving has undoubtedly advanced to a higher degree of perfection in America than in any other country, although much of the contributing experiments to the sum of the results have been furnished from other countries. Much attention is now being given to the further perfection of process work in the direction of so preserving the balance of color values that by the use of three plates and three printings a very close approximation in tone and effect can be obtained to the original, in reproductions from nature or from paintings and other objects showing a variety of color. Specimens of this class of work have been shown in this magazine, and in other publications, and the process explained in outline. There is much inquiry as a natural consequence, and many of the inquiries bear evidence of misapprehension of the scope of the so-called three-color process. From a subscriber in Louisiana a communication was lately received, thus: "For some time past I have been watching the three-color work as it has appeared in your journal, with much interest. I

have always been under the impression that it was very complicated, but in one of your recent issues you say: 'In the present method the color value is in the plates.' Do you mean by this that I can have a design made, and the engraver will make them so the color effect will be brought out by the plates? My employers have asked me if this work could be done in an average equipped office not fitted for color lithographing. We have good presses and a good pressman. What color should be run first, second and third? Should any special grade of ink be used? Should each color be let dry thoroughly before running the next? Does any special kind of paper have to be used?"

Our correspondent's letter covers so many points that we reproduce it, as it gives an opportunity to answer a number of inquiries touching on some, but not all of the matters covered by it. The proper plates for producing three-color work can be obtained from any of the companies advertising in that interest, in this magazine and other trade papers. There are certain kinds of coloration for designs or illustrations which are more susceptible of reproduction than others. What these kinds are, cannot well be explained by a written explanation. Examples alone can convey the ideas with exactitude.

On the matter of printing the plates, a competent authority writes that, so far as the color is concerned, "any manufacturer of printing inks should be able to make them. They are, as near as we know, the primary colors — red, yellow and blue. They are made with an idea of transparency, the principle being that one ink lapping over the other should be transparent enough to make the combination of color. In our opinion it depends altogether upon the nature of the cut which color should be used first. Our experience has been yellow first, red next, and blue the finishing color." We have found, however, that better results can be obtained by running blue first, and red the last color. As has been stated, however, this depends altogether upon the cuts, and the best results can be demonstrated only by experiment. "As far as the drying of the colors is involved, the first color should not be allowed to become too dry before printing the second color. In case the first color should become hard, the second color will invariably creep, so we would suggest not to allow the colors to become too dry before making the second impression. As far as we know, no special kind of paper would have to be used; the best result, however, we think would be obtained by using a high-grade coated paper."

It is not out of place here to avail ourselves of a text from the above explanation in order to touch upon the value of the tintometer, a description of which has appeared in this magazine. "They are, as near as we know, the primary colors — red, blue and yellow," says our informant, and as he has not mentioned the tintometer we take it for granted that it is not used by him. We know that when a job is begun with the ink made by a certain manufacturer that these inks must be used throughout the job. The yellow, red or blue of one manufacturer is not the yellow, red or blue of another. That this result of dependence on the color-sense alone is of great hindrance and annoyance to printers we all admit. It is here that an absolute uniformity might be made possible by the use of Mr. Lovibond's device — the "tintometer." Although this instrument has been illustrated on these pages and an explanatory article written on the subject by Mr. Lovibond himself, we find valuable matter ready to our hands in the "Letters to My Internes" of Dr. Casey A. Wood, the celebrated ophthalmologist, whose illustrated articles on the eyesight of printers ran through a number of issues of THE INLAND PRINTER and were extensively copied into the leading ophthalmological journals on this continent and elsewhere.

"One of my missions in England," writes Doctor Wood, "was to investigate the subject of the color sense. In my opinion we have, as yet, no theory that satisfactorily accounts for all the color phenomena, physiologic and pathologic, commonly met with, and I hoped to find light upon this obscure matter in the work of Mr. Lovibond, of Salisbury, who has been engaged in investigating color values and 'chromometry' for twenty years past. I have long felt the absurdity of scientific men using such terms as 'canary yellow,' 'magenta,' 'grass green,' 'Prussian blue,' etc., as their most definite expression of a color sensation. In his search for universal color standards, Mr. Lovibond was confronted with the difficulty of finding a *pure* white, but at last settled upon a compressed surface of finely powdered lime sulphate as giving the nearest approach to white. When colors are viewed through a tube or box, from which all light is excluded, the slightest difference between them can be readily observed if the colored objects be uniformly illuminated. This, the principle of Chribret's chromophotometer, enables the observer to add, in Mr. Lovibond's instrument, uniformly graduated yellow, red and blue tinted test glasses to the white side of the apparatus until it exactly resembles the colored object under examination. When both objects appear exactly alike, the glasses added to the white side are the color measure of the color or shade under examination. The result is always given in, and every color can be resolved into, terms of red, blue and yellow — according to the Lovibond scale. Thus a colored powder is found to be composed of 1.4 standard units of red, 0.9 standard units of blue and of yellow 3.7 units, or a certain fluid (beer, drinking water, oil) is found to be 0.8 red and 0.5 yellow."

WORD-DIVIDING AND JUSTIFICATION.

SOME of the newspapers and some trade journals have been discussing the merits of abolishing the justification of lines of type by spacing out. It has been urged that as blank verse in no way disfigures a page, that prose composed in the same way would present quite as fair an appearance. The *Home Journal*, of New York, states that *Liberty* has been printed for over a year with this style of justification, and goes on to say:

> "The compositor, as he sets the line, places a three-em space (a piece of metal of given thickness) after each word. When as he approaches the end of the line, he finds that there is not sufficient room for an additional word or syllable, he fills the line by increasing the size of the spaces between the words, thus forcing the last letter of the last word to the end of the line, in consequence of which the reading-matter presents as straight an edge at its right side as at its left. Such is the present method. By the proposed method, however, when the compositor finds that there is no room in the line for an additional word or syllable, he quickly fills out the line at the end with little blocks of metal known to the printer as "quads," instead of increasing the spaces between the words. The result of this is the uneven edge at the right and the perfectly uniform spacing which this paragraph shows.
>
> "In behalf of the new method the following advantages are claimed: that there is a gain æsthetically in the increased beauty of the page due to the abolition of unequal spacing, the relief that the eye finds in lines of unequal length, and the greater ease with which it passes from one line to another; and that there is a vast gain economically in the saving of time and labor effected both in the setting and the distributing of the type; in the consequent cheapening of newspapers, periodicals and books; in the competition which it offers to the typesetting machines, forcing their proprietors to rent them on more reasonable terms; in opening avenues of employment for printers whom the machines displace; and in the liberation of skilled labor for employment in higher capacities by so simplifying the work of ordinary typesetting that unskilled or less skilled labor can easily perform it."

In this connection it is curious and interesting to note the plan suggested by the late Jacob Van D uzer in these columns some years ago. This being the idea of abolishing all rules of word-dividing an d letting the words be split without regard to rules or precedent, and without the use of hyphens to m ark the division.

AN APPRENTICES' DEPARTMENT.

AMONG the marks of appreciation which this magazine receives from its readers not the least valued and helpful are suggestions toward making it more useful, interesting and profitable. While many of these suggestions have been adopted with benefit to all, some have not been found practical. It has been moved that an apprentices' department in these columns would be of incalculable benefit to young men learning the printing trade. While this idea bears evidence on its face that it is in the right direction, a closer examination of the matter published in these columns and a more intimate acquaintance with the needs of the trade will show that the thoughtful apprentice will find THE INLAND PRINTER much more valuable to him as it is than if its space were given up to articles telling of things he already knows.

Written for THE INLAND PRINTER.

PUNCTUATION—THE COMMA.

NO. III.—BY F. HORACE TEALL.

ONE very common rule is Goold Brown's first one, "A simple sentence does not, in general, admit the comma." It is true as far as it goes, but that is not very far, because "in general" implies exceptions that are nowhere clearly defined, and because some people, Goold Brown being one of them, do not fully apprehend the difference between simple and compound sentences. One of Brown's examples of a commaless simple sentence is, "Theology has not hesitated to make or support a doctrine by the position of a comma." His second rule prescribes the use of commas between the simple members of a compound sentence, and three exceptions are made, each exemplified by sentences that are not compound, even by his own ruling, such as "Honest poverty is better than wealthy fraud." His definition, in another part of the same book, is, "A compound sentence is a sentence which consists of two or more simple ones either expressly or tacitly connected." In the example cited above there is nothing to meet the requirement of this definition; and Brown himself gives us reasonable objection to a possible plea of

ellipsis when he says, "To the supplying of useless words, if we admit the principle, there may be no end; and the notion that conjunctions join sentences only, opens a wide door for it."

Typical simple sentences never properly admit a comma, unless we except such a use as that after the word *only* in the sentence just above this one, where its use is really anomalous, though in keeping with a common practice of placing a comma before a verb following a long nominative. We are not told how long the nominative should be, and the writer has seen very little in print that showed reasonable discrimination. In the sentence quoted the comma clearly enforces at sight the fact that *only* modifies the preceding and not the following words; but the task of selecting all such possible occasions and marking them in this way must be exceedingly burdensome, and may better be left without formal prescription, to say the least. Such use of the comma will never be allowed by the present writer in his own work, but he will not criticise others for it.

Proper use of commas must depend upon the facts of expression rather than upon the simple or compound nature of the sentence. Wilson's "Treatise on Punctuation" has much bad pointing in it, if common sense is to be the test. Thus: "Punctuation . . . is the art of dividing a literary composition into sentences, and parts of sentences, by means of points." "It must be admitted, that from the press are issued many books, grossly erroneous in sentential marks." (What are sentential marks? He means punctuating marks.) Wilson seems to make it a rule to use a comma before *that* as in the preceding sentence, and to apply that rule consistently. It is a very unreasonable practice. "Two words, belonging to the same part of speech, or used as such." All the commas in these quotations are wrong, because the connection of the words is too close to admit pointing, and because they pervert or obscure the sense.

We may exemplify the difference between close connection and the least disjuncture as follows:

He went because he was told to go.

Brown's daughter Mary did it.

Smith's wife Jane testified against him.

The imperfect tense has three distinct forms corresponding to those of the present tense.—*Bullions.*

He did not go, because he was not told to.

Brown's daughter, Mary, did it.

Smith's wife, Jane, testified against him.

The imperfect tense has three distinct forms, corresponding to those of the present tense.

The first sentence is a mere assertion of a reason for action, while the fifth makes two assertions — that he did not go, and that it was so for a certain reason. The second and third sentences mean a particular one of a number of daughters and wives, while the pointing in the sixth and seventh marks the fact that there is only one daughter and one wife. Bullions's saying as cited in the first instance implies more than three forms, and the correctly pointed sentence restricts the number to three.

When there is no break in sense no comma should be used, unless necessary for clearness of expression.

It is seldom necessary to use such an exceptional comma.

Any form of expression that turns aside from the continuous idea in any way necessitates pointing. Many rules have been made, as we have seen, for the pointing of such expressions, but the one proper and sufficient reason for the use of commas is always that which we have given. It seems not unlikely that exemplification will show the various proper uses of commas better than any long collection of rules would, especially as those rules would have to be, as they are in all other writings on the subject, mere statements of detail. Nevertheless, the occasions for use of commas may be summarized, so as to meet the natural demand for specification. They are:

1. When the conjunction is omitted between two words where it would ordinarily be used.

We are fearfully, wonderfully made.

2. Before and after a word or a group of words inserted independently, or so that the rest of the sentence would be grammatically complete without them.

Punctuation, like other matters, should be governed by common sense.

Commas, therefore, should not be used without reason.

Authors, not printers, should punctuate their writing.

All printers, however, should know how to punctuate.

3. After a word or group of words independently beginning a sentence.

Fortunately, our best writers do not neglect such details.

If their ideas do not always agree, they always have reason.

Referring to your note of the 10th inst., I would say, etc.

Mr. Printer, be careful to follow copy.

4. After each but the last of a series of words or phrases each of which has the same connection with what follows.

Writers, printers, and teachers should know our language better than they do.

Plain, well-punctuated, and otherwise carefully prepared manuscript is desirable.

Legibility of writing, careful punctuation, and strict attention to all details in preparation of copy should not be neglected by writers for the press.

It is a singular fact that many printers omit the comma before the last of such a series, though there is no plainer occasion for its use. All authorities prescribe such use of the comma, and the weight of custom, as well as common sense, favors

it. Quackenbos even goes so far as to assert that it is unphilosophical not to use a comma also after the last of a series of nominatives, just before the predicate; as, "Writers, printers, and teachers, should know," etc.

The writer believes that these specifications really cover every possible case of question, provided they be kept in mind and used for analogical determination. A book might easily be made with nothing but discussion of the various circumstances of the use of commas. Indeed, Goold Brown did write enough for a small book, but it was done by multiplying rules to such an extent that very few of them stand out really clear from others, and many of them are applicable only to specific parts of speech.

Written for THE INLAND PRINTER.

EQUIPMENT FOR PROCESS ENGRAVING.

NO. III.—BY H. JENKINS.

CHEMICALS.

THE chemicals required for making the collodion negatives and for the etching operations are as follows:

Alcohol (grain).	Iron sulphate (ferrous).
Alcohol (wood).	Iron perchloride.
Ether (sulphuric).	Potassium permanganate.
Gun cotton.	Iodine.
Ammonium iodide.	Silver nitrate.
Cadmium iodide.	Turpentine.
Potassium iodide.	Ammonia (strong).
Potassium bromide.	Castor oil.
Potassium cyanide (fused).	Ammonium sulphide.
Ammonium bichromate.	Eosine.
Strontium chloride.	Le Page's liquid glue.
Calcium chloride.	Rubber cement.
Mercuric chloride.	Transfer etching ink.
Ammonium chloride.	Lye.
Acetic acid.	Dragon's blood.
Nitric acid (Com.).	Sodium bicarbonate.
Nitric acid (C. P.).	Absorbent cotton.
Chromic acid.	Charcoal blocks.
Copper sulphate.	

Ordinary charcoal will not answer the purpose of polishing the metal. The most suitable is that used by jewelers for soldering purposes and is obtained in blocks of about 3 by 4 inches.

To insure success most of the chemicals mentioned above should be chemically pure. They should be kept in bottles corked or stoppered to prevent evaporation or deterioration. The bottles should be plainly labeled to prevent errors when the contents are wanted for use.

SHOP ARRANGEMENT.

It is a difficult matter to prescribe a set plan for the arrangement of a photo-engraving establishment, as there is such great variation in the size and relative positions of rooms which may be selected for occupation; and as large shops require more extensive accommodations and special features which need not enter into the equipment of smaller concerns.

There are general principles, however, which can be applied in fitting up any shop, and the

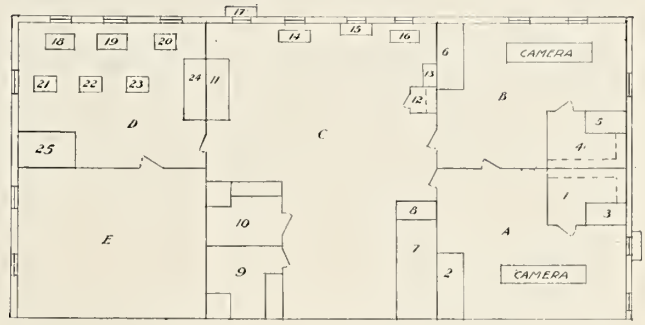


FIG. 3.

accompanying diagram is given to represent an arrangement for a shop of moderate size.

THE OPERATING ROOMS.

A is the room for the half-tone, and B for the line operating. One room is often used for two or more cameras, but it is advisable, if possible, to provide separate apartments for the cameras, thus avoiding interference of one operator with another. 1 and 4 are the darkrooms. These may be constructed with walls of ordinary flooring joined to be light-tight. They should contain sinks 3 and 5, over each of which should be placed a tap for washing the negatives. At the right of the sink there should be placed a shelf for holding the bottles of developer and other solutions. Other shelves should also be provided for holding stock solutions, and other accessories. Above the sink there should be a window containing a light of orange glass, and arranged to slide open readily at the will of the operator. If dry plates are to be developed, arrangement should be made to close up the yellow light and substitute the ruby light required for dry plate work.

The silver bath should be placed in a receptacle at the back of the darkroom, the bath holders being placed at such a level as to permit the convenient lowering of the plate into it. Above, or at one side of the silver baths, a shelf should be located upon which the plate holder can rest.

The darkroom should be of dimensions large enough to give ample room, and should be free from cracks, and openings through which light might pass. 2 and 6 are benches for holding negative racks and other articles.

The location of the cameras should be such as to be convenient to the darkroom, and they should be swung at a height to be most convenient for the operator to manipulate.

The illumination of the copy is an important factor in producing negatives, and provision should be made for obtaining the best facilities. The light can be obtained either from a skylight, or by

means of electric lamps. In many shops both means are provided, the light being obtained from the skylight during the bright hours of the day, and from the lamps at other times. The skylight should be as large as convenient, to furnish an ample volume of light. The lamps should be arc lamps, and should be swung, one on each side of the camera stand, near the copy board, in such a manner that they may be readily raised or lowered. They may, if desired, be arranged with movable stands, instead of being swung. Two lamps should be used, as a more uniform illumination can be obtained from two than from one, and reflections are avoided. The lamps should be wired to burn independently of each other, and the current furnished should be uniform, to prevent, as far as possible, flickering and variation in the intensity of the light. Reflectors are generally used to concentrate the light on the copy, and are of various forms. One can be made readily from an oblong piece of tin, by bending it to make its section semicircular, the edges being bent to fit around the sides of the lamp. The inner surface may be painted white, or, better, etched off with nitric acid, which will prevent reflections being cast on the copy.



Courtesy of the Chicago "Times-Herald." Drawn by Horace Taylor.

A Country Visitor in the City.

A shelf should be built outside of one of the windows to give facilities for sunning the silver bath. A gas stove should be placed on one of the benches, for evaporating the bath, heating negatives, etc.

ETCHING ROOM.

C is the etching room, which for convenience is located next to the operating rooms. 7 is a sink of ample capacity where the metal may be polished, glass washed, and negatives turned. 8 is a shelf for holding glass and other articles. 9 and 10 are rooms for sensitizing metal, one being designed for line and one for half-tone work. They should be furnished with benches, shelving, and gas stoves. The illumination should be subdued, to prevent the action of light on the plates before printing, but not to such an extent as is necessary for the darkrooms for negative making.

The construction, arrangement, and care of these rooms should be such as to prevent the accumulation of dust, which will cause spots in the coating of the plates. This remark will also apply to the darkrooms, 1 and 4.

In the room used for coating the line plates a bench and slab may be provided for rolling up the plates. 11 is a bench for general purposes, such as cutting zinc upon, holding negatives for printing, etc. 12 is the powder box to contain the dragon's blood for the line etchings. In some shops an open box is used, but it is better to have a closet built around it to prevent the powder from being carried about the room. 13 is a bench for a gas stove for burning in the plates. 14 and 16 are etching tubs, placed near the windows, to obtain ample light. 15 is a sink or a bench to hold a tray of water to rinse the plates after etching. 17 is a shelf placed outside of the window for printing by daylight. An electric lamp should also be provided for the printing.

THE FINISHING ROOM.

D is the finishing room in which numbers 18 to 23 represent the several machines. 24 and 25 are benches for mounting the plates upon, for holding tools, material, etc.

The machinery should be operated from a line of shafting which should be provided with belt shifters, that any machine may be started or stopped as desired. If the building is equipped with a power plant the shafting may be operated by a belt running from some other line. If the place is not thus equipped the power may be obtained from a gas engine or electric motor.

E represents the office.

In large establishments the half-tone etching is often done in a room separate from that used for line etching, but such an arrangement need not be considered as necessary.

In selecting a location for a shop it is important to obtain one where there will be an ample supply

of running water at all times and where there are a number of windows, as it is desirable to have plenty of light.

In fitting up the shop economy should sometimes be sacrificed to completeness and convenience, as future results may at times justify an outlay which might at first seem to be extravagant.

The above description is intended to give only general directions for the shop arrangement. Special situations will require various departures.

(To be continued.)

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

DURING the month some twenty patents of interest to printers were granted, this being about the average number per month for the past year.

Previous letters have described the peculiar kind of press invented by William C. Wendte, of Boston, Massachusetts. Upon a recent issue day he was granted three additional patents covering various improved designs of grippers for use in his press to make the same more efficient in use.

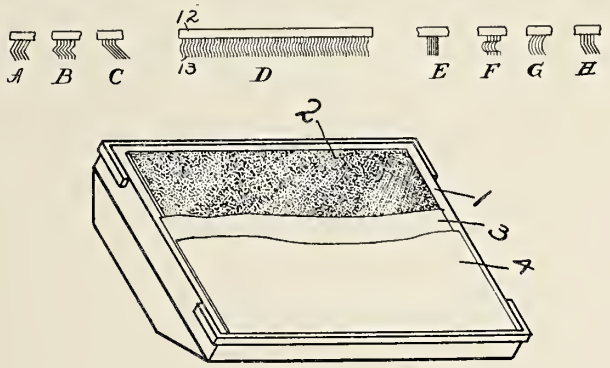


FIG. 1.

Two patents were taken out by Edward P. Sheldon, of Brooklyn, New York, on bed motions for cylinder printing machines, both being assigned to Robert Hoe and others, of New York city. The particular feature forming the subject of the inventions is the gearing for smoothly reversing the bed with the least possible jarring or loss of time. In one form the moving bed has a hanger provided at each end with an engaging hole; a reciprocated head carries a sliding bolt, and the bolt is caused to enter the holes alternately to control the reversing operation of the bed at the end of its opposite strokes. In the other form the bed is provided at opposite ends with yokes with which a revolving reversing crank alternately engages while the yokes and crank pin are moving at like speeds of travel.

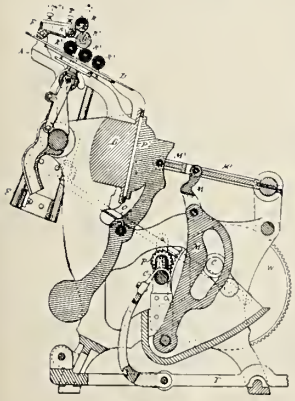


FIG. 2.

A new platen for printing presses, job or cylinder, is shown in Fig. 1, which illustrates an invention of Melvin L. Seavery, of Boston, Massachusetts. The object is to produce a platen with which a uniform impression can be obtained without the necessity of a "make-ready" or previous preparation of the platen, impression cylinder or type. Beneath the covering of the platen is a surface or bed formed of the ends of fixed, independently yielding and elastic wires or bristles. The surface can accommodate itself to all irregularities in the type and to varying thicknesses of the material being printed. These bristles may be of any of the forms shown. Fig. 2 shows a central, vertical section through a "Peerless" press containing improved features invented by Henry Johnson, of New York city. The three black rollers resting on the inking disk are the usual form rollers. Overlapping the upper edge of the disk is a pivoted ink fountain with a train of distributing rolls, the middle one of composition and the large one of metal. The fountain and rolls rest upon an adjustable stop and freely give way to permit the form rollers to pass thereunder. With this arrangement it is claimed that the ink is uniformly applied to the disk and the type.

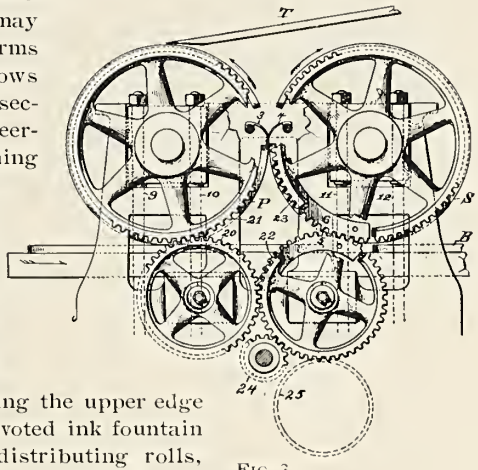


FIG. 3.

An American patent covering means for inking the form-inking rollers in platen printing presses was granted to Max Rockstroh, of Planen, Germany. The rollers are inked while in a position above the form and also while below the form, in order that the ink may be more thoroughly and evenly applied. Two or more rollers are borne by the ink roller carriage, and one or more of the rollers are automatically locked out of contact with the form during the upward and downward movement of the latter.

George F. Read, of Brooklyn, was the inventor of a double cylinder perfecting machine, shown in Fig. 3, the patent therefor having been assigned to Robert Hoe & Co., of New York city. The invention relates to sheet perfecting machines in which two impression cylinders continuously revolving in opposite directions coöperate with a reciprocating type bed, each cylinder printing during its second revolution and so rising and falling with respect to the passing bed beneath that, while one cylinder is down the other is up. To prevent the shifting of the first cylinder with relation to the second at the time it is raised and the sheet is being transferred, the driving wheels are provided with registering segments of greater pitch radii than the wheels.

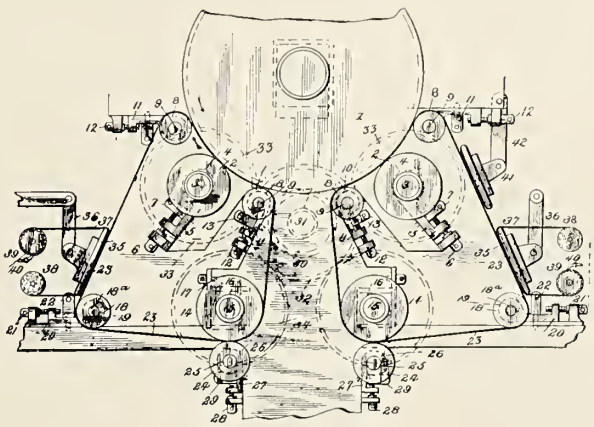


FIG. 4.

Judah T. Robertson, of New York, invented the automatic wiper and polisher for plate printing presses, shown in

Fig. 4. His idea is to draw the polishing belts over the plates in such a way that the ink will not be wiped out of the engraved lines. At the point where the greatest wiping action is to take place a roller forces the belt firmly against the plate. From this point the belt is held in contact with the plate for some distance each way and then it is gradually led away. The belt moves in a direction opposite to the travel of the plate and suitable means are employed to keep the same clean and smooth.

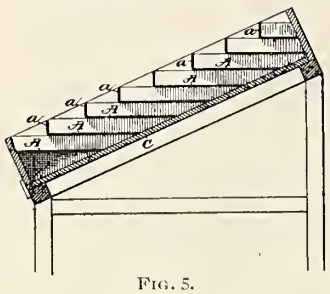


Fig. 5.

Herman E. Mendelssohn, of New York, took out a patent covering means for producing photographs resembling engravings. He forms a compound negative, which consists of an original negative and a printed gelatinous coating intimately secured thereto and then printing from the same in the usual manner. The gelatinous coating containing the lines, dots or stipples of an ordinary steel engraving, a picture printed from the compound negative will reproduce the same perfectly.

The type case, shown in Fig. 5, was patented jointly to Louis Tesson and Joseph E. Genereux, of Springfield, Massachusetts. The object of the invention is to reduce the size of the case without diminishing its capacity. The tray is

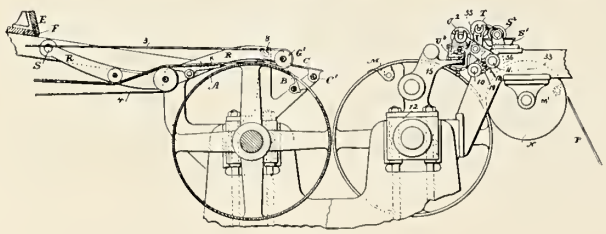


Fig. 6.

divided into overlapping, inclined type compartments. The labor of the compositor will be reduced, because his hand will not have to travel back and forth over such long distances as with the old form of case.

Another patent to the veteran inventor, Walter Scott, of Plainfield, New Jersey, covers the printing press shown in Fig. 6. The present invention relates to the feeding in of the sheets automatically from a web beneath the feed board, so that the automatic feeding mechanism is out of the way of the hand-feeding devices, and either one or both may be used simultaneously. The printed sheet is carried away as it rises from receiving the second impression, thus leaving the upper part of the second impression cylinder free and adapted to the oiling rolls that are made use of to prevent the "offset" of the ink from the freshly printed sheet.

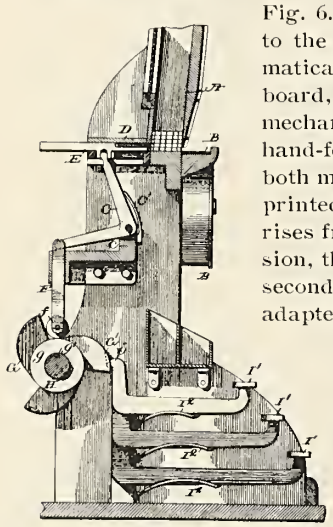


Fig. 7.

Three patents were granted to Paul F. Cox, of Chicago, all being assigned to the Cox Typesetting Machine Company, of same place. Two of the inventions covered thereby are shown in Figs. 7 and 8. The former shows the ejecting mechanism for a typesetting machine. The mechanism for ejecting the type from the holder is normally locked. When the key is depressed the mechanism is released and the type is ejected. The other cut shows portions of the type distributer used. Types of two or more fonts may be simultaneously distributed by one machine at a single operation. Test plates are used for both series of type channels, and the plates in each series are successively registered with the corresponding channels so that the distribution of the types of different forms takes place simultaneously.

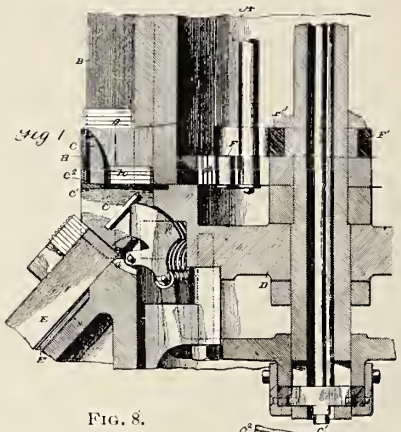


Fig. 8.

The composing stick shown in Fig. 9 was invented by Frederick W. Feldman, of Washington, Illinois, a nine-twentieths interest in the same being assigned to Clarence E. Davis, of the same place. It includes a novel construction of the slide or knee, and the means for holding it in the adjusted position, and also an attachable face plate, marked D, designed to narrow the measure of the stick a definite number of points without moving the knee.

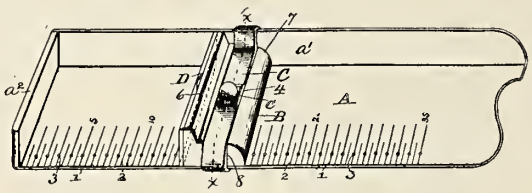


Fig. 9.

Design patents covering fonts of type were also granted to Messrs. Schraubstadter, of St. Louis, Missouri, and Herman Ihlenburg, of Philadelphia, Pennsylvania, the latter being assigned to the American Typefounders' Company,



Fig. 10.

of Newark, New Jersey. The last cut shows the font designed by Mr. Schraubstadter. This one was selected because it shows more marked characteristics than do the others.

An Oklahoma Society Note.— Tom Harris announces the birth of twins at his house. To hear Tom talk you'd think he'd laid them. Good for you, Mrs. Harris! Do it again. This is a great country, and all we need is population. Such women should be encouraged.

Written for THE INLAND PRINTER.

REVIEW OF TYPE DESIGNS.

BY R. COUPLAND HARDING.

LAST month I wrote in praise of the new face "St. John," by the Inland Typefoundry, early specimens of which appeared in THE INLAND PRINTER for August. In the following issue I now find two faces, "Bradley" by MacKellar and "Abbey Text" by Farmer & Son, bearing an exceedingly close resemblance to the St. John. It is not the first time that I have noticed a curious coincidence of the kind — two or more houses coming out almost simultaneously with novelties almost identical in their main features. It would be invidious in this case to compare these three faces, favorably or otherwise, with each other. They resemble each other so nearly that a printer having one face in stock would do well to avoid the others to prevent confusion, yet the personal characteristics of the several designers have given each letter a character of its own. The most complete series is the "Bradley," named after its designer, and shown in eight sizes, 6-point to 48-point, and I have no doubt that, as letters of this class are characteristic of Mr. Bradley's work, that to him may be assigned the credit of originating the design, of which the two other faces appear to be variants. Apart from its wide range of size, the "Bradley" is distinguished by a certain quaint rudeness of form, suggestive of the old Caxton types, and on this account is the most appropriate for old-style work. "Abbey Text" is in seven sizes, 12-point to 60-point, and has a sharper and cleaner cut and more modern face, while the "St. John," to which I referred in pretty full detail a month ago, is even more modernized, and as legible as roman — in fact, would not appear out of place associated with modern types.



POSTER DESIGN BY CLAUDE F. BRAGDON.

"Cosmopolitan," by the Inland Typefoundry, is a heavy script of the fashion introduced by German founders, and exceedingly popular on the Continent and in Great Britain. The new face ranges from 12-point to 60-point, in seven sizes. The forms of the caps, A, M, N and other sorts, show close attention to German models.

I suppose that the "Iroquois," by the Crescent Typefoundry, noted in my last, has proved a success, for it is followed by a series of "Iroquois Condensed," 6-point to 60-point. I am not charmed with the style. The R is a grotesque distortion, and the C would serve much better for a G. The same house shows a new 12-point "Typewriter," in imitation of the Yost.



"SPOT!"

"Oliphant," by Barnhart Brothers & Spindler, is a noteworthy style. It combines the qualities of the old-fashioned Ronde with the features of the new German heavy-faced scripts, and adds a dash of Yankee crankiness to the whole, as witness the cap D and lower case h and n. It is also notable for running to the unusually large size of 72-point. The caps are very large in proportion to the lower case; the ascending characters are somewhat tall, being more than double the height of the a, while to make up, the descenders scarcely fall below the line — in fact, the p looks almost as if its tail had been snapped off. It will be found a useful and durable letter.

Wilhelm Woellme, 226 Friedrich street, Berlin, whose beautiful new book I acknowledged some time ago, has sent me some supplementary sheets, many of which display former designs in tasteful combinations. Among his novelties are two new series of job vignettes (card ornaments, an American founder would call them), Series 3 and 4, containing together seventy-seven ornaments in varying sizes and styles, some of them charming little designs. Series 5 and 6 (thirty-five characters) repeat some of the same subjects on a larger scale. A most delightful border is the "Gisela," on 24-point body. I do not think it is too much to say that it is the best border of that size that I have yet seen. It consists of four characters only — running piece, square ornament, corner and terminal. It is a conventionalized ivy-leaf ornament, highly decorative, silhouetted, and afterward tint-faced, slightly darker than half-tone. The tint lines run across the border, except in the corner piece, which is of exactly the same design as the square ornament, except that the tint lines run at an angle of 45 degrees. Thus the border practically consists of three characters only. Its beauty lies in its extreme simplicity, the firm yet graceful and flowing curves of the design, and last, but not least, in the fact that it is softened off by the face tint. Some months ago I wrote an article in your journal on the neglect by designers of the beautiful effects both in type and ornament which could be produced by the simple device of face-tinting. I have been pleased to note lately that much more use than formerly is being made of this method, and the "Gisela" border is a choice example. I am sorry that I have but the one specimen, or I would send you one along for your admiration. Another simple and effective device is shown under the name of "Barock-Linien." This is simply 3-point medium-face brass rule, irregularly waved, and supplied in systematically graduated lengths. Used in combination, an effect is produced resembling that of the American "rule ornaments," but decidedly better. In the American designs in type-metal, the breaks are generally painfully apparent, in the brass rule the length required can be taken from the case. In new faces of type I note only "Japonia," five sizes, 12-point to 36-point, a series resembling the German "Artists' Grotesque," but lighter in design.



THE OFFICE CAT.

Genzsch & Heyse, of Hamburg, show an original series of initials, entitled indifferently "Barock" and "Rococo," and harmonizing with their recent pompadour combination. The initials range in size from 24-point to gigantic specimens at about 120-point, and the larger examples are elaborately decorated. The initials are on the script model, slightly sloped, and the rococo structure and floral decorations are suggestive of the old-fashioned "Dutch Bloomers."

The energetic house of Schelter & Giesecke, Leipsic, show a novelty, the "Boniface" initials, which will attract attention. These letters are gothic in design, and can be used with any bold German or old English lower case. They are in five sizes, 12-point to 60-point. The design is very bold and solid, and the larger sizes have the interstices occupied with half-tone floral ornaments. For illuminated work they are specially suitable.

THE quoin is a very useful member of society, considering the length of time that it spends in the "lock-up."—*A. K. Taylor.*



THE TEMPLE OF TRUTH.

From "She," by H. Rider Haggard.

DRAWN BY A. R. WINDUST, CHICAGO.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

A RAPID TIME CALCULATOR.

To the Editor: OTTAWA, Canada, December 9, 1895.

Foremen, timekeepers and others might be interested in the accompanying time calculator, which is intended for use in any establishment where the employes work ten hours per day, i. e., from 7 to 6 with a lunch hour at noon.

The foreman gives A a piece of work at 10 A. M.; it is returned at 4 P. M., A having occupied five hours in doing the job.

Another employe takes copy for a poster at 1 P. M., and finishes it the next morning at 8—six hours having been consumed in the composition.

From / To	7	8	9	10	11	1	2	3	4	5	6
8	1	10	9	8	7	6	5	4	3	2	1
9	2	1	10	9	8	7	6	5	4	3	2
10	3	2	1	10	9	8	7	6	5	4	3
11	4	3	2	1	10	9	8	7	6	5	4
12	5	4	3	2	1	10	9	8	7	6	5
2	6	5	4	3	2	1	10	9	8	7	6
3	7	6	5	4	3	2	1	10	9	8	7
4	8	7	6	5	4	3	2	1	10	9	8
5	9	8	7	6	5	4	3	2	1	10	9
6	10	9	8	7	6	5	4	3	2	1	10

Premising that the foreman keeps account of the time occupied for each job, he pulls out his watch and counts the hours that have elapsed between the beginning and ending times, and, perhaps, if he be in a hurry, he may count an hour too much or one short, but by the use of the table no time is lost nor mistakes made.

Find the beginning time in the top row of the table, then find the finishing time in the first vertical column, and the number which will form a right angle with the commencing and ending time will be the number of hours taken to set up the job. The number 5 forms a right angle with 10 and 4, while 6 makes a similar angle with 1 and 8.

F. D. MCGOVERN.

FROM EASTERN NEW YORK.

To the Editor: POUGHKEEPSIE, N. Y., Dec. 11, 1895.

Notwithstanding the current rumors of the stringency of money matters, all our offices are busy. That of Mr. A. V. Haight is running day and night trying to keep up with the demands of its patrons.

Thirty-five years ago, on December 4, the first number of the Poughkeepsie *Daily Eagle* was issued. It was then a small folio, but has been enlarged from time to time until it is now an eight-page, seven-column paper. A semi-weekly edition is also printed. Another Mergenthaler, arranged for two sizes of type, has been recently added and all reading matter is set by machine.

J. G. L. Capron, formerly manager of the *Evening Star*, has purchased the job department of that paper and will conduct that part of the business. Capron is an experienced printer and will no doubt win success.

Reuben D. Slater, of this city, has been appointed to the position of designer and engraver for the Imperial Pattern Company, whose principal business is carried on here. Mr. Slater is also a printer and pattern grader, and the selection is a good one, as he tries to excel in each new feature.

Fred Lucas and Richard Brown, two young men who have been intimately connected with the printing business here, have started an advertising agency at 233 Main street.

Frank Board, of the *Star* office, died on November 18. He was a bright young man, and his companions deeply feel his early demise.

T. G. Nichols died recently at Camelot, aged seventy-three years. He started the first daily paper in this city, the *Press*, about 1853, the firm name being Nichols & Bush, and during the sixties another, the *Morning News;* the two are now consolidated as the *News-Press*. In 1872, still another paper, the *Sunday Courier*, one of our best papers at the present time, was started by him. He had not been in business for the past few years.

George Williams, who has but a short time had the management of the Pawling *Chronicle*, is certainly "booming" that paper. The Christmas number has a large four-page supplement, printed on good book paper, beautifully illustrated with half-tones of the prominent men, business houses, public buildings and private residences of that village, with appropriate descriptive matter, which is well worthy of perusal.

The Newburgh *Journal* has just placed two linotype machines in its office.

John A. Sleicher, formerly editor of the Albany *Record*, has purchased, for a stock company, the *State*, of the same city, and will be its editor.

The Troy *Morning Telegram* has suspended. It was first established in 1853, as the *Morning Whig*.

The Albany Paper Company has failed and is in the hands of a receiver. The Photogenic Paper Company is also in a receiver's hands. A. R. W.

SOME NOTES FROM A SCOTTISH PROOFREADER.

To the Editor: EDINBURGH, Scotland, Dec. 6, 1895.

The mellowing influence of time gives an interest to trifling incidents in the art of printing as well as in other things, and it may be that a few random notes from early experiences in the production of works of celebrated men may not be of indifference to your readers.

We had the good fortune, some time ago, to put a great deal of the late Professor Aytoun's MS. through our hands; we say good fortune, for it was most agreeable to do so. What a charm there was in his "Bothwell" when we first handled the MS. thereof! As there was about a nonpareil between the lines, the proofreader was not the only one who saw a charm in it—the comps. were elate and grateful! The professor was very gentlemanly in his stationery tastes: we had the pleasure, therefore, of perusing his many pungent and humorous articles portrayed on dainty foolscap folio. The professor was able, with a fine, cosy, small hand, to go straight as an arrow across the page, leaving no doubt on your mind as to what he meant, and occasionally lighting up your frontispiece by the vigorous sallies with which he was not unfrequently tickling the ribs of his readers.

A sad mishap occurred to a reprint of a sheet of "Bothwell" as it passed through the press. The manager thought he would show his agility in proofreading, as he occasionally showed himself off as a high jumper (he was an athlete); so he got hold of a first proof and went through it very briskly, as was his wont with everything he took in

hand, never collating the copy before he began, and sending out the proof with his usual birr. Major Blackwood came up shortly afterward with a very grave face, and pointed out to his athletic manager that eight pages had been mysteriously left out—"how had *that* occurred?" Of course he had to cry "*peccavi!*" A dummy, it seems, had set up the eight pages left out, but certainly the blame lay with the energetic manager.

Professor Aytoun was son-in-law to the great Christopher North (Professor Wilson), and it is quite in course, therefore, to refer to him here. He had been a great bore to the compositors in Ballantyne's office (where Sir Walter Scott's novels were first printed) in times long gone by, so when he appeared in Messrs. Blackwood's establishment with an article for their magazine, which was duly sent up were apt to think otherwise when you first glanced at it. He was great in side, shoulder, and foot notes in his "History of Europe," and gave large appendices well furnished with statistical tables; a joy to Mr. Compo! A strange blunder, which caused a good deal of noise in the literary world, occurred when we were engaged on the work. In telling who were the pallbearers at the Duke of Wellington's funeral, the author mentioned "Sir Peregrine Pickle, Bart!" (he meant Sir Peregrine Maitland, Bart.). As this was the name of the hero of one of Smollett's novels (indeed, the very name of that novel), all the quidnuncs were on tiptoe to find out *how* such a gigantic blunder had crawled insidiously into such a grand history. There was some letter-writing in the *Athenæum* about it. In perusing these letters we could not help smiling, for we had gone down



Plate by Grand Rapids Eng. Co., Grand Rapids, Mich. FARMING IN THE SOUTH. Photo by Russell Bros., Anniston, Ala.

to the compositor, it created a horrible sensation! We were at ease then, and was one of six compositors who were told off to get up the bonny mess! After the MS. was duly divided, we all rushed to our frames; but, alas! we could make nothing of it, so it was put together and sent down to Mr. John Blackwood, then editor, in the hope that he might solve the difficulty. Alas! the fearful pothooks were sent back to us without any change, and with the command "to do our best with it, and *charge whatever we liked for our trouble!*" This was done, the article was sent out with many blanks, and we charged *double* the ordinary price for it. We think the sprightly Christopher had been slightly paralyzed before this event, for we saw him in Princes street about this time endeavoring with great exertion to get into a cab. He had a grand physique in his younger days.

The works of Sir Archibald Alison were for years seldom away from the printing presses of the Messrs. Blackwood. We can still figure in our eye his small, sharp, clean hand as it disported itself on blue quarto letter paper, which he always used—not a very plain fist, although you and examined the pile of MS., and found "Sir Peregrine Pickle, Bart." very neatly put down among the rest of the pallbearers. This discovery was duly made known to Sir Archibald, but who, although he had got a proof of the sheet the blunder was in, would take no blame—"the printer ought to have known better," etc., etc.

The greatest bore the compositors had in Blackwoods' was Lord Lytton. We were standing at the manager's room door one day when "plenty of Lord Lytton in" was sung out. At that moment a compositor opened the door in time to hear the announcement, and immediately he rushed downstairs and did not appear again until Lord Lytton's pothooks were served out to the poor fellows who stood at the manager's door taking their turn with a grim look of suffering. At another time a compositor was misled by the way in which his "take" was written. To all appearance it was a grand and large piece of poetry, so he quietly collected a vast array of quads from various parts of the office and then set-to! Alas! he soon found out that it was not poetry but a mass of ill-written prose, requiring a few

bad headaches to make any sense out of it! We saw a note which came from Lord Lytton a few days before he died. He complained in it of a dreadful pain in his left ear. This was the cause of his death, of which news came to the office shortly. He was very unhappy in his domestic surroundings. This has been well shown by what has occurred since his decease. THISTLE.

"UNFINISHED" WORKMEN.

To the Editor: CLEVELAND, Ohio, December 9, 1895.

The thought has often occurred to me, Why so many unfinished or incompetent workmen in the printing trade, and, in fact, all trades? For every thorough, all-around workman you will find two of the inferior class. Why? Is it because of less mental caliber, or some physical deficiency? In some exceptional cases this might be a good and sufficient reason, but in the main cannot be accepted as the true cause. The fundamental trouble arises in the unsatisfactory apprentice system, or rather lack of system, prevailing in this country. I was fortunate enough to serve my apprenticeship in one of Queen Victoria's domains, under a written indenture, and subject to arrest by a constable for desertion of my employer, which unpleasant fate befell one of my brother "devils." The lax method of hiring apprentices, without any binding or restrictive laws, and the indifference and sometimes selfishness of employers, as well as foremen, are, in my opinion, largely responsible for young men not learning their trades in a thorough and finished manner, and I will endeavor to make the reason plain.

Every boy beginning a trade has a right to expect proper instruction — such instruction that will commence at the foundation, and by gradual stages develop his faculties and talents, and finally leave him, if not an expert, at least a good workman. This would be of mutual advantage, and of lasting benefit to the workman, as well as employer in after years. But, in the absence of any contract except what may be verbally agreed upon, what guarantee has an employer, under existing conditions, that his efforts and instruction will be of any avail to his business, since an apprentice can leave, and does leave, at any time, without even as much as a "thank you," and, with only a year or two of actual service to his credit, palms himself off as a full-fledged printer? This uncertainty causes the mischief. Under the present system, the employer does not take the interest in the apprentice that he should, and the result is detrimental to both parties.

Then, again, how many boys receive the proper encouragement — the careful, conscientious and intelligent instruction necessary to make good workmen? Is it not a fact that a great many are handled in a lukewarm, shiftless manner, without any real interest being shown in their behalf or success, and are thus compelled to "pick up" their trades? Without doubt many a man's failure in life could be traced to the miserable conditions surrounding his apprenticeship. I consider an employer morally responsible for such failure, if it could have been averted by fulfillment of his bounden duty.

It is a lamentable fact that a large number of workmen only become proficient to any degree in after years, and are compelled to learn what they should have learned while young, at an age when their pride, and sometimes conceit, is troublesome to overcome.

Here are two incidents bearing on this subject: Our company had advertised for extra pressfeeders. Among others, a mere slip of a boy applied, and when asked how long he had been at the business and where employed, answered *one* year, and mentioned *four* different houses employed at in that time. During an extra rush of work we inquired of a friendly competitor whether he could recommend to us a first-class job printer. His answer was more sarcastic than encouraging: "There are only a few in the city and they are employed."

I would advocate judicious state laws, regulating apprentices and employers, and defining their obligations — not arbitrary laws, but laws that would prove beneficial to parent, guardian, boy, employer, and eventually society in general. In some future number of your valued journal I may describe some practical methods for instructing apprentices. A. WINTEMBERG.



EVENING SHADOWS SOFTLY FALLING.

INSTRUCT YOUR APPRENTICE.

To the Editor: BUTTE, Mont., November 29, 1895.

"By their fruits ye shall know them." This quotation can either be applied to the foreman who has the unbridled, untamed youth, who, in nine cases out of ten, is not toiling in the noisy pressroom, or the book or job end, because he wants to learn a trade, but because he is compelled to work; and again, it can be applied to the apprentice, who, by application and study, rises from the "dead stone" to the foreman's desk, while the case hands hold the same frames they did when first he entered the office.

A conscientious foreman cannot be too careful in the instruction of his boys. It lies largely with him what their future is; whether they be competent printers or first-class "blacksmiths." The sooner the American foreman realizes this, the sooner will the standard of American printers be raised where it should be, and that is, to lead the world. The day of hand composition has passed, and for this reason the apprentice should have a most thorough instruction in the main branch of the business; the one branch which has been so sorely neglected, and mastered by such a comparative few, and this is job printing.

Let a foreman advertise for printers, and out of the many applicants what per cent of them will be competent job printers? There is no field of labor today that is in such sore need of competent help as the printing industry. By competent help, I do not mean a man who can set a table, or even a poster; but I mean the artistic printer, who is thoroughly at home in any branch of his trade; one who, when given a piece of copy with instructions to do a "nice job," is capable of carrying out instructions; in fact, one who

can do anything he is told to do. Such men are in great demand, and at good wages, and always will be.

The apprentice should be taught to regard his trade in the same light as a lawyer or a doctor does his profession, for to learn it and learn it properly requires as much hard study and thought as a lawyer devotes to his occupation. Why should we not be entitled to the same credit as he? The one great drawback is that printers are, as a class, from the humbler walks of life; boys who have, as I said before, been compelled to assist in supporting the family, but this is no reason why they should not rise to the top as well as any other class of men. There is certainly no other trade where the young man has the opportunities he has in a printing office, for printers, as a class, are of a most intelligent make-up, and working day in and day out, as they do, composing the thoughts and studies of others, an intelligent, ambitious boy at the trade cannot help receiving a liberal education.

Brace up, boys; do not get discouraged because you cannot set a fine job the first week. When you go to work in the morning try to do a little more work that day than you did the previous one, and do it a little better; make your work a study and you will surely succeed. Always bear in mind the old maxim, "Whatever is worth doing, is worth doing well."

I think it would be a grand thing for the printing trade if apprentices were compelled to work the first two years in payment for instruction alone, for then we would be sure that the subject of our labors was there because he wanted to learn the business and not for $2 or $3 per week, while, on the other hand, the foreman would feel that inasmuch as the only remuneration the apprentice is receiving is what knowledge he can acquire, he would feel more like helping him as much as possible, and he would also be assured that the knowledge was eagerly sought for. In conclusion I would say: Mr. Foreman, brace up and help your boy; and boy, brace up and help yourself. W. H. Rickey.

MAGNA CHARTA ADVERTISEMENT COMPETITION.

To the Editor: St. Louis, Mo., December 9, 1895.

Being among those who were left "out in the cold" on the Riverside Paper Company's advertisement competition, not even getting a chance to clutch a consolation prize, I want to make a suggestion, which I am sure would be seconded by all my disappointed colleagues, and which I believe you will consider a good one. It is to the following effect:

Let *each* competitor to whom you send a full set of the competing advertisements have a *vote* as to which of the advertisements he believes entitled to prizes. Send out cards to each, to be filled out with the competitor's selections for the various prizes, from first to sixteenth. Of course, it is to be understood each will vote for himself for first prize, therefore he is to be asked to state which advertisement is his *second* choice for first prize.

When the votes are all in tabulate them, and let us know the result of the "election." While there would, of course, be no prizes given to the winners, there would be a great deal of *satisfaction* in knowing what the majority thinks of the various advertisements sent in, and in how far it agrees with the committee of award. It may be possible to get all the votes in in time for the January issue. If not, the February issue will do. There being so many contestants — 148 — their full vote would give a better criterion as to what is proper and tasteful than the opinion of only four.

Leaving out any consideration of my *own* contributions (two), I must frankly say that I do not agree with the awarding. In making a selection from the six you print, I would have placed the winner of the fourth prize first; even choice between second and sixth for second prize, and not even a consolation prize for present winner of first.

Don't understand me that I am kicking. Such affairs are often a mere lottery, and I never was a hand at holding winning numbers. I didn't work hard nor *think* hard in getting up my contributions. The total time in composing the two amounted to but seven hours. The fellows who spent hours and days botching up rule have the real "kick coming."

What surprises me is that the "De Vinne" series is not more in evidence. Perhaps its day is past.

A Contributor.

[We think our correspondent's suggestion a good one, but we believe that greater value and interest will be given the seconding of opinion in another manner. Thus: We shall be pleased to receive from each contestant a letter for publication, stating his opinions as outlined above. Such letter not to exceed 200 words. The person sending such letter may have his name withheld if he so desires, but we prefer that permission be given to publish it.—Editor Inland Printer.]

THE JAPANESE GOVERNMENT PRINTING OFFICE—INSETSUKIOKU.

All the government engraving, lithographing and printing, including the manufacture of bank bills and postage and revenue stamps, in Japan is done at an institution known by the simple and expressive name of Insetsukioku. It occupies a fine building of French architecture, recently erected and equipped with all the improvements and conveniences of a well-ordered printing office, but its capacity is insufficient and the increasing business has caused an overflow into a number of ancient and ill-arranged structures that have long occupied the densely shaded grounds that were once the abode of a prince. The employes all wear uniforms of white cotton while at work, which are changed for their ordinary street dress when they leave the building. Many, perhaps two-thirds of them, are women and girls, who look very neat and orderly in their scanty raiment, for it is but a single garment, without buttons, and only held together by a girdle around the waist, and discloses a considerable portion of their person, which in other countries it is considered modest to conceal. But their unconscious innocence feels no shame.

Upon the left arm of each employe is a series of short stripes of red, which indicates rank and length of service. Some of them have four, five and six stripes, showing that they are veterans. The foremen or forewomen of the several divisions have another distinctive badge.

The machinery is mostly of French and German manufacture. Much of it was made in Japan upon stolen patents, for the government has only to buy one press or piece of apparatus. The ingenious machinists of the country will produce as many copies as are needed, without compunction or lack of skill, although Japanese imitations are not always as durable as the models. I could only find one machine from the United States, and that was a big trimming knife in the bindery. The secretary and assistant superintendent, who showed us around, told us that there was no objection to American machinery. They agreed that the best presses in the world were made in the United States, but the institution was organized and equipped by Europeans under contract, and they naturally preferred what they were familiar with.

The government makes its own inks, type and other supplies, and has a mill in the suburbs of Tokyo, at which every grade from the finest bond to ordinary printing paper is manufactured. The Japanese, as we all know, make the best papers in the world. There are machine shops connected with the Insetsukioku, at which all repairs are made,

and conventional machinery, and nothing is bought abroad except an occasional press or some recent improvement, which, as I have said, is immediately imitated.

The natives make excellent engravers, and have the highest degree of artistic skill and taste. Some of the designers are eminent artists, and samples of their work which were displayed in an exhibition room surpassed anything I have ever seen in France or Germany. But their wages are absurdly low. The highest salary paid among the engravers and artists is equivalent to only $45 a month in our money, and this commands their entire time and talent. The superintendent of the institution, who ranks next to a member of the cabinet, gets about the same pay as the messengers in the government printing office at Washington. The lowest wages paid among the 600 employes is 5 sen, or 2½ cents a day, to the young girls who carry the printed sheets from the presses to the drying rooms and hang them over the wires. The average is 24 sen, or 12 cents a day in our money, and this for eleven hours work—from 7 in the morning to 6 at night, with half an hour's rest at noon for luncheon.

The composing room of a Japanese printing office would appal an American printer. The ordinary Japanese vocabulary is represented by 4,427 different characters or ideographs and forty-seven simple characters, known as kana, which are used to connect and complete them. For official business, such as the printing needed by the executive departments of the government, 2,506 more characters are needed, and to set the parliamentary debates 5,987 more are required, making a total of 10,920 different characters in a single font, such as is used in the Insetsukioku. Nor is that the limit. There are between 14,000 and 20,000 more ideographs in the scientific vocabulary, and I was told that it would require at least 80,000 varieties of letters to answer all possible demands of Japanese published literature. Think of a printer's case containing 80,000 compartments.

The government is endeavoring to simplify the Japanese vocabulary and reduce it to reasonable limits. A commission of scholars and philologists was appointed some time ago by the minister of education upon the recommendation of a national teachers' convention, and they are said to be making some progress, although their task is a most difficult one. There is no alphabet of the Japanese language, as we understand that term. Each word is represented by a different character or ideograph, whose meaning is modified or enlarged by the addition of a kana as necessary, used either as a prefix or suffix, or both.

A font of Japanese type occupies a space about eight or ten feet square. It is a pen of racks and cases, arrayed in the form of a hollow square, with a narrow passage to afford an entrance and exit. The chief compositor sits at a table in the center with a case containing a supply of the forty-seven kana before him and a long, peculiar looking composing stick in his hand. He cuts his copy into small "takes" and gives one to each of his five or six assistants, who are usually small boys and girls with amazing memories. They have their own composing sticks, and, with their "takes" held deftly with the composing sticks in their left hands, they rush around in front of the cases and pick the type that are needed from the bewildering mass of cases, singing aloud the name of the character until they find it. The work of composition is, therefore, a bedlam, which would drive an American printer out of his wits.

The uneducated Japanese cannot recognize the meaning of a printed character by the eye, but only by the ear. Therefore he must read aloud. They always have to read their newspapers aloud to understand them. Formerly all the children studied aloud, and a traveler always knew when he was in the neighborhood of a school by the sound of their voices, the same as a sawmill or a boiler factory; but the government has prohibited this in the public schools, and the youngsters are taught by sight and not by sound in these days of modern innovations. But in the interior you still find the old-fashioned method of learning in use.

When a boy has collected all the characters in his "take" he places the composing stick with the copy upon the table before the chief compositor, who wears a big pair of strong magnifying glasses, and he arranges them in his own stick in their proper order, inserting the kana from his own case when they are needed. Then he dumps them on a galley and turns them over to the proper attendant, who pulls a proof and takes it with the copy to the proofreader, who reads it aloud while his assistant holds the copy and follows him.

It is explained that children are used to assist the compositor because they have better memories than adults, and their little fingers are more deft in picking the type out of the narrow little slips, and the extraordinary memory of a child compositor is always amazing to the stranger in Japan. But the race has been trained by the experience of centuries to remember. A Japanese never forgets anything. And when you realize that all education is a simple matter of memory the phenomenon is not so strange. Every word in the language is represented by a single character, and, as I have said, there are over four thousand words in the ordinary conversational vocabulary. The vocabulary of the peasant class is, of course, much more limited and contains perhaps seven hundred or eight hundred words. But to read a newspaper or an ordinary, simple book one must be able to recognize at least two thousand signs.

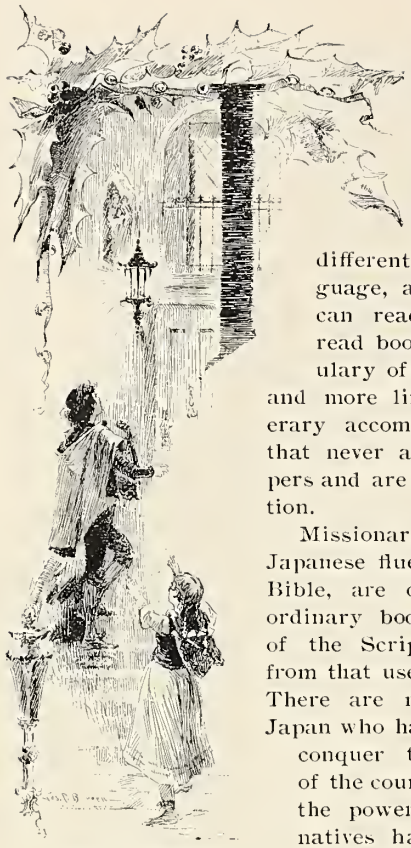
The child in the primary school begins by learning simple sentences, and commits to memory every word sign in his primer. Then he takes a higher step, a wider range of words, as he advances into literature, until, when he has reached the grammar school, his little mind is stored with an enormous number of words, and is able to recognize the signs that represent them and the meaning they are intended to convey.

A case of type is about three feet long and two feet wide, divided into two grand divisions by a horizontal partition. Then each division is subdivided into equal little narrow slips just wide enough to admit the type, which are all of the same size, and stand on end with their faces upward. This simple illustration will convey a clearer idea than a verbal description:



There are usually forty slips in each division and eighty in each case. The cases are usually double, and therefore contain 160 different characters. On each rack are twelve cases and 1,920 kinds of type on each rack, so that twelve racks will carry a very full font of type, containing about 23,000 characters, sufficient to supply almost any demand. The ordinary composing room contains about six racks, or a 10,000 variety of type, with plenty of room for sorts.

The Japanese language was imported from China, and was originally a combination of pictographs. The original word for tree was a rude picture of that object, and has been reduced and simplified by usage until it is now a fixed sign. Each nation has made its own modifications, but has built its own language upon the same fundamental principles. Many of the same signs are still preserved in both



Initial Design by Joseph P. Birren.

languages, and it is said that a Japanese can read Chinese easier than a Chinaman can read Japanese. But in both countries the spoken language is very different from the written language, and many people who can read newspapers cannot read books, because the vocabulary of the former is simpler and more limited. People of literary accomplishments use terms that never appear in the newspapers and are not heard in conversation.

Missionaries who can preach in Japanese fluently, and can read the Bible, are often unable to read ordinary books, for the language of the Scriptures differs widely from that used by modern writers. There are many missionaries in Japan who have never been able to conquer the literary language of the country, because they lack the power of memory that the natives have inherited, and, although they may be able to converse readily, they must have their dictionaries beside them if they attempt to read a letter or a newspaper.—*William E. Curtis in the Chicago Record.*

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

Quick and Good Work.—E. C. W., Rochester, New York, sends a 7 by 14 railroad "soft matter" handbill in yellow, red, green and blue colors, the central feature of which is a bunch of autumnal leaves, flowers and grasses, worked out in an attractive way, regarding which he has this to say: "Sketch *drawn*, plates *etched* and 10,000 *completed* in twenty hours from receipt of copy, without fly-sheeting." *Answer.*—Quick work; well done; how many presses used on the colors? and —"there are others."

Printing in Several Colors.—The *Scientific American* of December 7, 1895, says: "According to F. Barnwell, Manchester, England, ordinary printing inks are treated with three mixtures successively. The first contains castor oil, turpentine, glycerine, oil of tar, and copaiba balsam; the second consists of sulphuric ether and chloroform; the third of liquid ammonia, spirits of ammonia (arom.), and ipecacuanha. After pouring off any liquid, the ink is ready for use. Inks of various colors so prepared may be used side by side on the same inking roller without in the least flowing sideways and mixing with one another, and thus several colors may be printed in one impression."

Ink for Photo-Mount Printing.—N. G. K., writes: "Can you inform me what kind of ink to use in printing photo-mounts so as to not come off in burnishing?" *Answer.*—If you will secure inks made of permanent color basis, either black or colored, and add a few drops of equally proportioned damar varnish and old boiled linseed oil (to be had at any reputable paint store), and mix this with the ink to be used on the job, it will have the effect of giving firmness to the color. The leading printing ink makers (whose advertisements will be found elsewhere), make up special tints for backs or strong colored inks for printing on the fronts of photographers' card mounts *when so ordered.* These inks are rarely kept in stock because of the peculiar qualities of the "drier" used in compounding them.

Yes, Embossed Printing Is Popular and Pretty.—A. S. E., High Point, North Carolina, writes: "As embossed letter-heads, menus, etc., are becoming popular, I wish to ask you the most practical way to do this kind of printing work. In The Inland Printer of December, 1892, I find a treatise on this work, and the writer promises to give further instructions in the future, but I don't remember seeing anything more on the subject." *Answer.*—Two small yet concise essays have been printed in book form, describing how this kind of work can be done. One of these is entitled "Embossing from Zinc Plates," by Mr. J. L. Melton; the other, "Embossing Made Easy," by P. J. Lawlor. My advice is to procure both books; price, $1 each. The Inland Printer Company can supply them.

"Taylor Chromatic Process."—C. G. P., Yarmouth, North Carolina, writes: "Can you give me, in The Inland Printer, an idea of how the 'Taylor Chromatic Process' is worked? It is a way of printing blending colors at one impression." *Answer.*—The writer would rather not attempt to do so. Full directions, it is said, go with the purchase of each right to use the formula of chemicals. This process has been sold under several names and for various amounts. It has not developed any special commercial value that it has made itself apparent in. A number of owners of small offices throughout the country have written time and again for information regarding the use of chemicals, so far as these relate to a process for preventing the mingling of a number of colors worked on a press at the same time.

Running Regular Jobwork at High Speeds.—J. O. B., New York, has sent a number of specimens of work run off on platen presses, among which are half-tones in single colors of ink, and circulars, labels, etc., in several colors. All of the examples are fairly well executed, when it is stated, by the pressman, that the jobs were run off at the rate of 1,500 an hour. He further adds that "our regular jobwork, such as letter circulars, double or single postals in two colors, registered, etc., are run at the rate of 2,200 on half Colt, quarter Colt; 2,500 on Gordon and 2,000 on Liberty presses per hour." Very fast work, it must be admitted, especially on a half-medium Colt press. But the skill of the correspondent is evident from the specimens sent. It is not advisable to recommend such speeds on the better classes of presswork.

Belts on or off Pulleys while Making Ready, etc.—R. S., New York, writes: "There is a discussion in this office as to the following question: Should the belts on the overhead gear of the pressroom be left taut on the cones when the press or presses are idle for a make-ready, or for some other cause consuming time; or should the belts, under these circumstances, be shifted from the cones and allowed to lie slack on the shafts? In the latter case, is there any saving of power?" *Answer.*—It is more economical, both in time and in wearage, to allow driving belts to remain taut on the loose pulleys instead of shifting them from these to lie slack on the shafting, for this reason: that in throwing off and in putting on the belts again considerable danger is encountered, time is unnecessarily lost and the belting is, at all times, more or less worn and injured by the manner in which it is forced off and on to the pulleys. The wear and tear on a loose running belt is infinitesimal. If a machine is to stand idle for a day or

more, it is wise to disengage the belt from a constantly working pulley; even in this case the belt should be raised from the shaft and carefully fastened above it, so as to relieve the belt of its weight on the revolving shaft, and thus prevent undue friction and wear.

Doing Good Work with Poor Rollers. — D. M. S., Troy, Ohio, has forwarded a neat certificate, size 8½ by 11 inches, in three colors and a pale flesh tint, regarding which he says: "I wish you would express your opinion on, as to whether the presswork is good or bad; but I also ask you to take into consideration that I had very poor rollers, they having shrunk all out of shape. I have a new set of rollers on the way, but the party was in a hurry for the job, and could not wait till they reached me. I had to run a little more color than desirable, I think." *Answer.* With the exception of the tint form (made up of an artistic combination of rules and borders) being printed a trifle irregular and light in shade, and the line "960 acres" in too deep a color, the presswork and composition are really quite neat. The composition would have been improved if a 2-point less type body had been used, and a lead more run between the lines in the list of references. This would have harmonized with the white spaces at the top of the job.



From pen drawing by Joseph P. Birren, of figure in Field Columbian Museum, Chicago.

Printing on Fabrics and Other Unusual Stock.— George B. T., Cleveland, Ohio, wants to know "how to print with red ink on blue satin ribbon; with white ink on black satin ribbon; with gold ink on blaek satin ribbon; with gold ink on black cardboard; with gold ink on chocolate cardboard; with red ink on black cardboard; with white ink on black cardboard. *Answer.*— Printing on fabrics of different colors, as well as that on card stock of dark or light colors, is done in the usual way, on a printing press. In order that the colors of ink here named may show with any degree of advantage or brilliancy on the stock mentioned, it is absolutely necessary that the inks be as perfectly opaque as possible, and that they should be ground in "short" varnish, and have only a mild degree of "tackiness" on the press. Any first-class ink manufacturer can produce such inks when specially ordered. *Vermilion red* is the best color of red to cover dark grounds. *Rich gold* ink, when full-bodied and not too strong, will also cover well on any color of ground. A fairly quick "drier" is necessary to make this adhere, and dry with a luster. *Zinc-white* is the correct thing for dark colors, as it dries with a silver-like whiteness. To obtain greater brilliancy from the colors on dark grounds it is recommended that they be printed a second time, the color to be run a little light, and the work to be perfectly dry before printing a second time. Of course, no light color can be printed to show a pure color on a dark ground, be it fabric or paper stock. The man who invents a white ink that will print and leave a clear and white impression on dark fabrics has a very large opportunity before him to become a very rich individual.

Brass Half-Tones for Stamping in Gold Leaf.— C. S. C., Chicago, a tip printer, wants to know if such a thing as a half-tone in brass can be made so that it can be used for stamping upon ribbon with gold leaf, under heat. *Answer.*—A half-tone can be etched in brass as readily as copper, but it is doubtful if half-tones can be used at all for hat tip printing, owing to the flat result from half-tone; so that its failure will be caused not through the difficulty of getting half-tones for the purpose, but through the non-adaptability of half-tones to this use.

Gold Leaf Printing.— I. J. F., Philadelphia, Pennsylvania, sends a copy of a wrapper printed in bright, lustrous gold; also a specimen of his letter-head and business card, regarding which he writes: "Please answer in The Inland Printer how to produce such work as the accompanying wrapper. I use bronze powder for all the gold work I have, but cannot match sample. Would be pleased to hear from you also in regard to letter-head and card." *Answer.*— The gold work on the wrapper could not be matched with bronze powder in the ordinary way; but a fairly passable imitation of it could be obtained by running the bronzed sheets through steel calenders on a plating machine. This process packs the particles of the bronze together, and produces the finish and burnish of polished gold. When gold leaf or composition leaf are used, the printing is done in the usual way, with fairly strong size or albumen, and the leaf carefully laid over the printed part, a sheet of enameled paper placed over the leaf, and then pressed down with the hand. After the size and gold leaf have "set" and become partly dry, the sheets may be run through again on the same form, after it has been cleansed of all size, or on a duplicate form put on another press. This forces the leaf to smoothness and brilliancy. Those doing much of this kind of gold printing have printing presses fitted for the purpose of using steam heat, which they can apply to heat the form, as by the use of heat a much greater degree of brilliancy can be obtained on the metallic surface. (See October number of The Inland Printer, page 67.) The letter-head is a fairly good piece of composition, but the presswork on the brown color might have been done better, the fine lines on the scripts being imperfectly inked as well as slurred. The card would have been improved if it had been printed on smoother stock.

The Proper Enthusiasm for a Young Pressman.— G. J. M., Philadelphia, Pennsylvania, in a private letter has this to say: "At present I am now making a study of your book on 'Presswork,' and I am so delighted with it that I do not miss an evening without reading a chapter, and make notes of what I read. This work has now led me to crave for more knowledge — that of learning more about *machinery*. But I do not know where to procure the necessary books. Now would you kindly *outline a form of study* that would benefit me, as I am determined to get all the information necessary for a pressman. You speak of paper and ink

in 'Presswork'; I will be grateful to you if you will tell me what books to procure. I have bought the two books treating on embossing, but have not been successful with either, although I am very desirous of mastering the methods of doing this kind of work." *Answer.*—Your determination is a laudable one, and if patiently and persistently followed will land you proudly among the men who have made the printing trade a skilled one. Study the mechanism of all kinds of tools and machinery employed in printing and its allied branches, as portrayed in catalogues, price lists, etc., for these contain nearly everything published relating thereto. If you cannot get copies from the manufacturers, then interest someone who can. The same may be said of inks and papers, the sample books of some of the manufacturers of these are very instructive separately or when combined; above all, however, watch the shop developments and methods wherever you are employed, for practical tests and demonstration are the methods most impressive and lasting; besides, it is there that improvement can be most readily worked out. To the thoughtful and observant there will be but little that can pass that is not full of suggestion for action. Carefully read and ponder over the expert opinions published monthly in this journal regarding different branches of the printing trades. Do not be *impatient* if you cannot understand and master everything *with ease*. Sometimes the simplest problem is the most difficult of solution; therefore keep at the embossing part of your study until you succeed. The books you now have contain a comprehensive method of much practical value.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY F. J. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

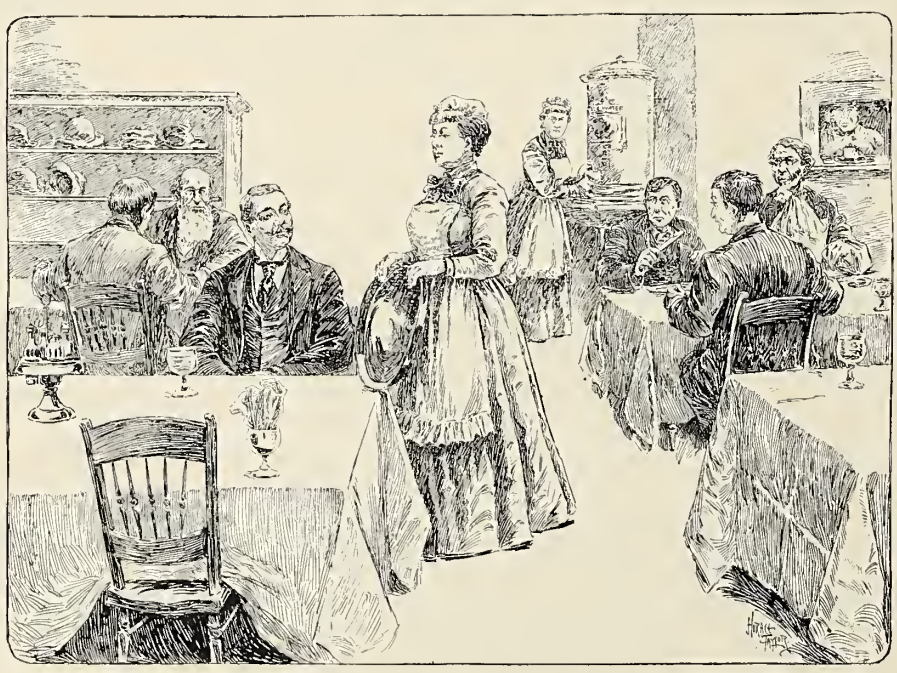
STEREOTYPER'S PASTE.—Take one pound of cornstarch; quarter pound of flour and one ounce of glue; add four quarts of water, and after mixing well let it stand until next day, so that the glue will be well dissolved, then boil until it looks like cornstarch pudding, and after cooling, if it is too thick, add sufficient water to thin the amount intended for immediate use; then strain through a fine sieve, and you will have a first-class stereotyper's paste. To keep it from souring put in a little alum before boiling. If you are in a hurry to use the paste, place the glue in warm water and after it is dissolved you can boil immediately, but it works better to let it stand over night.

BELTING.—P. G., of New York, writes: "I have a great deal of trouble with my belts. They are sure to come apart at the most inconvenient time. Further, it seems as though the leather in belts is not as good as was formerly used; it appears bright, but lacks strength. Is there any good substitute for the old-time lacing for joining belts?" *Answer.*—There is good belting and poor belting in the market. I think yours must be some of the poor kind, unless you are overtaxing them by the use of too small pulleys or too narrow belts for the service required. With pulleys properly proportioned for the work to be done, belting should, with ordinary care, last for years. The best way to join belts is by cementing them. The operation is quite simple and quickly learned by an ordinary workman; it takes a little more time than to put in a lacing, but will last very much longer. It is intended to publish an article on belts, with directions for cementing the joints, etc., in an early issue of this journal.

IN an article entitled "The Ideal of Half-tone Printing," published in the *British Printer*, there are some items of interest to electrotypers, especially to electrotypers and manufacturers of machinery for electrotypers on this side of the ocean, as I am informed that the plant in the office of the *Strand Magazine* was sent from this country and put in operation by American workmen.

"The electrotypers are another difficulty, for the finest American work is done from electrotype plates of both blocks and type, and there are very few British printing offices fitted for the production of such plates. To make them in perfection expensive planing and leveling machinery is involved, and, altogether, a modern electrotyping room is an extensive and very expensive adjunct to a printing office. I believe we have no trade electrotyper in this country who is prepared to supply such electro plates, for instance, as are made in the foundry of George Newnes, Limited, for the printing of the *Strand Magazine*. But there are many jobs which even in an American office are not printed from electros, of which the American printer would produce a far better result than his English brother. And there are too many British printers, who, even if they do get a straight electro job, lamentably fail to produce the best result, and usually rapidly ruin the electro.

"The difference between the ordinary British method of printing and that which is adopted in all good American houses, and to a certain extent by a few British firms, is a fundamental one—a difference of principle. The British printer does not absolutely insist upon a dead level surface of electro, or of type and block, and does not work his cylinder hard onto the printing surface. If he did, unless that surface was absolutely level, he would bruise and batter such type or blocks as stood above the rest of the form, and rapidly ruin his work. Instead of this, he wraps his



Courtesy of the Chicago "Times-Herald." Drawn by Horace Taylor.

THE BILL OF FARE IN A COUNTRY HOTEL.

LIVING BILL OF FARE—"Ham'n'eggsfriedsausageliver'nbacontripetenderloinsteak'nstewed prunes."

TRAVELING MAN—"—— ——! Poached eggs, toast and a cup of coffee, please."

impression cylinder with an appreciable thickness of paper or thin card packing, which has a certain amount of "give" to the projecting parts, and evens up his pressure by an elaborate system of overlay. In this he usually exercises the patience of Job and often the skill of an artist; but overlaying is like retouching — very seductive, and very apt to defeat its own end.

"The other school insists on an adjustment of cylinder to bed that is only possible with perfectly built machines, and those that have been carefully run and adjusted from the time when they were new. In this method, if electrotype plates with absolutely dead true surfaces are not used, the printer will give great attention to leveling his surface by underlaying. Of course, if he is working, as some printing offices do, with types of various age — and, therefore, of various heights — in one job, he must give up any hope of fine results from his printing, unless the varying types are in solid blocks of a sort. The printer will adjust his cylinder with the greatest possible care — so closely, in fact, that it needs the thickness of the paper to be printed upon to complete the weight of the impression. With such adjustment, very little overlaying is necessary if the blocks are level and good; and, with proper inking, each block will give, until it is worn out, impressions similar to the maker's proofs. This method of working not only saves much time — eliminating almost all of the making ready — but it also greatly increases the life of the blocks and type, for it prevents the weight of the cylinder coming onto them. The cylinder works in bushes, adjustable by means of screws, and too many British printers get their impression by lowering the lower bushes until the cylinder normally rests very slightly below the level of the top of the type. In this case the printing surface has to bear the weight of the cylinder, which probably accounts for the fact that identical electrotype plates, running two parts of the issue of the same magazine, will run three or four times as long in one machine-room as in another. The lower bushes should bear the weight of the cylinder clear of the type, while the upper bushes, preventing the cylinder from rising, give a dead impression far greater than can be given by the cylinder's weight.

"The ink that is used must be fine and very stiff, in order to give a dense color with a very small quantity that will not easily clog the shallowest blocks. To use such an ink the rolling power must be ample and the rollers hard and true."

Possibly some pressmen in this country pursue the same course as their British brethren, and that is the cause of much of their unsatisfactory printing from electrotype halftones.

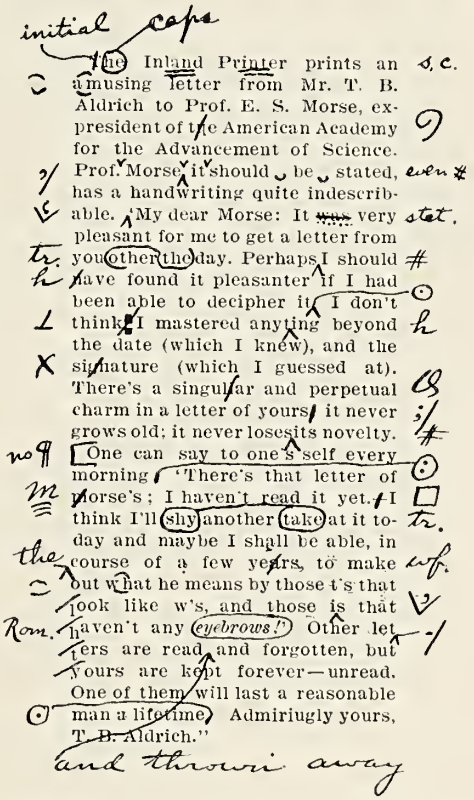
PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

POST OFFICE OR POST-OFFICE?—E. B. St. J., Lancaster, Ohio, writes: "Will you please inform me whether 'Post Office' is to be preferred to 'Post-office' in writing the name of the United States government institution for handling the mails? Personally I think 'Post Office' is correct, and I notice the name is so written at THE INLAND PRINTER'S 'masthead.'" *Answer.*—Usage is about equally divided as to the three possible forms of the term. The best form, based on real language principle, is 'post-office,' capitalized or not according to circumstances. It is often printed 'postoffice,' and that is better than making it two words. 'Post office' would be defended by those of its advocates who reason grammatically as being an adjective and a noun; but *post* is not an adjective, because it is absolutely nothing but a name, and any possible idea of attribution, of limitation, or of anything definitive, is an attribute of the whole word, not of *post* as a separate word. Probably the time will never come when all people will have learned to give the name its best form, but that form is and will be 'post-office.'"

A MARKED PROOFSHEET.—E. D. Echlin, of Hamilton, Ontario, writes: "Being desirous of getting or seeing a correctly marked proofsheet, I take the liberty of asking you for information. Could you, and would you, publish


initial caps

The Inland Printer prints an s.c.
amusing letter from Mr. T. B.
Aldrich to Prof. E. S. Morse, ex-
president of the American Academy
for the Advancement of Science.
Prof. Morse it should be stated, even #
has a handwriting quite indescrib-
able. 'My dear Morse: It very stet.
pleasant for me to get a letter from
you other the day. Perhaps I should #
have found it pleasanter if I had
been able to decipher it. I don't
think I mastered anything beyond h
the date (which I knew), and the
signature (which I guessed at).
There's a singular and perpetual
charm in a letter of yours; it never
grows old; it never loses its novelty.
¶ One can say to one's self every
morning, 'There's that letter of
Morse's; I haven't read it yet. I
think I'll shy another take at it to-
day and maybe I shall be able, in
course of a few years, to make
out what he means by those t's that
look like w's, and those is that
haven't any eyebrows!' Other let-
ters are read and forgotten, but
yours are kept forever — unread.
One of them will last a reasonable
man a lifetime.' Admiriugly yours,
T. B. Aldrich."
and thrown away

one? A few years ago I saw one in your journal, but I have forgotten the year and number. If you can give me any information, either through your journal or direct, I will esteem it a kind favor. I am a subscriber to your journal, and look forward to its coming with interest." *Answer.*—We comply with the request of our correspondent.*

GIVING A REASON.—The following is from the *Educational News*, published in Newark, Delaware: "The query has arisen in the city of Philadelphia as to what shall be the punctuation-mark after the salutation in a letter. Shall it be Dear Sir, Dear Sir; Dear Sir: or Dear Sir,—? The confusion arises from the different forms used, thoughtlessly, perhaps, by both business men and the educators of the day. Most men write these forms as they learned them in childhood, and when asked to give a reason for their practice claim simply that 'it is custom.' Is it? If so, why does custom vary so greatly? When a man writes a sentence, or even a punctuation-mark, he ought to be able to give a reason if there is one. Are we prepared to do this in our usage of the marks referred to?" A very queer and unreasonable decision follows this assertion that one should be able to give a reason, and it is the more remarkable because it is made as the writer's best effort to follow his own advice. No doubt can be entertained as to the wisdom of the advice. Even a journeyman printer should be able to give a reason for the use of a mark of punctuation; but how

* NOTE.—The example shown above is taken from a page of "The Inland Printer Vest Pocket Manual of Printing." Price, 50 cents.

are we to expect it of the printer if educators cannot do it? The editor of the *Educational News* writes "LL. D." after his name, and is the author of various grammar text-books. He is presumably the writer of the matter here criticised. He ought to be able to give the most reasonable decision as to the point in question. Here is his argument, favoring the comma: "We write a sentence, 'My dear boy, I am glad to see you.' Another, 'Dear Mary, when will you pay us a visit?' In each of these sentences, and thousands of others like them, we place a comma after the name of the person addressed, because that is the accepted law of usage with regard to the nominative case independent by address, and nobody that understands good usage thinks of violating the



A Specimen of Amateur Photography.

rule. How do the sentences given differ from such salutations as begin 'My Dear Mother,' 'Dear Captain Smith,' 'Dear Sir,' 'My Dear Madam,' and the like? In no way whatever. They are all subject to the same rule, that a comma follows a noun used in the nominative case independent by direct address. The fact that Dear Sir or Dear Madam is on one line, while the body of the letter begins on the next, has nothing to do with the matter. Ask yourself why you use the semicolon; your answer likely is, Because it is custom. Ask yourself why you use the colon, and your answer is the same, and quite as unsatisfactory. Ask yourself why you use the comma, and your answer is wholly intelligible and satisfactory." We cannot imagine that any intelligent person would claim custom in support of the semicolon, and certainly no reason could be given for its use. That the reason given for using the comma is neither intelligible nor satisfactory should appear clearly from that which follows for the use of a colon. The salutation of a letter differs from the examples of ordinary nominative case independent in being introductory to a number of sentences, instead of one sentence. Most commonly the matter following it demands the use of punctuation, even to the extent of being divided into a number of sentences. Punctuation that makes periods subordinate to commas is not good punctuation. A colon is used before a long quotation, a speech, a course of reasoning, or a specification of articles or subjects, when formally introduced; therefore a colon should follow the salutation of a letter.

MONEY IN CHARGE OF CASH.

A man by the name of Money has recently been appointed postmaster of the new Texas town of Cash. As this report gains currency it will undoubtedly be made capital of by penny-a-liners, whose surplus fund of jokes is low, and who desire to overcome the deficit by coining an addition to their mint of puns and increase the reserve.

VASE, VASE, VASE.

One woman sought a shopping place
Because she wished to buy a vase.
Another went there, too, because
She, also, wished to buy a vase.
But all the goods were sold, alas!
So neither one secured a vase.—*Good Roads.*

BARNHART'S BIG BLUE BOOK.

Printers who have been looking forward to the publication of the complete type specimen book of Barnhart Brothers & Spindler, Chicago, will be pleased to learn that the work is now out and ready for delivery. It is called "Barnhart's Big Blue Book," and contains complete specimens of all the type, borders, ornaments and rule manufactured by that company. The work is a pretentious volume of 325 pages, printed in the best style of the art, handsomely bound in blue cloth, and embossed in gold. The "Pony Specimen Book," issued by Barnharts for a number of years past, has been a prominent object upon the desk of employing printers in all parts of the country, and has done good work for them, but this new and large book will now supersede the other work. The reason for getting out this complete and magnificent work was that the output of the company had increased within the last few years to such an extent that it could not well be shown in the pages of the small book. We cannot undertake to give even the number of designs in type, borders and other material the book shows, to say nothing of mentioning these by name. All we can say is that the book is fully up to the expectations of those who have been looking for it, and a worthy monument to the enterprise of this foundry. Printing house proprietors who are fortunate enough to secure a copy will, indeed, have a prize.

The December issue of the *Typefounder*, published by this firm, makes its appearance simultaneously with the book. A feature of this issue is the setting of several pages in different series of type. One page is set in "Mazarin," another in "Racine," and a third in "Lightface Era." Besides this the issue contains specimens of all of the latest material gotten out by the company, including their "Plate Script," "Oliphant," and "Stationer's Text," and all their new borders and initials.

In order to answer a number of inquiries as to whether Barnhart Brothers & Spindler had been purchased by the American Type Founders Company, we publish below a letter recently received from the former company, which thoroughly explains their position:

Chicago, December 18, 1895.

"*To the Inland Printer:*

"Gentlemen,—A lie has 100 feet, while the truth often has but one. However, we have noticed that the truth generally prevails in the end, and with the swift aid of The Inland Printer we hope to overtake one huge and industriously speeded lie with this little bit of truth.

"Not less than fifty times during the past month we have been informed, from various parts of the country, that we have been absorbed by the type trust, will work with them hereafter, etc. It is not true; there is no basis for the statement; that is precisely what we have repeatedly *refused* to do; those who know us do not believe the story; those who do not know us will soon discover its falsity. We are independent as ever; as nearly happy over our own success and the discomfitures of our enemies as may be; proud of our friends who stick by us, and as hopeful for the future as we are gratified with the past. We have joined no trust or combine, nor do we intend to do so.

"Yours truly,

"Barnhart Brothers & Spindler."



QUEEN LOUISE AND HER SONS.

From painting by C. Steffeck.

Half-tone engraving by
ELECTRO-TINT ENGRAVING COMPANY,
1306 Filbert street,
Philadelphia.

Barnhart Brothers & Spindler

Progressive Type Founders

Wish to call your attention to their latest production in Scripts. This series will be in great demand as it is just the thing required for Wedding and Reception Invitations, Visiting Cards and all kinds of Finest Stationery work which the printers heretofore have been compelled to send to the lithographer or steelplate printer.

Soliciting your orders

Very Respectfully Yours

183 to 187 Monroe Street
Chicago

Barnhart Bros & Spindler

Plate Script

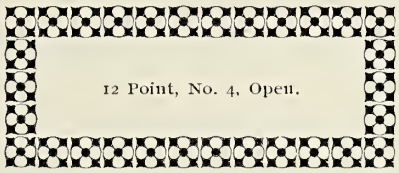
PATENT PENDING

14 Point,	9 A 30 a	$5.00
18 Point,	9 A 25 a	$6.00
24 Point,	7 A 20 a	$7.25
36 Point,	5 A 15 a	$8.50

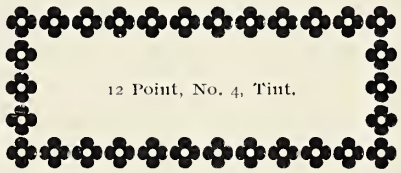
For sale by
Minnesota Type Foundry Co., St. Paul.
Great Western Type Foundry, Omaha.
Great Western Type Foundry, Kansas City.
St. Louis Printers' Supply Co., St. Louis.

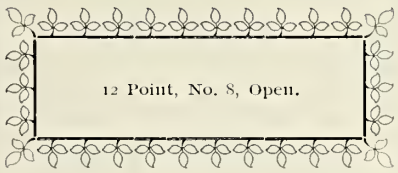
CRESCENT ART BORDERS,

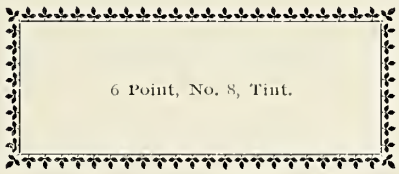
Made by THE CRESCENT TYPE FOUNDRY, 349 & 351 Dearborn Street, Chicago.

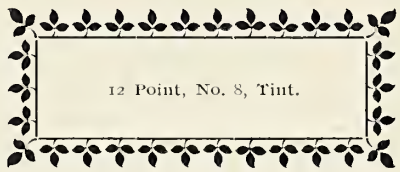

12 Point, No. 4, Open.




12 Point, No. 4, Tint.


12 Point, No. 8, Open.


6 Point, No. 8, Tint.


12 Point, No. 8, Tint.


12 Point, No. 10.

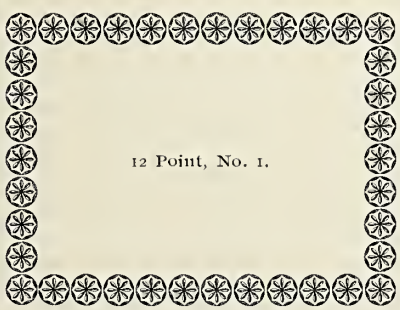

12 Point, No. 9.


18 Point, No. 10

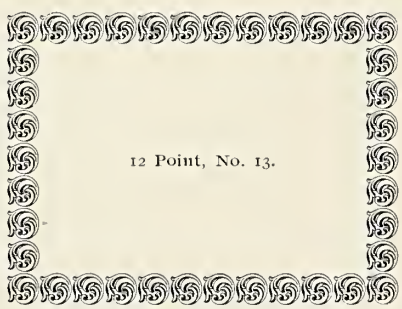

18 Point, No. 9.


24 Point, No. 10.


24 Point, No. 9.


12 Point, No. 1.


12 Point, No. 12.


12 Point, No. 13.

PRICES:—6 Point Borders, 5 feet, $1.50; 12 Point, 5 feet, $1.60; 18 Point, 5 feet, $2.00; 24 Point, 3 feet, $1.65.
The above prices apply to all borders of our manufacture.

KEPT IN STOCK AND FOR SALE BY THE FOLLOWING FIRMS:

INLAND TYPE FOUNDRY, St. Louis, Mo.
KEYSTONE TYPE FOUNDRY, Philadelphia.
PACIFIC STATES TYPE FOUNDRY, San Francisco.
GOLDING & CO., Boston, New York, Chicago.
CONNER, FENDLER & CO., New York.
DOMINION PRINTERS' SUPPLY CO., Toronto, Can.

Woodward Series

Patent Pending

18-Point Border No. 1847 Surrounds this Page Fonts of 24 inches Each, $1.25

4a 3A, $9.50 — 60-Point Woodward — L. C. $3.70; C. $5.80

SAFE LINE
Devised 6

5a 4A, $7.25 — 48-Point Woodward — L. C. $3.10; C. $4.15

FINER WORK
Obtained 3

7a 4A, $5.00 — 36-Point Woodward — L. C. $2.40; C. $2.60

SUPERIOR TYPES
Novel Design 18

30-Point Woodward
9a 5A, $4.30 — L. C. $2.15; C. $2.15

NEW FACE
Models 96

24-Point Woodward
9a 6A, $3.50 — L. C. $1.60; C. $1.90

JOB PRINTS
Respond 20

18-Point Woodward
15a 9A, $3.20 — L. C. $1.60; C. $1.60

GAIN IN MONEY
Unit Sets 34

14-Point Woodward
18a 12A, $3.00 — L. C. $1.40; C. $1.60

BELIEVED POPULAR
Largest Sales 50

12-Point Woodward
22a 15A, $2.80 — L. C. $1.35; C. $1.45

LABOR-SAVING OUTFIT
Buy Standard Line 75

10-Point Woodward
26a 16A, $2.50 — L. C. $1.25; C. $1.25

MODERN PRINTING TYPES
Perfection Recognized 16

8-Point Woodward
28a 20A, $2.25 — L. C. $1.05; C. $1.20

EXACT SYSTEM NOW IN DEMAND
Superior Faces Welcome 38

6-Point Woodward
34a 20A, $2.00 — L. C. $1.00; C. $1.00

LIKE STANDARD LINE AND UNIT SETS
Compositors Appreciate Them 42

All sizes of the Woodward Series are cast on Standard Line, and will line at both top and bottom.

INLAND TYPE FOUNDRY

Makers of Woodward Series — 217-219 Olive St., SAINT LOUIS, MO.

Latest Inland Ornaments

Series No. 30

Fonts containing one of each Ornament; per font, 70c.



48021—25c.



36021—15c. 36022—15c.



48022—25c.

Series No. 31

Fonts containing one of each Ornament; per font, $1.



36023—25c. 42002—25c.



48020—20c.



54001—30c. 36024—25c.

Single Ornaments are sold at the prices under each.

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and other Inland Type Foundry faces are in stock and for sale by

Standard Type Foundry — Chicago
Golding & Company — Phila. and Chicago
Freeman, Woodley & Co. — Boston
Conner, Fendler & Co. — New York
Dominion Printers' Supply Co., Toronto

NOTES AND QUERIES ON PROCESS ENGRAVING.

CONDUCTED BY M. WILLIS.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

COST OF AN OUTFIT FOR EMBOSSING.—J. A. Z., Carmel, New York, wants to know the cost of an outfit for embossing on a moderate scale. *Answer.*—We presume the inquirer means embossing by the zinc process. An outfit for such could be supplied for from $15 to $20, providing a photographic outfit is not included.

WHY ENAMEL WASHES OFF IN DEVELOPING.—Western, Salt Lake City, Utah, asks why the enamel on a copper half-tone washes off in developing. His formula is 4 eggs [whites], 10 ounces glue, 12 ounces water, 260 grains bichromate, 1 dram ammonia. He has used this with good success until the last month. *Answer.*—Your trouble is probably due to under-exposure. If daylight is used for printing you have not made allowances for weak sunlight. Lengthen the time of exposure until you get it right.

OBTAINING COLOR VALUES IN HALF-TONE WORK.—H. L. B., Cincinnati, Ohio, writes: "Has there been found a way to get anything like the values of color in a half-tone so far?" *Answer.*—It is possible, and has been demonstrated in the columns of THE INLAND PRINTER from time to time, when exceptionally fine copy was had to reproduce from. Half-tone is what its name would imply, and where high lights or pure whites are required it is necessary to use the graver. Although possible to get high lights or pure whites in the negative, it is not advisable, for the reason that the exposure necessary would destroy the lighter tints or shades, giving a bleached appearance to the subject.

BLUE PRINTS FOR RELIEF PLATES.—W. W. K., Laurel, Maryland, writes: "While reading 'Zinc-Etched Female Dies for Embossing' by Eldon Tate in the November INLAND PRINTER, describing the coating for zinc plate and the developing of same, it occurred to me when a relief plate of a line drawing, design, or bold type print was required, it could be made by taking a blue print and putting blue print and coated zinc plate in printing frame and expose, develop, burn-in, and etch as described in above article." *Answer.*—Your idea as regards blue prints is impracticable; the process described can be used economically only when a female die is required and a good clear black-and-white proof or copy is furnished.

OXIDE IN THE ZINC-ETCHING BATH.—R. R. P., Atlanta, Georgia, writes: "I would like to get some advice on zinc-etching. Am using M. & H. Zinc Company's zinc. It is very hard and forms an oxide in the bath. The powder sticks on the plate and makes a very long shoulder, completely filling up detail that should etch after second 'bite.' It requires so much brushing in the powdering, and also in the bath that top of line goes before detail will etch out. If you can suggest a good powder or any another remedy please do so. The plate is heated so it is comfortable to the hand before going in powder. If you know a good line collodion for quick work with Steinheil lens, please let me know the formula for same, also any other information on up-to-date line work. I use Fuchs & Lang's etching ink, also their powder, which is very fine and dusty, and the regular commercial acid." *Answer.*—The zinc is all right. Oxide will form, but can be brushed off easily, if a proper amount of solution is used for etching; too small a bath will cause this trouble. If your zinc plate is too hot while powdering, or if cold and damp, the powder will stick. Use a larger etching bath and with careful 'powdering' you should have no trouble. We have used the following with success: Alcohol and ether, each 25 ounces; iodide cadmium, 180 grains; iodide ammonium, 104 grains; chloride calcium, 35 grains; cotton, 5 grains to the ounce.

ABRUPT EDGE AFTER REBITING HALF-TONE ETCHINGS.—C. E. G., Sydney, N. S. W., asks the following questions: "1. In rebiting half-tone etchings, how am I to apply my protecting ink without it leaving an abrupt edge after biting? 2. What is the best and quickest means of putting a line around the photo ready for etching?" *Answer.*—There will necessarily be an abrupt edge or shoulder, the size of same being regulated by the quantity of ink on your roller; the more ink the larger the shoulder. It is a matter of little importance, providing an after-etch is given. When sufficient depth is gained, which can be accomplished in two bites, the plate is cleaned of ink and dragon's blood and routed, after which it is cleaned off again with lye to remove any oil and grease that would prevent further clean etch; it is then rolled up lightly, sufficient to cover the first bite but not the first shoulder, powdered and melted in. The plate is now ready to re-etch, and if properly protected will stand a good ordinary bite. The shoulder is not altogether removed, but is rounded off in such a way as to prevent printing up. No. 2. If half-tone is referred to, cut out negative proper size and strip (if a prism is used to make negative, same is not stripped), scratch a line around negative, being careful to get proper size and balance.

CEROGRAPHIC PROCESS VERSUS LITHOGRAPHY.—A number of fine specimens of cerographic printing come to us from Frank McLees & Brothers, 96 Fulton street, New York. In an explanatory letter they say: "The process we are using is the old wax process of map and diagram engraving, but we have discovered a method of cutting script and letter forms on the wax plate that enables us to reach a very high state of perfection in the engraved result. You are, of course, familiar with the wax process, and you know the delicacy and fineness of the line that can be produced in electrotype form from it, as well as the smoothness of the printing surface, the depth of relief, and all the other advantages. These, along with the perfection of forms that we are able to produce, give an electrotype from which may be printed a result equal to the best lithography if ordinary care is taken with the make-ready and ordinarily good ink is used. The smoothness necessitates a stiff ink, with hard packing and a light impression. If the ink is without grit and the packing hard enough to prevent the cut being forced through the paper, the light impression will deposit enough ink to make the printed result firm and clean without embossing it on the back. If the ink is weak or if too much of it is used, it is squeezed out by the pressure and gives the edges of the letters a squashed and rough appearance. If the packing is soft it has about the same effect. As regards the advantages to the printer who uses our cuts, the chief consideration is that of presswork. In these days of low prices and keen competition it seems to us that the printer should keep all the presswork he can rather than send his orders to the lithographer. He can keep a great deal of it by using cerotypes. It seems to be generally conceded that printing can be done from letterpress at a lower cost than by lithography. Now, if he can produce as good results at the same cost as his lithographed work would cost him, it would be to his advantage to use cerotypes on account of the presswork involved; but, as working our cuts enables him to manufacture at a greatly reduced cost, there is no reason for his not increasing his business, and there you are. Aside from the question of cost and merit of the work, your printer has his manufacturing under his direct supervision instead of having to depend on someone else's promises and ability to do the work at the time it is promised. This consideration ought to have great weight with the printers in places where there are no lithographing facilities; where the printer has to send his orders by mail and await the pleasure of the lithographer."

CHICAGO SOCIETY OF PROOFREADERS.

Although the advisability of organizing the proofreaders of this city into a society had been discussed more or less for several years, it was not until the spring of 1894 that any definite action was taken in that direction. Early in that year THE INLAND PRINTER took up the question, and the editor personally urged upon some of the members of the fraternity the desirability of organizing, and offered not



Courtesy of "The Proofsheet."

R. W. Norwood, Ex-Secretary. Miss S. S. Losee, 1st Associate Member. S. K. Parker, Ex-President. H. R. Boss.

R. D. Watts, Secretary. Mrs. N. C. Bargis, Treasurer. E. T. Gilbert, President.

only to publish in the columns of this journal a call for a meeting of the proofreaders of the city to consider the matter, but also to assist, in any way in his power, in the accomplishment of the desired end.

After several ineffectual attempts, a meeting of a mere handful (not more than half a dozen) readers, was held in Parlor A of the Grand Pacific Hotel, on Sunday, June 17, 1894, and a temporary organization effected. Meetings were held in July, August and September following, and at the October meeting officers were elected for one year.

But the roll of membership increased very slowly; some readers who were members of Typographical Union No. 16 declining to have anything to do with the society on the ground that it would be a violation of their obligation to the union. The president of the society corresponded with President Prescott, of the International Typographical Union, and received from that gentleman a decision that membership in the Society of Proofreaders involved no violation of their obligation on the part of members of the Typographical Union.

The Chicago Society of Proofreaders is *not* a trade union, in any sense of the term, as its objects are not to fix a scale of prices, below which its members will not work, nor to control in any way the rate of compensation or hours of labor for proofreaders. On the contrary, its objects are mutual help and improvement, and the raising of the standard of proficiency among proofreaders of this city, and, if possible, encouraging the formation of societies with similar objects in other cities. No person is admitted to membership until the society is reasonably well satisfied of that person's ability to discharge the duties of a proofreader in the average printing office in this city, in the particular line (be it bookwork, jobwork or general reading) in which he or she claims to be most proficient; the aim being to so restrict the admission of readers that membership in the society shall be almost a guaranty to employers that the person seeking employment as proofreader is competent to fill the position with credit to him or herself, and to the satisfaction of the employer.

A list is kept by the secretary of all members out of employment in the order in which they are reported to him, and when a request is received for a reader the first one on the list is notified to make application to the employer making the request.

Questions that arise in the everyday work of the readers are discussed at the meetings, and short papers are read by members and others, the tendency being to draw readers out of their shells, as it were, brighten their ideas and smooth out the wrinkles and kinks that are bound to appear in the manners and modes of thought of the average man or woman when he or she plays recluse and fails or declines to associate with other mortals engaged in the same occupation. None of us are so well posted that we can learn nothing from our fellow reader, and the associations of the meeting room serve not only to bring out the best there is in us, but to cultivate a kindlier feeling for others engaged in the same field of labor. During the discussions, some quiet, unassuming member may ask a question, or make a suggestion, that will set others to thinking, and perhaps result in the clearing up of some heretofore doubtful question.

The hope is entertained by the members of the society that in the near future a deeper interest will be awakened among the fraternity, not only in Chicago, but in other large cities in this country, and that before the close of the year now being ushered in the number of proofreaders' societies may be largely increased.

CHARLES G. PEASE.

Charles G. Pease, formerly of the firm of E. B. Pease & Son, Detroit, Michigan, died at his residence in Detroit on the night of November 26. He was widely known and popular in Detroit. His father, George B. Pease, who died a number of years ago leaving his son in affluent circumstances, was an influential and highly respected citizen who played a prominent part in shaping the early affairs of the city. The family residence was at 32 Fort street west, adjoining that of Hiram Walker, and there Charles began life thirty-one years ago.

After passing with credit through the public schools, where he formed many warm friendships which were retained to the time of his premature death, he entered the Orchard Lake Military Academy. His record at this institution was an exceptionally fine one, and he graduated therefrom with honor in 1882. This formed the nucleus for a love of military affairs, which was always a prominent feature of his life. He was a much esteemed member of the Detroit Light Guard, at one time serving as second lieutenant.

Until about four years ago Mr. Pease was engaged with his brother, E. B. Pease, in the paper and printers' supply business on Larned street west. A large annual business was transacted, but failing health forced Charles to retire for the purpose of securing rest and change of climate.

The disease with which he was attacked was consumption, and, although he made a valiant fight for life, resistance was futile. He spent the winters in the South for two or three years previous to his death, returning on each occasion apparently much improved in health. Last winter was passed in Florida.

Mr. Pease was married last June, and his wife, formerly Miss Ida June Kneale, survives him. He was a member of Palestine Lodge, F. and A. M., and of the Mystic Shrine. The funeral was held under Masonic auspices. The interment was at Elmwood.

DECEMBER NUMBER OUT OF PRINT.

The many attractive features of the December issue, with its wealth of instructive articles, beautiful illustrations and handsome cover design, have evidently been fully appreciated by lovers of perfect typography, for the demand has been unprecedented in the history of the publication. The additional calls from the news agencies and dealers, with the extra orders from regular agents, and the requests for single copies over the counter and by mail, have entirely exhausted the large edition, it being impossible to supply further orders. The enthusiasm with which the Christmas issue was received only encourages the publishers of THE INLAND PRINTER to still further strive to make the succeeding numbers as welcome as the one just passed. They present the January number with the promise that the following months shall not fall behind in value and circulation.

Agents should send advice early as to quantity needed each month, and thus enable us to make up the lists and give all orders prompt attention.

A PATHETIC BALLAD.

Father, dear father, come home with me now, for ma has some carpets to beat; she's got all the furniture out in the yard, from the front door clean out to the street. The stove must come down and be put in the shed, and the yard must be cleared of some grass, for it's time to clean house and the devil's to pay — and the front windows need some new glass. Father, dear father, come home with me now, and bring some bologna and cheese, it's most 12 o'clock and there's nothing to eat — I'm so hungry I'm weak in the knees. All the dinner we'll have will be cold scraps and such, and we'll have to eat standing up, too, for the table and all are out in the back, oh, I wish that housecleaning was through. Father, dear father, come home with me now, for ma is as mad as a Turk; she says that you're only a lazy old thing, and that she shall put you to work. There's painting to do and paper to hang, and the windows and casing to scrub, for it's housecleaning time and you've got to come home and revel in suds and cold grub.—*Hutchinson (Kan.) Clipper.*

RUBBER STAMP INK.—The *Scientific American* says that the usual rubber stamp inks are prepared with water-soluble aniline colors and glycerine.

1. Blue rubber stamp ink:

Aniline blue, water-sol., 1 B	3 parts.
Distilled water	10 "
Pyroligneous acid	10 "
Alcohol	10 "
Glycerine	70 "

Mix them intimately by trituration in a mortar. [The blue should be well rubbed down with the water, and the glycerine gradually added. When solution is effected the other ingredients are added.] Other colors are produced by substituting for the blue any one of the following:

2. Methyl violet, 3 B	3 parts.
3. Diamond fuchsin I	2 "
4. Methyl green, yellowish	4 "
5. Vesuvin B (brown)	5 "
6. Nigrosin W (blue black)	4 "

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices, should be inclosed in all publications sent for review.

ROBERT BLUM'S cartoon, recently placed on the walls of the Mendelssohn Glee Club auditorium, in New York, is thought by many critics to be the finest decorative painting in America. It is illustrated and described in the January *Scribner.*

FROM John M. Rogers, Wilmington, Delaware, we have received a copy of the catalogue printed by him for the *Ladies' Home Journal* exhibition of original drawings by famous illustrators. It is designed in excellent taste, and well executed. It is certainly creditable to Mr. Rogers.

"THE SHEIK'S WHITE SLAVE," by Raymond Raife. New York: Lovell, Coryell & Co. Cloth, $1.25; paper, 50 cents. The cover of the book, of a bluish cloth, is stamped in green, the design being adapted from an illustration in the book. The title is in gold letters. Many good half-tones from wash drawings are inserted through the book.

COPELAND & DAY will issue for the holidays the first two books of a series of American verse, which will be known as "The Oaten Stop Series," and to appear at irregular intervals. The volumes will be duodecimo in size, bound uniformly in paper boards with a rubricated title-page, and will sell for 75 cents. An edition of thirty copies will be printed on handmade paper, at $2 each. I.—"Dumb in June," by Richard Burton. II.—"A Doric Reed," by Zitella Cocke.

THE *Photographic Times* (60, 62 East Eleventh street, New York), for January, contains, besides a host of attractions, literary and pictorial, the commencement of an "Encyclopedia of Photography," by the editor, Mr. Walter E. Woodbury. It promises to be the most extensive work upon the art and science of photography ever attempted. When completed it will contain over 2,000 references and more than 500 diagrams, woodcuts and half-tone illustrations. Definitions are given of every word employed; all the various processes are described, together with reliable and useful formulæ.

FERD ONGANIA, 72 Place St. Marc, Venice, has just issued Part II of "The Art of Printing During the Italian Renaissance," treating of the history of the art in Venice. The author gives a brief summary of the works of all the famous printers in that city, with a glance at the artists from Jean de Spire, who, in 1469, opened the first printerie there, and the first book issued by him was "Epistolæ ad Familiares," of Cicero. The same year he also published "Pliny's Natural History," a large folio volume of marvelous execution, and these were followed in rapid succession by other classic works, the execution of which compared favorably with the beautiful Italian manuscripts of that day. He was followed, in 1470, by Jenson de Sommevoir, who improved on the roman characters used by de Spire, and gave us the recently resuscitated face which bears his name. But the most celebrated Venetian printer was Alde Manuce, who opened a printerie, in 1489, for the publication of Greek books, and issued several works which are notable alike for the beauty of their type designs and their execution. To him we are indebted for the modern cursive or italic characters. Part II is so full of interesting information that a resume of it would be little more than a catalogue of Venetian printers and their works, of which the editor says: "The beauty of the types, the quality of the paper, the symmetrical composition and justification of the

text, and the clear and uniform impression, cannot be surpassed. From 1476 on we find in almost all the books initials artistically ornamented with arabesques, flowers, and sometimes even with figures and emblems. The printers did not wish their productions to suffer by comparison with the manuscripts, most of which had initials and vignettes beautifully worked in colors." After reviewing the printers and printing, the editor passes on to bookbinding and papermaking of the XV and XVI centuries, all of which are treated in an interesting manner.

OF INTEREST TO THE CRAFT.

DETROIT TYPOGRAPHICAL UNION, No. 18, will give a reception and ball at the Light Infantry Armory on Thursday, January 16, the anniversary of Franklin's birthday.

JAMES HILL, as agent, has settled his trouble with Albany (N. Y.) Typographical Union, No. 4, and his paper, the *Sunday Telegram*, is now manned by union printers.

THE strike on the Albany (N. Y.) *Argus* has been settled, Typographical Union No. 4 winning the contest. All the non-union men were discharged. About thirty-five men were involved.

THE fourth annual ball given by the Cleveland Printing Pressmen's Union, No. 56, was held at Germania hall, in that city, December 16, 1895. It was a great success both socially and financially.

THE INLAND PRINTER acknowledges with thanks invitation to attend the entertainment and hop given by the International Printing Pressmen's Union, No. 1, of Washington, D. C., upon New Year's eve.

A SHORTAGE in the accounts of Secretary Padgett, of Columbia Typographical Union, No. 101, is alleged, and at a meeting of the union, November 17, he was deposed from office. Mr. Padgett claims that when his books are straightened out they will show his accounts to be correct.

J. L. PICKERING, of the *Evening Telegram*, Springfield, Illinois, in renewing his subscription to THE INLAND PRINTER for another year, says: "I cannot keep house without it, and the children take as much interest in it as I do." Mr. Pickering has recently sold the *Telegram* to the Springfield *News*, and the consolidated paper will be called the *Press and Journal*.

THE editor of the Mount Auburn (Iowa) *Star*, in its last issue of Friday, November 29, sings its obituary, thus:

"Twinkle, twinkle, little *Star*,
How we wonder where you are.
Up above, or down below,
Where good or bad subscribers go.
But as years roll on, good folks will tell
How for lack of nurture you went to—
[smithereens."

REGARDING the Magna Charta Advertisement Competition, Mr. D. B. Landis, of Lancaster, Pennsylvania, writes: "It does my heart good to know that a fellow-townsman and ardent student of typography—Mr. Lewis Rudy—formerly of Lancaster, won first prize in this contest. He is a rule artist of wonderful capacity and untiring in his creative efforts. It is worthy of note that his knowledge was all gained by indefatigable effort and very moderate means at command."

THE annual banquet of the Nashville Printing Pressmen's Union, No. 37, I. P. P. U., was given at the Nicholson House on the evening of November 27. Covers were laid for about forty. John W. Gower, first vice-president of the local union was toastmaster. The toasts and responses were as follows: "The I. P. P. U.," Jesse Johnson, first vice-president International Printing Pressmen's Union; "The Allied Crafts," Theodore Perry, first vice-president of the International Typographical Union; "Kindred Trades," W. T. Dukeheart, president Trades and Labor Council; "Labor Interests," Hon. Albert E. Hill; "Our Guests, Frederick Sleaster.

WHAT is claimed to be probably the first marriage ceremony that ever took place in a Missouri printing office was that which occurred on the evening of November 27 in the office of the Columbia (Mo.) *Herald*. The contracting parties were Miss Cora Daisy Copeland, formerly of Illinois, and W. B. Pemberton, until recently of Marshall, Missouri. Both the bride and groom are compositors on the *Herald*, and all the one hundred employes of the establishment were present to witness the ceremony.

THE Columbus (Ohio) Printing Pressmen's Union held its regular annual meeting at the *Dispatch* editorial rooms on the evening of December 2, and elected officers for the ensuing year. The officers elected are as follows: President, C. D. Wilson; vice-president, Ed. Rowland; secretary, Paul Hardesty; treasurer, J. W. Butterfield; sergeant-at-arms, William Zook. Executive Committee—J. W. Butterfield, J. C. Engler and William Zook. Delegates to the Columbus Trades and Labor Assembly were elected as follows: John C. Engler, J. W. Butterfield, W. A. Zook, Joseph Schwartz, C. D. Wilson, George Watson and R. Rowland. Delegates to the State Trades and Labor Assembly: John C. Engler and William A. Zook.

THE following circular relating to the recent differences between the Werner Company, of Akron, Ohio, and the International Typographical Union has been received:

INTERNATIONAL TYPOGRAPHICAL UNION.

OFFICE OF THE PRESIDENT,
ROOM 7 DE SOTO BLOCK,
INDIANAPOLIS, Ind., November 9, 1895.

To the Officers and Members of Trade and Labor Unions of America:

LADIES AND GENTLEMEN,—In informing you that the Werner Company, of Akron, Ohio, has entered into an agreement entirely satisfactory to all the unions interested and bespeaking for that institution a fair measure of your support, I wish on behalf of the organization I have the honor to represent to thank you for the handsome manner in which you came to our assistance.

In my estimation, the settlement just referred to is a matter for self-gratulation on the part of organized labor generally, as it demonstrates that with proper management and a good cause the working classes are able to make their influence felt.

Again thanking you for the assistance given, without which we would have been unable to reach the amicable agreement that is now practically in force, I remain, Yours fraternally,

[SEAL] W. B. PRESCOTT, President I. T. U.

N. B.—Being an organization subordinate to the International Typographical Union, it is hoped you will see that the delegates to the central labor body will have this announced in as notable a manner as possible. We not only owe it to the firm to do so, but it will reflect no discredit upon ourselves and organized labor generally.

Approved by American Federation of Labor.

JOHN MCBRIDE, President.

A JOB FOR HIM.

THE FOREMAN—"It's goin' to hustle us to get the paper out this week. Slug 7 is blin' drunk and he'll stay that way for the next three or four days."

EDITOR OF THE PLUNKVILLE BUGLE—"Ain't he fit to work?"

"Oh, he's willing, but he can't tell one box from another."

"Turn him loose on that Scotch dialect story. Nobody will know the difference."—*Indianapolis Journal.*

MR. DAVID CHRISTIE MURRAY, according to the *British and Colonial Printer and Stationer*, was dining at the Whitefriars Club, the other night, on his return from his lecturing tour in America. The conversation turned upon Canadian copyright, and someone wondered why the minister for agriculture had charge of literary matters. "I suppose," said Christie Murray, "because it is a question of serials." Eh?



ADAGIO.

Half-tone engraving from photograph, by
FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY,
341-351 Dearborn street, Chicago.
Duplicate plates for sale.

CHICAGO NOTES.

THE Press Club of Chicago gave a reception to Paul Hull, on Tuesday night, December 17, on the eve of his departure for New York. Another bright man gone — east.

CHICAGO PRINTING PRESSMEN'S UNION, No. 3, International Printing Pressmen's Union, gave its annual reception and ball on Saturday evening, December 21, at Uhlich's Hall.

PREVIOUS to his departure for New York, Mr. E. A. Wheatley issued invitations to his advertising friends and entertained them at dinner at Kinsley's on Monday evening, December 30.

CHICAGO has a new comic illustrated weekly called *The Cricket*, which commenced its chirrup with the issue of December 15. Austyn Granville is editor, and John H. Johnson, publisher. The office is in McCormick block.

T. LEWIS MILLS, the New Zealand correspondent of the *Eight Hour Herald*, and a frequent contributor to THE INLAND PRINTER, is the author of a history of the eight-hour movement in Australasia which will shortly appear in the *Cosmopolitan Magazine*.

A SELECTION of Eugene Field's best-known child poems, illustrated with portraits from Mr. Field's own collection, of the real children to whom the poems relate, will appear in *McClure's Magazine* for January. There will also be an article on Mr. Field's friendships among children, illustrated with portraits of Mr. Field, including the last taken before his death.

THE following exhibitions, opened at the Art Institute, were the occasion of an informal reception on the opening day, December 12: The Annual Exhibition of the Chicago Palette Club; the Annual Exhibition of the Art Students' League of the Art Institute; a Special Exhibition of the Paintings of Cadurcis P. Ream, of Chicago; a Special Exhibition of Illustrative Drawings by Orson Lowell, of New York.

THE Chicago branch of the American Typefounders' Company has recently distributed specimen sheets showing some of the recent type designs of that company, including the "Bradley," the "Livermore" and the "Livermore Outline" series. A catalogue of 1896 calendar plates is also being sent out at the same time. The assortment of calendar designs is large, some of the specimens in the back part of the book being especially unique and attractive.

AT the meeting of Chicago Typographical Union, No. 16, on December 8, definite action was taken regarding the problem of caring for unemployed members. All the available funds of the union, about $5,000, were placed at the disposal of the executive officers, to be used in accordance with certain rules and restrictions sanctioned by the union. This it is expected will provide abundant funds until such time as the anticipated revenue will result from the increase in dues and become available.

THE Old-Time Printers' Association will celebrate the anniversary of the birthday of Benjamin Franklin, January 17, 1896, by a dance and supper, in the Masonic Temple, corner of State and Randolph streets. A very enjoyable time is anticipated. The tickets, which have been placed at a low figure, may be obtained of the members of the committee — Messrs. S. K. Parker, John Anderson, M. H. Madden, A. McCutchion, Samuel Rastall, C. F. Sheldon, James C. Hutchins, William Piggott, Michael Kearns, J. C. Mangan and William Mill.

THE entire printing plant, including power presses, bindery, electrotype apparatus and printing offices of the firm of Knight & Leonard, 192 Clinton street, was sold under the auctioneer's hammer on December 14. In August, 1893, the business of the firm was placed in the hands of Receiver Robert B. Martin. Objections to this receivership were made, the result of which was that the affairs were placed in the hands of the Title and Trust Company, which has conducted the business ever since. The purchaser was the firm of Van Allens & Boughton, of New York, and the price paid, $27,500. It has not yet been decided whether the business will be continued or not.



"ONE, TWO, THREE."

THE regular monthly meeting of the Chicago Trade Press Association was held at the Great Northern Hotel clubroom, on December 9, and was one of the most interesting meetings the association has held. Among the papers read were: "Advantages and Disadvantages of Holiday and Special Editions" and "Advancing Advertising Rates with the Growth and Age of a Journal." The subjects for general discussion included "Is It Advisable to Print Situation and Help Wanted Ads. Free?" and the "Use and Abuse of Circulars." The matter of calling the attention of the post office authorities to a number of publications that are being sent through the mail as second-class matter was brought up, and it was decided to have such papers excluded from the mails if this end could possibly be attained. The meetings of this association are productive of much good, and the membership is increasing rapidly.

THE *Echo*, of Chicago, has for some time been arranging for an exhibition of posters, and on December 9, the exhibit was opened on the fourth floor of the Siegel, Cooper & Co. building. It was said to be the most varied and complete yet held in Chicago, containing about 450 posters. The Century Company, of New York, loaned 100 posters, issued for its publications, and there were shown the twenty-three original canvases by French artists, who lately competed for the prize offered by the *Century* for a Napoleon poster. From the graceful dash of Cheret's work to the sweeping curves of Will Bradley's designs, all the sorts of posters were shown. Those who consider the poster enthusiasm a passing fad were astonished. Mrs. George M. Moulton, of Calumet avenue, alone possesses over 700 American posters, and the pick of this collection was shown. A catalogue, with a cover by Denslow and cuts of posters on almost every page, was obtainable at the exhibition.

THE growth and interest of the taste for poster collecting has brought about a curious adaptation of the "living picture" idea in Chicago. To obtain funds for a charitable association a "living poster" show was recently given, and was very successful in every way. The published accounts state that it was all very different from the old-fashioned oil-painting tableaux, where the faces were inserted through

apertures in the canvas, tableaux such as the artist Chase achieved such a success with some time ago in New York. The living posters had for background a common board fence, and upon this were hung three posters at a time, so as to give the effect of a wayside collection. The accessories were painted in true poster colors (for this John Key, the artist, gave his services), the living figures were inserted, and a garish light was turned uncompromisingly on. The "very own" poster of the entertainment, which was made by Frank Hazenplug, was a weird thing excellently bodied forth. It was all in scarlet and gray. A slender figure in gray, wearing a scarlet wig that looked like a mat on her head, sat in a scarlet chair. The outline of the faces were gray, giving a curious dull effect to the features, and the letters "Living Posters" eked out the scarlet in the scheme.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

THE business card of the Brookfield (Mo.) *Budget* is a good sample of typography in two colors, both as to composition and presswork.

SOME good specimens of commercial work have reached us from Charles H. Glass & Co., Post Office avenue, Bangor, Maine. The composition is well displayed in up-to-date types and the presswork is admirable.

FROM Davis & Warde, Fourth avenue, Pittsburg, Pennsylvania: "What think you, critically, of the inclosed cards?" We think they are *very neat* specimens of combined steel die and letterpress work.

ANTHONY KRAFT, with A. L. Wegst, Philadelphia, Pennsylvania: Package of commercial work, on which the composition is of a very plain, ordinary character, and the presswork is capable of improvement.

SOME fine specimens of half-tone and general letterpress printing have been received from Moore & Pike, Hot Springs, South Dakota, the half-tones being specially worthy of mention as artistic productions.

A BATCH of everyday, all-round work, from Ira Adelbert Spann, Decorah, Iowa, shows that he is a wide-awake, progressive printer. The composition is good, with a slight tendency to over-ornamentation, and presswork excellent.

A COLORED insert, printed by H. A. Kuenne, with the Sheboygan (Wis.) *Zeitung*, is a fairly good specimen of letterpress printing in colors, though we cannot see how it was possible to run it through the press *ten* times to print *six colors* and bronze.

ALBERT HALLETT, Franklin street, Boston, Massachusetts, has the correct idea of making neat and effective advertising brochures. Those submitted are models in design and execution, and should be the means of bringing him much patronage in that line.

JOHN T. PALMER, Race street, Philadelphia, Pennsylvania, forwards a handsomely printed blotter and two circulars, the work on which is above criticism. Both composition and presswork are the production of artists. Colors are brilliant, harmonious and effectively contrasted.

A FEW samples of various styles of printing have been furnished by Frank F. Lisiecki, 298 Broadway, New York. They show that his office is equipped with a good assortment of modern job letter, and with workmen who know how to handle the same. The presswork is good, color and impression being even and satisfactory.

THE advertising department of the *Ladies' Home Journal* issues nothing but the very choicest advertising matter. Their booklet announcing some of the leading literary and artistic features of that publication for 1896, is one of the most recent gotten out. It is printed in light blue, salmon pink and gray tones, upon enameled stock.

TWO booklets from the Ronalds Press, Hudson and West Thirteenth streets, New York, are very tastily printed, the matter being well displayed and printed in various colored inks on a tinted background. The front cover page of one, with the legend, "Many are called, but few are chosen—to set type," is very effective in design and execution.

C. H. PALMER, *Sun* office, Clay Center, Nebraska, is a pupil of THE INLAND PRINTER—that is, he gives this journal the credit for what he knows about good printing. The samples submitted by him are fairly good, coming as they do from a country office with limited material. Composition is neat, but presswork needs some improvement.

THE Plimpton Manufacturing Company Press, of Hartford, Connecticut, have printed a pamphlet for the Thorne Typesetting Machine Company of that city, which is a neat piece of work so far as composition and presswork are concerned. It is set entirely in the Cushing series, with title-page and head lines in Jenson. The embossed cover is good, but the method of fastening it to the pamphlet is faulty. A few additional dollars spent in the binding would have added much to its appearance and durability.

THE jobbing department of *Weekly Facts*, De Soto, Missouri, operated by William E. Crow and Thomas E. Craig, is well to the fore in artistic design in composition and excellence in presswork. The samples submitted are good specimens of letterpress printing. We thank them for the three "nightmares," but our space is too limited to reproduce them.

F. A. WINSLOW, pressman with Henderson & De Pew, Jacksonville, Illinois, sends some very neat samples of presswork, in black and in colors. He has made a good job of some half-tone portraits, concerning which he says: "These two half-tones were printed on a Pearl press, having been in constant use for ten years." We presume he means the *press*, not the *half-tones*.

THE Dorsey Printing Company, Dallas, Texas, have attained an honored position, typographically, for the excellence of their work. A batch of general work received during the past month only confirms our previously expressed opinion that they have the highest class of workmen in their composing and press rooms—men who are able to turn out artistic specimens of letterpress printing in all its branches.

FLEMING, SCHILLER & CARNRICK, West Twenty-third street, New York, have favored us with a few samples of their work, which are very artistic in design and execution. Composition, engraving, colors and presswork all combine to produce excellent results, at which the most captious would scarce find cause to cavil. The circular for American Book Company, Atlanta, Georgia, though simple in design, is an exquisite piece of work.

FROM Ed S. Ralph, foreman of the Winters Company, Springfield, Ohio, we have received a number of specimens of much merit from which we shall reproduce selections from time to time. Mr. Ralph's work has a balance and finish with effective display, and for this reason is highly educational in character.

GRINDING MILL CATALOGUE.

The Scientific—

WE MAKE ALSO—

CORN Planters, Harvesters, Shellers,

HORSE POWERS AND FARMERS' TOOLS

SEND FOR OUR 72 PAGE CATALOGUE

THE FOOS MFG. CO., SPRINGFIELD, OHIO

Ed S. Ralph, Compositor.

J. AL. MEISENBACH, foreman of the job department of the *Daily News-Herald*, La Salle, Illinois, is responsible for the composition of a "Souvenir Programme and Guide" for the Turngemeinde Fair at that city in the year 1895. He has no reason to be ashamed of his work, for the composition is excellent, showing careful arrangement of type and neat finish in all the rulework. The presswork is admirable, colors and register being up to the top notch.

CHALLINOR, DUNKER & CO., Pittsburg, Pennsylvania, are artists in up-to-date printing, as evidenced by a blotter and circular received from them. The blotter is for December, and represents Santa Claus pedaling on a pneumatic safety with a load at his back, while some reindeer in the background are mourning his desertion of the old-time sled. The circular represents the modern Jack Horner, who "don't want no old Christmas pie," but wants some of "——'s plum pudding." The artist's conceits are admirable, and Challinor, Dunker & Co. have put them into very attractive form with excellent letterpress accompaniment.

THE Christmas announcement of the U. B. Bookstore, Main and Fourth streets, Dayton, Ohio, is a unique production in "Ye Olden Style" of printing. It consists of twelve pages, set in Jenson Old Style, with appropriate initials and ornaments, the initials and principal headings being rubricated. It is printed on handmade paper, with wide side and bottom margins, the bottom edge being untrimmed. Excepting the clean freshness of the stock and brilliance of the ink, it might be taken for the production of one of the sixteenth century master printers, so closely has the style of that period been followed. It is an excellent piece of work, both in composition and presswork.

HUSSEY & GILLINGHAM, Adelaide, South Australia, have favored us with a "Wayz-goose" programme, resplendent in many colors and gold, recording the sixth annual banquet to their employes. Composition, engraving and presswork have all been combined to produce an elegant sample of printing. Of some importance, perhaps, to the members of the printing fraternity is the following statement of the "Origin of ye Wayz-goose," which introduces the programme of eatables and events: "The derivation of the term of 'Wayz-goose' is from the old English word *wayz*, stubble. Bailey, in his dictionary, states that '*wayz-goose*, or *stubble-goose*, is an

entertainment given to journeymen at the beginning of winter.' Hence, a wayz-goose was the head dish at the annual feast of the typographic fraternity, and is not altogether unknown as a dainty dish in our days." Our antipodean friends, however, enjoy the feast at the beginning of *summer*, instead of winter, as the seasons are topsy-turvey in their part of the world. Their printing, however, is right side up.

A FEW sample copies of a "Bill of the Play," gotten up and published by Lou Merillat, Kankakee, Illinois, and printed at the *Gazette* office in that town, have reached us. The "bill" is, in reality, a pamphlet of eight pages and cover, well printed on good stock, and the advertisements are attractive from both literary and typographical points of view. The patrons of the opera house for which the "Bill of the Play" is gotten up, will, no doubt, preserve it as a souvenir by reason of its beauty, and the advertisers could scarce wish for a better medium between themselves and their patrons. Mr. Merillat has got a good thing, and evidently knows how to push it to advantage for both his advertising and opera-going clientèle.

WE have received from Mr. George B. Richardson, superintendent of the David C. Cook Publishing Company, Elgin, Illinois, a copy of the Christmas number of the *Young People's Weekly*. The work upon this publication is very creditable, especially when it is taken into consideration that it was printed upon perfecting presses, and that the entire edition of 180,000 complete copies was printed upon two presses, and folded, stitched, trimmed and mailed in one week, in the regular course of business. The cover is of enameled paper, the title design being in four colors, and was run upon a four-color Kidder web press in double forms, 2,280 sheets or 4,560 copies per hour. The inside eight pages were printed on a two-color web press of the same make, in double forms, 3,600 sheets or 7,200 copies per hour. Mr. Richardson informs us that his company is so well pleased with these presses that they have ordered a third two-color machine to be delivered March 1. The printing of half-tone plates in colors upon enameled stock at such speed as this publication was turned out, is something that would have been deemed impossible a short time ago, but the inventive genius of those interested in the printing art has made it possible to produce results which were not long since considered unattainable. The matter of offset has been entirely avoided, and the work seems in every way equal to that done upon a regular cylinder press printing only one side at a time. The David C. Cook Publishing Company must have an unusually well equipped establishment, for in addition to the perfecting press they do all the work upon their publication, including the making of the designs and the engravings, so that they are not dependent upon any outside concern in the producing of their publications. The printing of the heavy cover plates in colors upon fine enameled stock on the web press at such speed, was made possible, we are informed, by the use of the Superior Reducing Compound.

TRADE NOTES.

ERNEST H. PALMER has been appointed general manager of the Palmer & Rey branches of the American Typefounders' Company on the Pacific Coast, and local manager at San Francisco, California.

ROBERT L. STILLSON has assumed the entire proprietorship of the newly established printing plant of Wheat & Stillson, Centre and Pearl streets, New York, Mr. Wheat's ill health having compelled his retirement.

L. N. BALDESSARELI & CO., formerly at 517 East Houston street, San Antonio, Texas, have moved into more spacious quarters at 521 East Houston street, where a full line of the leading periodicals, including THE INLAND PRINTER, may be found.

THE establishment of the James Hogan Printing Company, at 310, 312 and 314 Elm street, St. Louis, Missouri, was destroyed by fire resulting from spontaneous combustion at 6 o'clock on the morning of December 2. The loss was $50,000, and is partially covered by insurance.

THE printing plant of the Prudential Insurance Company, Newark, New Jersey, was almost totally destroyed by fire on the morning of December 2. The loss is estimated at nearly $50,000. About three years ago the company had a similar fire in its printing office. That time the loss was about $50,000.

THE Moss Engraving Company, Mulberry and Houston streets, New York, made an assignment for the benefit of its creditors, December 9, to Isidor Fellheimer. The liabilities are about $95,000 and the nominal assets are in excess of that amount. The company was incorporated in 1880 with $100,000 capital.

THE Pittsburg branch of the American Typefounders' Company has moved into new quarters in the Ferguson Block, 323 Third avenue, where they have more room and better facilities for the transaction of business than they had in the old location. Mr. George L. Follansbee, the manager, is to be congratulated on the change.

ON page 379 of this issue may be noted the advertisement of W. D. Romaine, World Building, New York. Mr. Romaine is a buyer of printers' and lithographers' materials, and is in a position to be of special benefit to those in the trade who are not able to command the best facilities in making their purchases.

A. ZEESE & SONS, 300 Dearborn street, Chicago, have issued their calendar plate catalogue for 1896. As they state in their letter to the trade, the calendars are "plain and neat." The variety is large and the most exacting printer can find what he needs in the sixteen pages of calendars shown. Printers who have not seen a copy of this catalogue should write for it.

WE acknowledge receipt of prospectus of the Lanston Monotype Machine Company, Washington, D. C., printed from type set upon that machine. The Lanston monotype is the only machine casting and setting single types in justified lines of any required length and adapted to meet all the requirements of newspaper and job offices. The product is identical with best handwork. Those interested in typecasting and typesetting machines for newspaper or book work will certainly be interested in the Lanston, and should send for a copy of this new prospectus.

THE attention of blank book makers and printers using ruling machines is called to the insert of the Walpole Chemical Company, Walpole, Massachusetts, in this issue. The ink powders manufactured by this concern make an unusually strong and brilliant ink, which flows evenly and pleasantly from the pen and remains unchanged without molding and thickening. A full list of the colors made by this company, with samples of ruling produced by these powders, is shown upon the sheet, and a careful examination of it will prove of value to those desirous of obtaining the best in this particular line.

IT is a matter of special gratification to the Empire Typesetting Machine Company, of New York, that theirs is the machine which has been chosen to set the type used on the New York *Evening Sun* in future. The trial machine was placed in the *Sun* office August 14, 1895, and was run for three weeks by the company's own team, their hourly average per week being 6,800 ems. The *Sun's* own team then took up the work, making an hourly average the first week of 3,500, and this amount was steadily increased each week, the thirteenth week showing an hourly average of 5,300. Four more machines were ordered on December 2.

MR. C. C. MILLER, the advertising manager of the Fort Wayne Electric Corporation, Fort Wayne, Indiana, has favored THE INLAND PRINTER with a copy of the complete catalogue of "The 'Wood' Systems of Electrical Machinery and Apparatus for Light and Power." Typographically the catalogue is a magnificent piece of printing and reflects great credit upon Mr. Miller and upon the firm doing the work—Gies & Company, of Buffalo. Printers, bookbinders, electrotypers, and others in lines of trade connected with printing, will be considerably interested in the products of this corporation, especially in the matter of electric motors and lights.

An arrangement which is of material interest to the printing and publishing trades is that recently entered into by the Campbell Printing Press & Manufacturing Company and the Potter Printing Press Company, whereby the latter is to manufacture all the presses sold by the first named company. Many great things are expected from this combination of two of the stanchest firms in the business. The Campbell Company is perhaps the most aggressive of firms

so far as putting goods on the market and keeping them there is concerned, and the Potter Company has a well-deserved reputation as manufacturers of printing presses. Many new things in the way of important inventions are soon to be brought out, some of which will undoubtedly do more toward revolutionizing the business of printing than anything which has occurred in recent years.

NEW HOME OF THE GREAT WESTERN TYPE FOUNDRY.

Brief mention was made last month of the removal of the Great Western Type Foundry, Kansas City, to their new building at 710, 712 Wall street, that city. We now take pleasure in presenting a view of the building, the private office, and also a picture taken at the reception given the Employing Printers' Association, of Kansas City, at the meeting held on November 21. This was the date for the regular meeting, and the invitation had been extended to have it held in the new home of the Great Western Type Foundry. The machinery was removed from the first floor, and six tables, each twelve feet long, were placed in two rows, with a table, ten feet long, across the head, forming a hollow square. The tables and interior of the room were handsomely decorated with potted palms, plants and baskets of ferns and cut flowers, and covers were laid for one hundred guests, ninety-six being present to partake of the hospitality. A most enjoyable evening was passed at the supper and at the meeting which followed.



After the meeting adjourned the guests were invited to look over the new building. Mr. S. A. Pierce, the secretary and treasurer of the company, was the host of the evening, and escorted the visitors into every nook and corner of his new house. Everyone expressed delight at the completeness of the establishment and the generosity and hospitality shown by the Great Western Company in arranging for the meeting there.

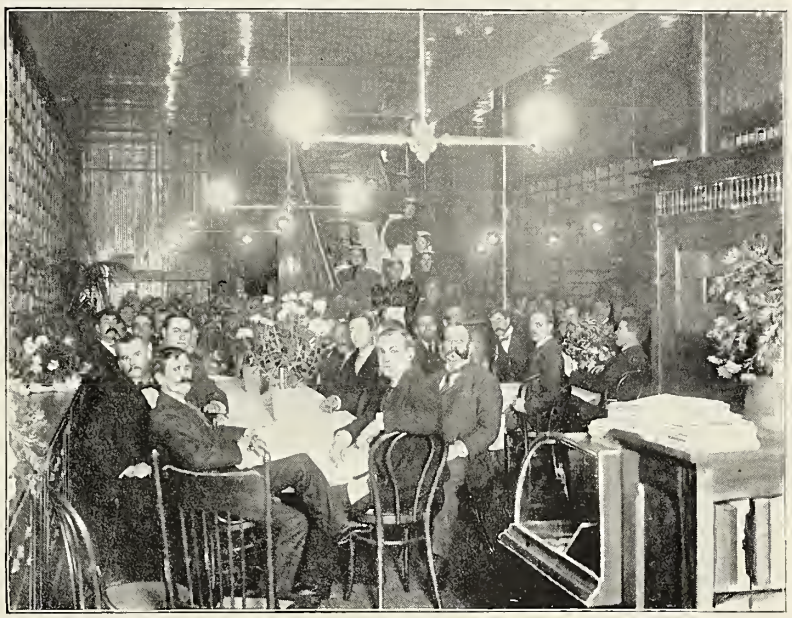
The building was planned for seven stories, including basement, and the foundations, walls, etc., are built accordingly. But four stories were built at present, leaving it so that other stories can be added when needed. The front is of cream-colored brick, with plate-glass front two stories high. The rear is iron and glass, thus giving fine light to the interior. On the first floor are the offices and type salesroom, where is displayed a large stock of type, presses and other supplies. A broad stairway in the center of the room leads to the second floor, where are the press and machinery salesroom, and the machine shop. In the salesroom are 95 feet of line shafting, under which are placed power presses, job presses, paper cutters, paper folders and other machinery, both new and secondhand, so that the purchaser can see the machines in operation. The machine shop is equipped with engine, lathe, drill, emery wheel, a full set of tools for all the machines, besides the many small tools necessary for a complete machine shop. The object in fitting up the machine shop was to control the rebuilding of secondhand machinery and have it thoroughly tested before being shipped. The third floor is used for storage of both new and secondhand machinery, cases, stands, cabinets, and the many necessary articles which go to make up a complete printing office. The basement is finished with a cement floor, and is used for storing secondhand machines, type boxes and other material. The roller-casting department is also located here. The building is heated with steam, has elevator, and is complete in every detail.



PRIVATE OFFICE.

At the close of the tour of inspection the visitors departed with pleasant memories of the occasion, and all united in declaring that they had seen the finest printers' supply house they ever expected to visit.

THE Elmira *Gazette and Free Press*, of Elmira, New York, under date of November 22, says: "J. H. Richards, who has charge of the typesetting machines in the *Gazette* office, has just secured a patent on a device which will be of great value in printing offices. It is a machine for removing or beating down the fins or burrs which appear between letters cast by the linotype. When the matrices are new no fins appear, but after they have been used a short time they become worn, and fins are cast on each line between the letters. This gives the print a dirty or blurred look, and something that would obviate this has long been sought by users of the linotype machines. The machine covered by Mr. Richards' patent consists of brushes driven by machinery, which strike the face of the type rapidly as it is passed under them, and beat down the fins, but do not injure the type. Very little time is required, for a whole galley of type can thus be treated easily in one minute. One or more of these machines will be wanted in every office where the Mergenthaler linotypes are in use, and as this burr or fin removing machine will be manufactured here it no doubt will benefit this city."



RECEPTION TO EMPLOYING PRINTERS.

DEMANDS OF A LARGE CIRCULATION.

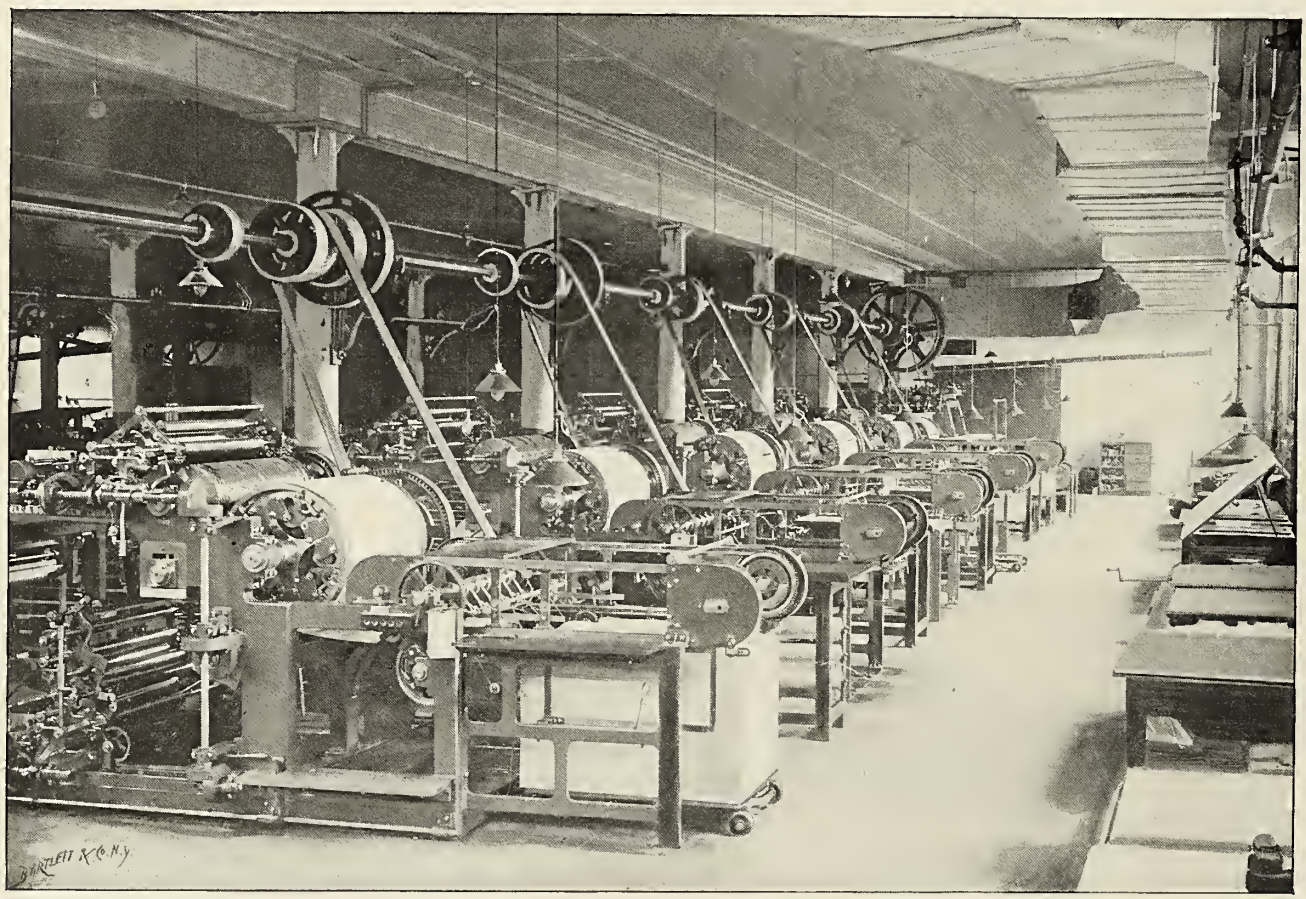
IT is an interesting and significant fact that with the great newspaper circulation of the last twenty-five years there have come also the presses needed to print them. Apparently all that is necessary to secure to the present generation a printing press with a capacity of a million copies a day, is to establish a few journals with such a circulation, and within a week the inventive minds of scores of mechanical experts will be engaged upon the problem of the requisite machinery for this latest need.

The seeming boldness of this prediction is justified by the experience of the last half century. The history of the great inventions in printing machinery is simply the record of the needs of man. With the rapid growth of civilization has come the building up of daily and weekly papers of enormous circulations, and step by step with the demands of these papers for a larger output, there has always come the improved machinery which has made that output possible and easy.

Many instances might be cited to demonstrate the truth of this, but a single one will suffice. Let us take an extreme case. Perhaps there has been no severer test ever put upon the inventive capacity of man in this connection of which we are speaking, than is furnished by the history of the *Youth's Companion*, with its phenomenal growth from a small folio paper of two thousand copies up to a great twelve or sixteen page paper with a circulation of over half a million. And in this instance the problem was not given to the world at large, but it was laid at the door of a single firm—C. B. Cottrell & Sons—and, more properly speaking, upon the shoulders of one man, the senior member of the firm.

It was given to Calvert B. Cottrell to supply the machinery on which the *Youth's Companion* has for the past thirty years been printed. The owner of the paper was a sagacious man, and he knew when he had a good thing. Starting with a Cottrell Press, he found that it worked to his complete satisfaction. He wisely watched the work of other press builders, and listened to their arguments, but always found it to his advantage to print his paper on the Cottrell Press. He knew better than to change thereafter.

The result proved his wisdom. His confidence in the press was justified by the splendid manner in which the Cottrells met every demand for increased production and superior presswork. As the paper grew, the capacity of the presses was steadily increased; as illustrations and engravings were more frequently employed, the finer mechanisms for a more complete distribution of ink were incorporated into the press. Step by step, side by side, the great paper and the press grew together. Today the history of the growth of the *Youth's Companion* is the history of the development of the Cottrell press, and incidentally of other presses. The years when the circulation grew most rapidly are coincident with the years which witnessed the most important improvements in speed; the years which emphasized the finer qualities of illustrative presswork saw the introduction of table distribution and other very important mechanisms.



VIEW IN YOUTH'S COMPANION PRESSROOM.

Let us briefly trace the growth of the two enterprises—the weekly paper and the press on which it was printed, and see how completely and how quickly the press supply followed the paper demand.

The *Youth's Companion* started in 1827, and its editions were for the first forty years easily printed on an Adams bed-and-platen press, the highest development which printing machinery had then attained. In 1867 the drum cylinder press came into existence, and its greater producing facilities were instantly requisitioned for the rapidly growing editions of the *Companion*. During the fourteen years from

1868 to 1882 the paper was printed on Cottrell drum cylinder presses of the finest type, and the circulation of the *Companion* during this time increased from about 40,000 in 1867 to 235,000 in 1882. When the four-roller table distribution press was invented, one of its first occupations was the printing of the *Youth's Companion*. The high standard of the publishers was better attained now that the new four-roller distribution made a better class of presswork possible. The motto was, "Always the best," and it was faithfully carried out.

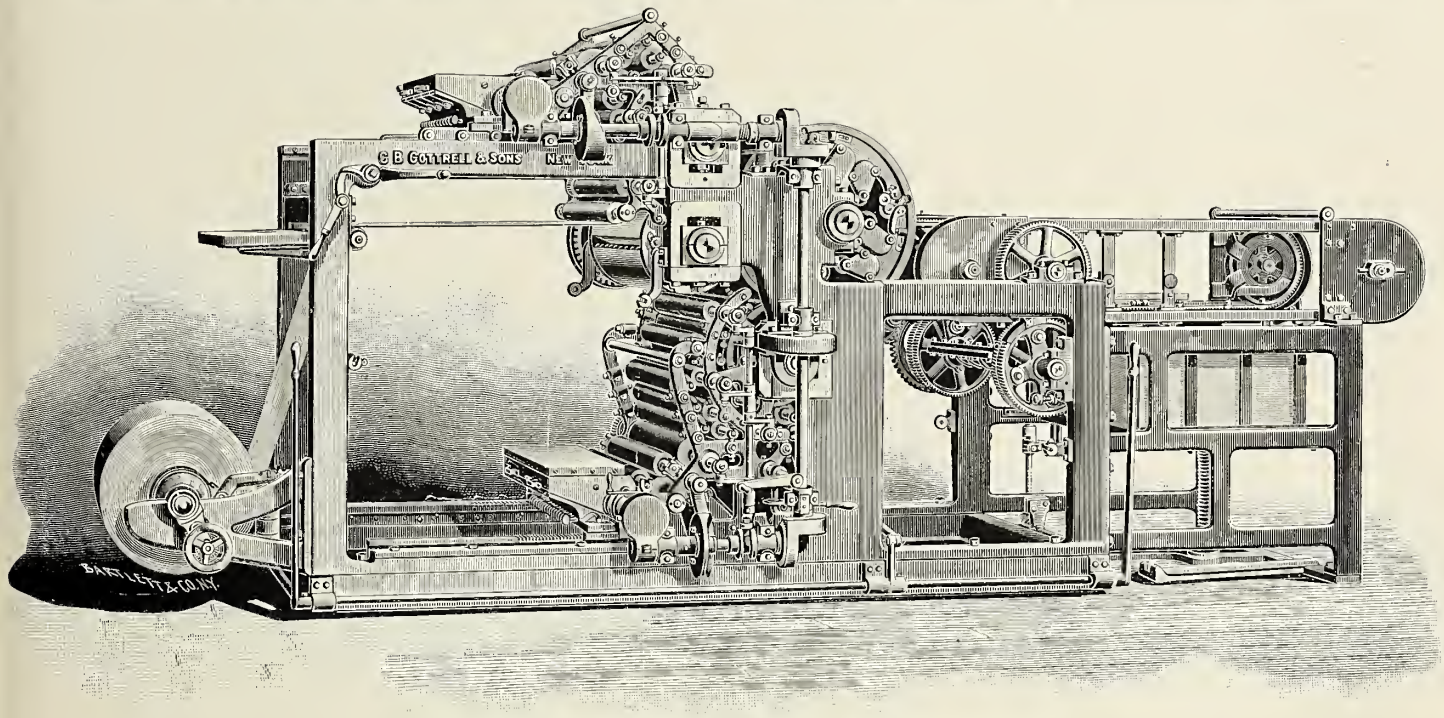
But the demands of the paper began to grow exacting. The new art movement in America was making itself felt, and the pages of the *Companion* were filled with wood engravings of a very high order. Meanwhile the subscription list grew apace. It was evident that an improved press was needed—one that could print more work and better work than the drum cylinders of that day.

The Cottrell two-revolution press came quickly as the answer to that need. It was a long step ahead, and for many years it fulfilled the reasonable expectations of improvement in press building; with it quality was assured, but its speed capacity was only a slight advance over the drum cylinders which it supplanted, and the solution of the problem of handling a large edition in a given time was still unsolved. But expert minds were hard at work upon this question, and slowly the light began to dawn upon the way. It was evident that the only practicable method of increasing the printing production of a press lay in the direction of a "perfecting" mechanism which should print both sides of the sheet at the same time. One thing, however, stood like a barrier in the way of such a process. It was impossible to obviate the off-set when printing the second side. Apparently the best way of counteracting this obstacle was to provide for the oiling of the tympan after the first printing, and although this seemed but a clumsy expedient at first, nevertheless the efforts along this line slowly proceeded, although all of them had proved failures, when Mr. Cottrell startled the community with the announcement of his patent "shifting tympan."

Here was the true solution—a tympan which shifted itself automatically, which could be set to shift after any desired number of impressions (according to the heavy or light character of the form), and which could be re-wound and used over again many times without change. When Mr. Cottrell explained the new mechanism it was astonishingly simple. The whole movement was executed by a direct-acting mechanism which showed little evidence of liability to injury or need of repair. It was not complicated, it was not expensive, and it took no extra space. Best of all, it was thoroughly successful in its operation.

Six of these splendid Cottrell perfecting machines now stand side by side in the new pressroom of the *Youth's Companion*. On them the great editions of the paper are printed. On another page we present a photo-engraving of this famous pressroom, which with its area, light and complete equipment of the latest machinery, may fairly claim to be one of the finest in the world. One hundred and eighty thousand copies of the complete sixteen-page paper can now be printed in a single day, equal to three hundred and sixty thousand of the original eight-page *Companion*. What a change since the days when a drum cylinder printed 5,400 complete eight-page papers in one day.

Thus the problem of a great edition of a weekly paper has been solved, for this generation, at least, by the Cottrell perfecting press. Never in the lifetime of those now actively employed in journalism is there any likelihood of the weekly paper outgrowing the press. The million line of circulation may easily be reached in a few years, if it has not, indeed, been passed already, but these high figures need no longer embarrass the publisher. So much has the perfecting press accomplished!



COTTRELL PERFECTING PRESS USED ON YOUTH'S COMPANION.

Among other publications of large circulation printed on Cottrell web perfecting presses are *Munsey's Magazine*, *Scribner's Magazine*, *Ladies' Home Journal*, *New York Weekly*, *Illustrated Home Guest*, *Bicycling World* and *Ladies' Home Companion*.

It may not be stepping outside the bounds of the subject to note in closing the great innovation which is already being made in the printing trade by the application of the shifting tympan to the flat bed press. The Cottrell flat bed perfecting press takes no more space than an ordinary two-revolution, yet it doubles the output and saves all the intermediate time and expense of drying the sheets, jogging, etc. It is claimed that it doubles the product, at one-third of the cost and in one-fourth of the time. Surely this is sufficient to revolutionize the printing business in a short while.

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

GANE BROTHERS' REMOVAL.

Messrs. Gane Brothers & Company, dealers in bookbinders' materials and supplies, have recently removed from Monroe street to larger quarters at 116, 118 and 120 Market street, Chicago, where they occupy the first floor and basement. The building being 55 by 190 feet in size, and both floors being lighted upon three sides, they have a much more roomy and advantageous location than in the old quarters. In this location they have the largest stock of bookbinders' supplies carried by any firm in the trade. One feature of the fitting up of their store is that all of the leathers, buffings, cowhides, colored skivers, etc. are kept in closed cases, which protects them from dirt and dust, and from the light which is very apt to fade the delicate colors of these goods. The advantage of this arrangement will be readily apparent to those who have seen these leathers kept in the old-fashioned bins. One entire side of the first floor is devoted to shelves for book cloths, a stock of 3,000 to 3,500 rolls being kept constantly on hand. The other goods to be found upon this floor are bark leathers of all kinds, canvas and drillings, leather papers, and all grades of marble and lining papers. The basement is devoted entirely to storage of binders' boards and the various supplies used in binderies in connection with paper ruling, blank book making, etc. The houses of this concern in New York and St. Louis are large, but do not compare with the Chicago branch in the quantity of stock kept on hand for immediate shipment. Printers and bookbinders can depend upon getting anything in Gane Brothers' line at the very shortest notice.

THE WHITLOCK PRESS.

The success which comes through the general meritoriousness of a printing machine, rather than that developed through the specialization of one feature, as in the case of a "new movement," or something akin, is demonstrated with remarkable truthfulness in the case of the Whitlock Press. Though the constant pounding of "new movement" manufacturers is in the direction of creating hesitancy and doubt among intending purchasers of presses, the driving mechanism of which is that of the old, safe, and long-time successful "Napier," there are those who believe yet that a press made of all around good qualities with up-to-date improvements, will be generally better for successful use and profit in the modern printing office, than the ability to merely run at 100 or 200 per hour faster on ordinary work. The Whitlock Two-Revolution seems to lead its rivals in improvements in the valuable features of a press, such as impressional power, fountain, delivery, etc., and the signal success which this machine has attained in the last three years is evident in its adoption by printers of well-known ability and financial strength.

The record of the last two weeks from the Whitlock shops embodies deliveries to such printers as: United States Printing Company, Hinds & Ketcham Branch, Brooklyn, N. Y.; The George A. Miller Company, Des Moines, Iowa; The Iowa State Printing House, Des Moines, Iowa; Nixon-Jones Printing Company, St. Louis, Mo.; Virginian Job Printing Company, Norfolk, Va.; Pope Manufacturing Company, Hartford, Conn.; the *Daily Advertiser*, Auburn, N. Y.; Gilbert E. Davis, Worcester, Mass.; Graves & Henry, Cambridge, Mass.; *Sentinel-Review*, Woodstock, Ont.; *Journal and Courier*, Little Falls, N. Y.; A. P. Pigeon, Montreal, P. Q.; T. H. Caldwell, Poughkeepsie, N. Y.; Commercial Printing Company, Montreal, P. Q.; James B. Lyon, State Printer, Albany, N. Y., and others, whose standing as printers in the various localities where they are best known, will stand sponsor for the mechanical perfection and productive capacities of the New Whitlock Two-Revolution. There is no printing press plant in the country harder put to produce the orders which have been intrusted to them than this young company, whose position in the front rank has been acquired through hard work and a constant desire to give as much for a dollar as it were possible to do.

GREATEST PROFIT DERIVED FROM HIGH-GRADE MACHINERY.

A job printing press with nothing else to recommend it except its low price is apt to prove the dearest investment that a printer can make. A press is bought to be used for years, and even if the cost of a high-grade machine, embodying modern ideas, and with every labor-saving convenience, be 10, 15 or even 25 per cent greater than one of obsolete pattern, it will prove a judicious investment in the end. Shoe manufacturers, woodworkers, machinery builders of all kinds, and, in fact, manufacturers in every line have either seen the wisdom of taking up advanced designs in the machinery which they use, or have been forced to do so through competition, and the printer who would succeed must do likewise. Do not give way too easily to the allurement of low prices. Money invested in good machinery is always well placed. Write to Golding & Co., Boston, Philadelphia, Chicago, and 28 Elm street, New York, for catalogue of latest designs in labor-saving machinery and tools.

THE CALIFORNIA TYPEFOUNDRY.

The Painter-Cornell Company has just been incorporated in San Francisco, and will do a general typefoundry business under the name of the California Typefoundry. The old firm of Painter & Co., the pioneer typefoundry on the Pacific coast, has retired from business. Since the death of Jerome B. Painter, in 1883, who was the founder of the typefoundry of Painter & Co., the business has been in litigation, which has finally ended as far as the typefoundry is concerned, by the retirement of the surviving partner. Walter M. Painter, Edgar Painter and Jerome Painter, sons of Jerome B. Painter, have incorporated the new company, associating with themselves Mr. W. F. Cornell, who is well known to Eastern printers and will hereafter conduct the business in the old place of Painter & Co., 510 Clay street. The new foundry will put in the latest machinery and an entirely new and complete stock of printing material of all kinds. The business will be on a sound financial basis and have all the capital required, J. B. Painter having left a valuable estate to his widow and heirs.

ELECTRIC MOTORS FOR PRINTING PRESSES.

Our readers will be interested in the advertisement of the Card Electric Motor & Dynamo Company, of Cincinnati, on another page of this issue. The illustration in that advertisement shows an electric motor directly connected to a printing press. This plan of running a printing machine, a folder or other piece of machinery has many advantages. It does away with belts, is practically noiseless, easy to regulate, and not at all in the way. Pressrooms can be kept clean, and the dirt which usually accumulates where belts and shafting are used is not found in offices equipped in this way. These motors are made in all sizes, and can be as easily arranged for small jobbers. In any town where electricity is used the great advantage of using these motors is worth looking into.

The Bradley designed by Bradley

24 POINT 5 A 16 a $3 50

Will H. Bradley well-known to the printing community as a leading designer of the new School of Letterers has granted to this Company exclusive permission to use and reproduce this his original design

18 POINT 8 A 25 a $3 25

The purpose of Bradley is to furnish massed color effects, compactness is therefore aimed at, and uniformity of white background in and around the letters Bradley meets a requirement of the artistic and aspiring typographer

6 POINT 20 A 60 a $2 25

The American Printer: A Manual of Typography containing Practical Directions for Managing all the various Departments of a Printing Office, as well as Complete Instructions for Apprentices Many useful Tables, Schemes for Imposing Forms in every variety, also Hints to Authors, Publishers, etc. By Thomas MacKellar, Ph. D. Authors and Publishers, as well as Printers, may consult this indispensable Volume on all the important subjects pertaining to the Art. Price, Two Dollars per copy

8 POINT 18 A 52 a $2 50

The Book mentioned contains a Sketch on the Discovery of the Art of Printing and notices on Type and the Process of Manufacture, Stereotyping, Electrotyping and Lithography The Implements used in Typography are described and their uses explained Valuable Tables and Plans of Cases will be found useful

36 POINT 4 A 10 a $5 00

The Bradley for higher class Typography gives Dignity to the great Art

48 POINT 3 A 8 a $6 75

Ask for Bradley an artistic design

10 POINT 16 A 50 a $2 75

A Treatise on English Words and Phrases, Arranged to Facilitate the Expression and Assist in Literary Composition The New Edition is revised and enlarged partly from the Author's Notes and with Index Printed in clear Letter on fine paper

12 POINT 15 A 45 a $3 00

The American Printer can be had at any Branch House of the American Type Founders Co. A copy will be forwarded to any address upon receipt of the price By mail, postpaid, $2.10

American Type Founders Co.

Originators and Sole Makers of the Bradley Series

4-6

THE American Type Founders' Company

Sets the Fashion

IN Type. The Jenson Old-Style series, manufactured exclusively by the American Type Founders' Company, is the most stylish and popular letter in the market today. Its Initials, Page Ornaments and Embellishments are made to order to fit all sizes and styles of work. The Bradley series (complete in eight sizes), designed for this Company by Will H. Bradley, the eminent artist, is also very popular and is intended for every high-grade job and book office. The Philadelphia Lining Gothics comprise the most complete and beautiful assortment of Gothic faces ever shown. They include three distinct classes of weights,—heavy, medium and light. These each embrace three individual widths of faces,—condensed, normal and extended. If you have not yet inspected this collection of labor-saving and money-making types send for an elaborate showing of the same. We are constantly sending out from all our branches specimens of new designs in type, borders, ornaments, etc., and illustrated circulars of all the latest and best printers' machinery and labor-saving devices. Send your address to our nearest branch house to be placed on the mailing list.

TYPE OF OUR MANUFACTURE
IS USED IN EVERY PRINTING OFFICE
IN THIS COUNTRY

Everything for the Printing Office

The type used on this page is
JENSON OLD-STYLE

8-point	25A, 35a, $2.75
10-point	25A, 30a, $3.00
12-point	18A, 30a, $3.25
14-point	15A, 25a, $3.50
18-point	12A, 20a, $4.00
24-point	10A, 15a, $4.50
30-point	6A, 10a, $5.00
36-point	5A, 8a, $5.50
42-point	4A, 6a, $7.25
48-point	4A, 5a, $7.75
54-point	4A, 5a, $10.25
60-point	4A, 5a, $12.25
72-point	4A, 5a, $17.00

24-POINT FLORENTINE BORDER, 234. 20 INCHES $1.50.

HOLIDAY
for the Ne
Church, n
Madison and Sair
streets, Baltimore

Wednesday Mor
January



THE OLD YEAR AND NEW

Oh, softer than fall of snow-flakes,
Or dew upon roses shed,
Came angelic voices, chanting
"The good Old Year is dead!"
Then, Silence, from stilling the echoes,
Stole softly over the earth,
And Hope flung her starry banners
To herald the New Year's birth.

While I heard, as it were a million
Of flower-buds stir in their beds,
As a carol of woodthrush and robin
Exultantly rang overhead:
Wake, lily-bud, sleeping in grasses;
Wake jonquil and narcissus pale;
Awake from your slumber, awaken,
'Tis New Year! Awaken! All hail!



As with gladness men of old,
Did the guiding star behold,
As with joy they hailed its light,
Leading onward, beaming bright,
So most gracious Lord may we
Evermore be led to thee.

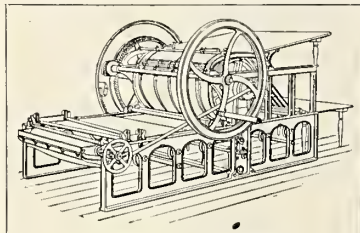
As with joyful steps they sped,
Saviour to Thy lowly bed,
There to bend the knee before
Thee whom heaven and earth adore:
So may we with willing feet
Ever seek the mercy seat.

Special Music by the Symphony Orchestra.

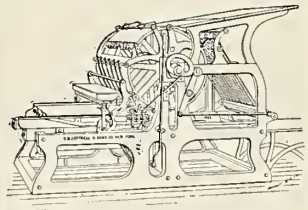
The type used in setting this page is from the Jenson Old Style series (complete in 13 sizes), manufactured exclusively by the American Type Founders' Company, and carried in stock and for sale at

BOSTON, 150 Congress Street
NEW YORK, Rose and Duane Streets
PHILADELPHIA, 606-614 Sansom Street
BALTIMORE, Frederick and Water Streets
BUFFALO, 83-85 Ellicott Street
PITTSBURGH, 323 Third Avenue
CLEVELAND, 239-241 St. Clair Street
CINCINNATI, 7-31 Longworth Street
CHICAGO, 139-141 Monroe Street
ST. LOUIS, Fourth and Elm Streets
MILWAUKEE, 89 Huron Street
MINNEAPOLIS, 24 and 26 First St. S.
ST. PAUL, 84-86 East Fifth Street
KANAS CITY, 533-535 Delaware Street
OMAHA, 1118 Howard Street
DENVER, 1616-1622 Blake Street
PORTLAND, ORE., Second and Stark Streets
SAN FRANCISCO, 405-407 Sansome Street
ATLANTA, 23 East Mitchell Street
DALLAS, 256 Commerce Street
TORONTO, CAN., 44 Bay Street
MONTREAL, CAN., 780 Craig Street
LONDON, ENG., 54 Farringdon Road, E. C.
MELBOURNE, AUS., 395 Flinders Lane

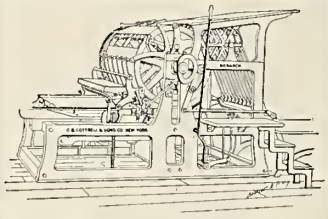
Everything for the Printer!



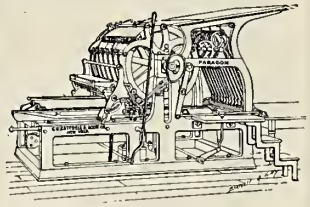
Campbell Hand Cylinder.



Cottrell's Country Cylinder.

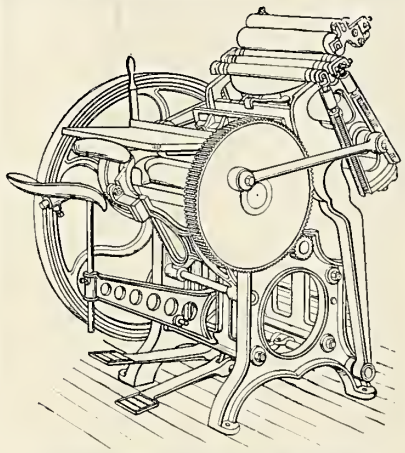


Cottrell's Monarch Cylinder.



Cottrell's Paragon Cylinder.

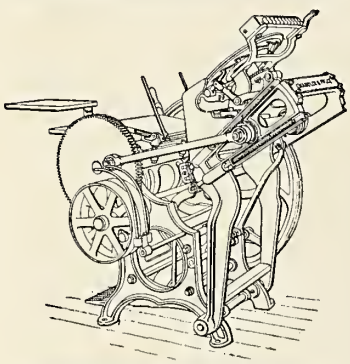
•• FOUR GRADES IN CYLINDERS—ALL UNMATCHABLE IN VALUE. ••



BICYCLE FOOT-POWER GORDON.

BICYCLE GORDON--

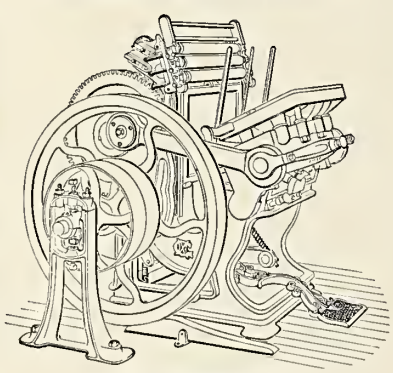
This is the latest! The well-known Ben-Franklin Gordon operated by Bicycle Foot Power. The feeder mounts the seat, leaving both feet free to operate two alternate-motion treadles, which act on two cranks, which give two impulses to driving shaft at each revolution, instead of one as on ordinary treadles. "Kicking" is easy, and drives the press faster, increasing product. Feeders can work steadily and continuously without fatigue. Perhaps you can put off the purchase of that expensive motor. Send for circular now.



CHANDLER & PRICE PRESS.

CYLINDERS --

Four at moderate prices are illustrated above, each giving the biggest obtainable dividend in value and efficiency per dollar of outlay. All are standard, time-tested, wear-resisting. Get posted—great savings may be made.



GALLY UNIVERSAL.

TWO FAVORITES --

The Gally Universal (king of presses) and Chandler & Price Press are favorites wherever good printing is insisted on. If price is no object, buy one of these, for money can't buy any better. If price is an object, do likewise, for the prices are low—no standard presses cheaper. Send for Universal Catalogue de Luxe, just issued.

Also, Paper Cutters, Wire Stitchers, Folders, etc.

American Type Founders' Co.

SEND TO NEAREST BRANCH FOR PRICES AND PARTICULARS.



AWAITING RESULTS.

IN JENSON TYPE.

In Jenson type my printer knows
The height of typographic pose;
The black-faced letters cross the page
Like mummers of some by-gone age,
In solemn, sad, funereal rows.

No matter what is said, "it goes"—
Though doggerel verse or puerile prose—
If but its wretched rantings rage
In Jenson type.

Go, foolish rhyme, and dress your woes
In this prevailing garb of those
Who call all well that fits the gauge
Set by the medieval sage—
You, too, may conquer, I suppose,
In Jenson type.

Gelett Burgess, in The Philistine.

THE CAMPBELL PRESS COMPANY'S SUITS.

On December 14, 1895, there was rendered by the United States Circuit Court of the District of Massachusetts a decree in the case of the Campbell Printing Press and Manufacturing Company against the firm of Marden & Rowell, publishers of the Lowell (Mass.) *Citizen and Courier* for infringement of patents covering the Cox Duplex printing press used by the latter firm. This is a decision which is of vast importance to publishers in general and to those using the machine in question in particular, for they also will doubtless be called to account for being a party, though probably an innocent one, to a transaction which has been decided by the courts to be an infringement of the United States patent laws. Messrs. Marden & Rowell have made arrangements with the Campbell Company to continue the use of their press, the consideration being the purchase of a license to the amount of $2,500 in cash. The other users of the Cox Duplex press are now to be proceeded against in their turn, and as the matter has already been thoroughly sifted by the courts it is but fair to assume that the result will be the same in each case. There are about one hundred and twenty presses of the kind now in use, so we are informed, and but a momentary calculation is needed to determine how vast are the interests affected.

The securing of the grant of a patent is a difficult and often very costly thing to accomplish, and it is but natural to suppose that when the operation has been gone through successfully the holder should wish to defend the rights to which it entitles him. The patents in question were purchased by the Campbell Company, and they are now about to bring out a press embodying the features covered by these patents. They say they have made repeated efforts to have the matter straightened out without having to resort to vigorous measures, but without success. Action for infringement of a patent may be brought against either a maker, dealer or user of the machine, and the firm felt compelled to bring the case to an issue with one of the users rather than the maker or dealer. The first suit was begun in July, 1892, against Messrs. Marden & Rowell, and the decision rendered (not until December 11, 1894) was to the effect that the Duplex machine infringed patents held by the Campbell Company, but its use was permitted by the court until an appeal could be heard.

The case was then carried west and the courts there confirmed the decision of the Massachusetts court, but permitted the Duplex Company to continue building under bonds until a final decree might be had in the Massachusetts case. On October 26, 1895, the Circuit Court of the District of Massachusetts decided that the proprietors of the Lowell *Citizen and Courier* should discontinue using their press and granted an injunction to that effect. The Campbell Company thereupon moved for a final decree and this was granted the 14th of last month. A final action, based on this decree, will now be brought by them to restrain the Cox Duplex Company from manufacturing any more of the presses.

An announcement has been made by the Campbell Company which would seem to present a way out of the difficulty, but we have not heard that their proposition has been accepted. It is to the effect that if the Duplex Company will come forward with an amount of money deemed sufficient to cover the infringement and pay a license upon all presses of the kind hereafter to be sold, the suits for damages against the users of the press will be abandoned and the Duplex Company will be allowed to continue making the presses.

BENEDICT'S ENLARGED QUARTERS.

The customer desiring to visit the office of George H. Benedict & Company, in the building upon the northeast corner of Monroe and Clark streets, Chicago, to leave an order for engraving, will not have to go up so many flights of stairs now to reach the business office as he did a short time ago. For a long time the firm has been very much crowded for room, and it has been found necessary to rent the second floor of the building in order to have sufficient space to properly conduct their rapidly increasing business. The office is now upon the second floor, and is quite commodious, and arranged with a view to properly waiting upon customers, and for communicating with the various departments in the building. The art department is located upon the same floor, adjoining the office, the stock-room being also on that floor. On the floor above will be found the electrotype foundry, the casting department, the batteries, the molding and finishing departments being so arranged that work can be carried through without loss of time. Upon the same floor with the foundry is the wood engraving and wax engraving departments. Passing up to the fourth floor the visitor finds the photo-engravers' department, the entire top floor being taken up for this purpose. The photographers' room and department for half-tone etching are most conveniently arranged, and the zinc etching department is also well equipped for the proper conduct of that work. The blocking, trimming and proving facilities are all of the best. In addition to the regular half-tone work this firm is now doing, they propose to take up the three-color half-tone process, and the facilities for this work are being carefully arranged for. Customers of this house can now depend upon receiving even more prompt attention than in the past, if such a thing be possible, now that this firm has so enlarged its facilities.

THE PRESTON FIDDIS COMPANY.

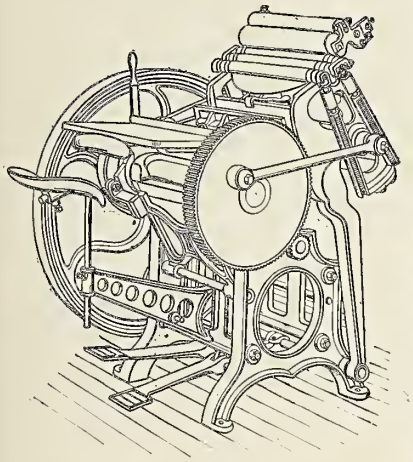
The Evelyn Patent Tint Block Company, Baltimore, Maryland, have been succeeded by Preston Fiddis Company, importers and manufacturers of specialties for printers, and dealers in printers' supplies, Baltimore, Maryland. Mr. Preston Fiddis, the guiding spirit of the new company, is personally known to nearly every proprietor of a printing plant from Maine to Mexico, he being one of the best known traveling men in the East. He was for a number of years connected with the John Thomson Press Company, New York, as traveling salesman, but more recently with Charles Eneu Johnson & Co., Philadelphia. The advertisement in this issue, page 364, shows the old name of the firm, which is now the Preston Fiddis Company, and to whom all orders should be addressed.

IT WILL PAY

Photo-engravers to send to Scovill & Adams Company, 423 Broome street, New York, for their photo-engravers' catalogue with latest information concerning the art.

BICYCLE FOOT-POWER.

What will prove to be of more import than may appear at first sight is the mechanical appliance for running job printing presses by "bicycle foot-power," shown in the accompanying illustration. Its importance lies in the fact that it permits the running of a press entirely by manual labor, and yet with such small expenditure of strength as to make the work of propelling it almost secondary to that of feeding it. Indeed, it may safely be assumed that an operator, standing before a press and feeding it, even if it be propelled by steam, will experience fatigue to a greater degree than if he be required to furnish the power himself by the "bicycle foot-power" device and feed it at the same time as he sits before the press, operating it with both feet. Contrasting a press run in this manner with one being "kicked" into action by the old method, its advantages become too apparent to require reference to them.



It is a remarkable fact that for more than half a century no improvement has been made in the device for running a job press by foot. The bed and platen job press was invented by Mr. S. P. Ruggles, in the early part of this century, and the same sort of shaft with a single crank and single treadle, which Mr. Ruggles used on his first press, is being used on all presses of the kind to this day.

"The bicycle foot-power" consists of a pair of alternating ambipedal treadles — a pair of cranks on the driving shaft — a portable bracket holding an adjustable seat located directly in front of the feed board, and an adjustable steady rest attached to the feed board.

The feeder is comfortably seated in the best possible position for feeding and delivering the sheets and operates the two treadles, using both feet alternately. It is, in principle, as its name indicates, simply an application of that used to propel the modern "wheel," save for the absence of mechanism of any description requiring more attention than would ordinarily be given to a press. It enables a press to be driven with almost as much ease at a high rate of speed as at a low rate, and does away with the necessity for steam power in a large number of offices, thereby increasing the earning power of each press.

Mr. Henry Johnson, of New York, whose long connection with the manufacture and sale of Peerless and Ben Franklin Gordon presses makes his name a familiar one to the trade, is the proprietor and manufacturer.

NEW VESTIBULED TRAIN SERVICE.

The Chicago & Grand Trunk Railway, in conjunction with the Lehigh Valley Railroad, have inaugurated a new solid vestibuled train service between Chicago and New York, and Philadelphia, via the famous St. Clair tunnel and Niagara Falls. The train leaves Chicago daily at 3:10 P.M., and consists of a combination baggage and smoking car, first-class passenger coaches and Pullman sleeping cars, with dining car attached; also, through sleeping car for Boston via Montreal.

The entire train is vestibuled, lighted by gas, heated by steam, and contains all the latest improvements in modern railway equipment. The train in all its appointments is a most sumptuous one, fully equipped with all the conveniences and appliances that make modern traveling by rail a luxury. For rates, time tables or other information, apply to E. H. Hughes, General Western Passenger Agent, 103 Clark street, Chicago, or ticket agents throughout the West.

RESULTS NOT CONFINED TO THE UNITED STATES.

BUSINESS DEPARTMENT,
THE LADIES' HOME JOURNAL,
THE CURTIS PUBLISHING COMPANY,
PHILADELPHIA, October 16, 1895.

Inland Printer Company, Chicago, Illinois:

GENTLEMEN,—And the requests for the brochure mentioned in THE INLAND PRINTER come even from England.

Very truly yours,
THE CURTIS PUBLISHING COMPANY,
JOHN ADAMS THAYER,
Manager Advertising Bureau.

RELIANCE SPECIAL HAND PRESS.

We have had the pleasure of examining recently the special hand press manufactured by Paul Shniedewend & Co., 195 South Canal street, Chicago, intended especially for proving half-tone and process cuts. This machine was built to meet the requirements of this particular work, the ordinary hand press not being powerful enough to give the necessary impression, as there is a tremendous strain in pulling proofs of half-tone engravings. The platen is unusually well braced, and is proof against any possible breakage. The toggle lever and connections are of forged steel. The frame is made in four sections, secured by heavy steel rods, the lower ends being held by solid heads with wide flanges, and the upper ends by lock-nuts. Every portion of the press is built with the special intention of making it strong and rigid, and one that will wear a lifetime with ordinary care. The size of the bed is 24 by 29 inches, and the platen, 20 by 25. The firm has recently issued a circular fully describing this press, containing a number of very high testimonials from parties who have purchased the machine. They have also had printed a beautiful half-tone print of the machine, which they will be glad to send to anyone upon request.

THE BICYCLE GORDON.

The American Type Founders' Company advertise in another column a distinctly new thing — bicycle foot-power applied to the Ben Franklin Gordon press, lessening the fatigue of the feeder, increasing speed and decreasing exertion, and enabling the feeder to "kick" steadily and continuously. It is certainly a "taking" invention, and all the better because inexpensive. The feeders will be unanimously in favor of it; with them it will act this way:

THE NOW.

'Tis the voice of the feeder!
I hear him complain:
"*Must* I wearily kick that old Gordon again?"

THE THEN.

'Tis the voice of the feeder!
I hear him implore:
"Say, boss, *can't* I kick that *Bike* Gordon some more?"

The Bicycle Gordon is on sale at all branches of the American Type Founders' Company. Descriptive circulars and price lists are ready, and may be had on application to the branch nearest your place of business.

WHITE'S PAGING AND NUMBERING MACHINE.

T. W. & C. B. Sheridan, 6 Reade street, New York, and 413 Dearborn street, Chicago, have taken the sole agency for the above machine. This numbering machine is the simplest and most durable machine constructed, and is built to meet the demand of the present day, having all the latest devices in construction to allow of duplicating, triplicating, etc. It is equally adapted to paging or numbering, and should be purchased by all bookbinders and printers who desire the very best in this particular line of machinery.

THE THORNE THRIVING.

The Philipsburg (Mont.) *Mail* now enjoys a Thorne typesetting machine. The Duluth *Commonwealth* has added two of them to its equipment, moved into a new building, and made other improvements. The Utica *Journal*, the Delavan *Press*, and William Boyd's Printing House, at Albany, all in the Empire State, have also recently put in new Thorne machines. Street & Smith, New York city, have added a fourth one, and the *Evening Journal*, of Flushing, Long Island, is now also using a Thorne. This looks as if things were booming.

COPPER THIN SPACES.

These are just about a ¼-point thick, made of copper, cut accurately to 12, 18, 24, 36, and 48 point bodies, and put up in fonts of assorted sizes, numbering in all about 1,500 pieces. Price, $1 net. The cold, unplatitudinous fact about these is that they are indispensable where nice spacing is regarded as important, and great aids to accurate justification. They supersede card and paper justification, which swell when wet and play hob with the printer. The American Type Founders' Company supply these in all its eighteen branches.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 20th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

BOOKS.

ALL LIVE PRINTERS should have H. G. Bishop's "Practical Printer," 200 pages, price $1. Also his "Job Printers' List of Prices and Estimate Guide," price $1; the "Specimens of Job Work," price $2; the "Printers' Order Book," price $3; the "Printers' Ready Reckoner" and "Diagrams of Imposition," price 50 cents each. Sold by H. G. Bishop, 143 Bleecker street, New York, and all typefounders. Handiest and most useful works published for printers. All who are starting in business need these books.



ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, 197 Potter Building, 38 Park Row, New York.

CAN'T FIND IT ELSEWHERE—*The Proofsheet*, being the only periodical of its kind, contains much matter that cannot be obtained elsewhere. To proofreaders it is invaluable for reference, and it is a help to all literary workers. A year's file makes a handsome and valuable volume, in excellent shape for reading and reference. All should have it. Single copy, 10 cents; $1 per year. BEN FRANKLIN CO., publisher, 232 Irving avenue, Chicago.

ECONOMICAL SUBSCRIPTION LEDGERS—Save time, prevent errors. Every detail apparent at a glance. Simple, lasting. Ledgers registering 1,350 names, $3.50. For specimen pages address GRAPHIC PRINTING CO., Pine Bluff, Ark.

PRINTERS—Mail $5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO., 221 Kinney avenue, Cincinnati, Ohio.

TO ANYONE IN ANY BUSINESS—A list of books and periodicals, relating to business, printing and advertising, will be sent you by the Society of Economic Research (Girard, Pa., U. S. A.) for ten cents. If you will add to this list the name and publisher of any book, periodical or special article, the society will send you free a copy of its 50-cent edition of "How the Seller Reaches and Talks to the Buyer, or, Business, How to Get it, How to Keep it." Address E. M. PRATT, Chicago Branch, 232 South East avenue, Oak Park, Ill.

WE have about 300 copies of our book, "Specimens of Printing," that were slightly damaged by smoke; while they last we will send a copy to any address, postpaid, for 25 cents (silver). KEYSTONE PRESS, Wellston, Ohio.

WE have purchased from the publishers the remainder of the edition of "UP-TO-DATE IDEAS," a specimen book of work interesting to job compositors. It sold for 25 cents per copy, but we will send one to anyone sending a two-cent stamp for postage. Why do we do it? The book contains an advertisement that we want printers to read, believing that it will repay for the expenditure. The number is limited—send immediately. If your stamp arrives after the books are gone, it will be returned, and also one of our catalogues sent you. HARRISON RULE MFG. CO., Norwalk, Ohio.

FOR SALE.

FOR SALE—Colt's Armory Eccentric Action Embossing press; 12¼ by 18. The most rigid and powerful press for heavy embossing made. In perfect order; used but short time. Must be disposed of at once. Cost, new, $1,000; will sell for $650. Address "A 18," care INLAND PRINTER.

FOR SALE—Cox Duplex Pony Self-feeding Printing Press in good working order, just the press for circular work, laundry slips, counter blanks, and all work of this class; prints from roll 20 inches wide. For description, price, terms, etc., address THE FRANKLIN PRINTING & ENGRAVING CO., Toledo, Ohio.

FOR SALE, CHEAP—Job printing machinery, presses, ruling machine, knives, etc. Address J. M. CROWDER, Receiver, Birmingham, Alabama.

FOR SALE—Hoe Stop-cylinder Press, bed 38 by 55, latest style, absolutely good as new. THE EMPIRE PRINTING PRESS & MANUFACTURING COMPANY, 247-249 Centre street, New York City.

FOR SALE—Johnston Steel Die Power Stamper, with wipers, chest and two fountains; Kelton Copperplate D Press, 10 by 12; one Rau Stamper and one King Stamper; one Ink Mill; cost $2,600; will sell for $1,500. Address "A 17," care INLAND PRINTER.

FOR SALE—Potter Country press, 32 by 46, in good condition. Address "COURIER," Fond du Lac, Wis.

FOR SALE—24 by 30 Drum Potter press, A1 condition, $375. A. J. DANIELS, 37 South Clark street, Chicago.

HAVING quit newspaper business, have for sale: 130 lbs. 9-point roman (little worn), at 16 cents; 50 lbs. 6-point roman (good condition), at 16 cents; leads, slugs, 6-column quarto chases, display type, etc. Send for list. FITCH BROS., Central City, Nebraska.

SITUATIONS WANTED.

A GOOD, all-round news or job printer would like position in some Illinois town. Sober in all habits and not afraid of work. Capable of managing job department. Good references. Address FRANK C. COREY, 515 Perry street, Peoria, Ill.

AN educated gentleman, having 21 years' experience handling everything used by the craft, acquainted with western and southwestern trade, would like to represent either printers' supply house, press manufacturer or paper house. References. Address "A 16," care INLAND PRINTER.

FOREMAN of a newspaper engraving department for the last six years, an A1 half-tone and line photographer and etcher, can rout and block, desires to change situation. Address "A 29," care INLAND PRINTER.

HALF-TONE PHOTOGRAPHER AND ETCHER, strictly first-class, desires position with a reliable house. Address "A 14," care INLAND PRINTER.

PRESSMAN wants situation, Gordon or cylinder, sober and reliable. Address "A 19," care INLAND PRINTER.

SITUATION WANTED—By thoroughly practical printer; understands estimating on all classes of printing. Can do either inside or outside work. Address "A 12," care INLAND PRINTER.

SITUATION wanted in the South by competent, experienced, all-round Northern printer; references furnished. Address "A 21," care INLAND PRINTER.

WANTED—Permanent "sit" by first-class, all-round printer; strictly temperate; A1 job and ad. man; wages reasonable, best references. WM. TRAER, JR., 114 South Woodlawn avenue, Burlington, Iowa.

WANTED—Position as foreman, job or ad. man, by practical printer of ten years' experience; references furnished; am married; country preferred. Address "A 27," care INLAND PRINTER.

WANTED—Position by first-class half-tone etcher, who understands making enamel and printing on metal. Address "A 24," care INLAND PRINTER.

WANTED—Position by first-class half-tone photographer and etcher, who understands all parts of the work. Address "A 25," care INLAND PRINTER.

YOUNG man who owned and successfully managed western daily, now editor of large and successful family weekly, wants to form partnership in job plant in large eastern town where there is field for first-class weekly or Saturday paper. Can satisfy I have ability to make paper win. Address "A 10," care INLAND PRINTER.

A Few Apples Out of the Top of the Tree.

ROCKFORD, ILL., October 22, 1895.
THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—Agreeably to yours of the 19th instant, we are pleased to say that of the several Electrotype Cabinets which we have in use, yours proves the better, in fact, we think so much of same that we have decided to give you an order for another. Shall be pleased to hear of the early delivery.
Yours sincerely, H. W. BUCKBEE.

WORCESTER, MASS., November 4, 1895.
THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—We are glad to add our quota of praise for your Cabinets to that which doubtless you have already received. Unless an office uses so many cuts that a cut room is imperative, it hardly seems that it would be possible to find a device more economical than your Cabinet to insure order and system in the composing room. Very truly yours,
WORCESTER SPY,
J. D. BALDWIN, Business Manager.

CLEVELAND, OHIO, November 8, 1895.
THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—Replying to your letter of October 21, we have pleasure in saying that your Electro Cabinet is a good thing. It keeps our cuts clean and we always know where to lay our hands on them when they are wanted. It is a necessity to every first-class office. Very truly yours,
THE WORLD PUBLISHING CO.,
L. DARBYSHIRE, Business Manager.

POLO, ILL., October 22, 1895.
THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—Your Electrotype Cabinet is a safe and convenient article of furniture for a printing office, and where many cuts are used seems to be almost indispensable. I know of no other method of caring for cuts equal to yours. Respectfully yours, J. W. CLINTON, Publisher Press.

FREEPORT, ILL., October 21, 1895.
THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—We are using one of your "Labor Savers," the Bennett Electro Cabinet, and it pleases us to be able to state that we find this a most convenient piece of furniture in the composing room. The drawers in same are of good height for all cuts and easy of access, with an index showing the location of each aud every cut in the cabinet. No printer can afford to be without one. We are certain if they once see it they will be convinced of our statement. Wishing you success in all your undertakings, we are,
Respectfully, W. H. WAGNER & SONS.

COSHOCTON, OHIO, October 19, 1895.
THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen—We have one of your Electro Cabinets in our factory, and it meets our wants exactly. It is the best article for the purpose we have ever seen, and when we get into our new building we shall add two more of these Cabinets. For storing away electros, and always being able to put your hand on what is wanted it is indispensable.
THE STANDARD ADVERTISING CO.

HONESDALE, PA., November 5, 1895.
THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—We are delighted with the Electro Cabinet purchased of you about a year ago. Previous to its introduction in our office, our assistant foreman spent a great deal of time looking up cuts and electros. Since the care of them has been reduced to a system, he can put his hand on any one of a thousand in an instant. Our customers' cuts are all preserved, and any one of them can be found in a moment's time. Yours respectfully,
B. F. HAINES.

RICHMOND, VA., October 25, 1895.
THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—Agreeably to your favor of the 21st instant, we are pleased to say that we have used two of your Electro Cabinets, and must say that they have been a real comfort to us, and can hardly see now how we ever got along without them. We hope when you get out your new catalogue you will not forget us, as we are always on the lookout for labor savers.
Yours truly, WHITTET & SHEPPERSON.

CLINTON, ILL., October 21, 1895.
THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—We bought one of your Electro Cabinets about three months ago and it is one of the most convenient pieces of furniture in the office. To know just where to find electros is a great saving of time. No well-equipped printing office can afford to be without an Electro Cabinet.
Respectfully yours, HUGHES BROS., Publishers Register.

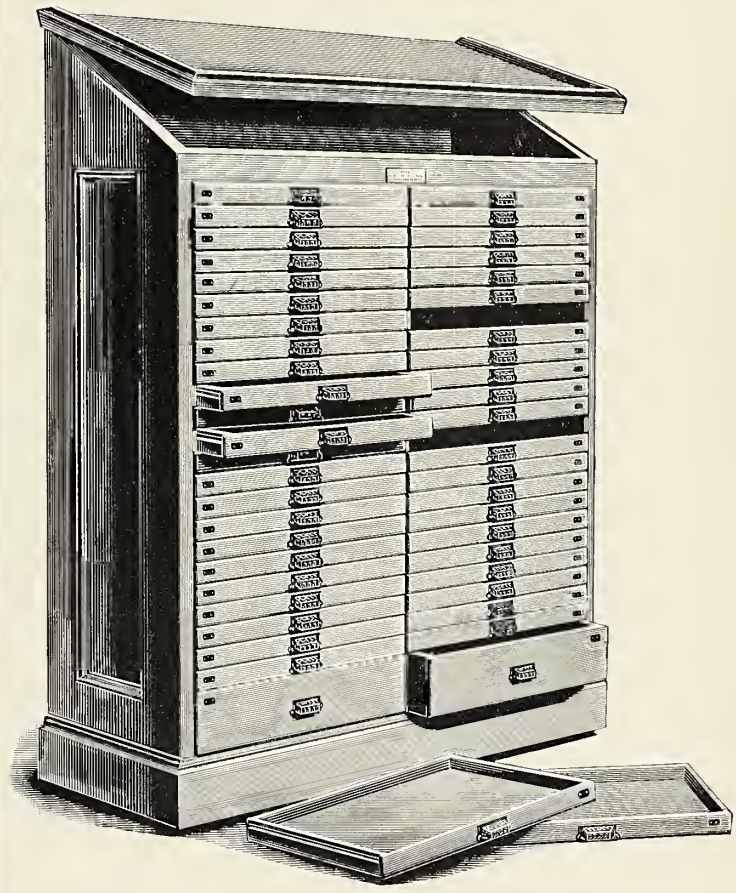
RACINE, WIS., October 25, 1895.
THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—We desire to express our complete satisfaction with the Electro Cabinet of your manufacture, which we have been using for some time. We regard the same as complete in all its appointments, and as an indispensable piece of furniture in any well-regulated printing establishment.
Very truly yours, DR. SHOOP FAMILY MEDICINE CO.,
HERMAN LORCH, Superintendent.

ELGIN, ILL., October 22, 1895.
THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—The Electro Cabinets we purchased of you are admirably adapted for preserving pattern cuts and electrotypes, making it possible to so arrange and classify them that any cut can readily be found at a moments' notice. Yours truly, DAVID C. COOK PUBLISHING CO.,
G. B. RICHARDSON, Superintendent.

CHICAGO, ILL., October 22, 1895.
THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—We are happy to say that the Electrotype Cabinet, which we bought of you early in the year, has given more than expected satisfaction, besides being an attractive fixture in our office. It is exceedingly compact and contains a surprising amount of metal in very small space. It seems to be built more like a buggy than a lumber wagon, and we confess that its structure at first caused us to doubt whether it would stand the rough usage of a busy printing office, used as we were to more heavy and cumbersome material which usually is found in such plants. Nearly a year of rough and ready wear and tear show no signs of break or weakness. Our printing office is called the model plant of Chicago, and among all the new machines and fixtures which adorn it we consider your Cabinet among the most attractive and useful. Wishing you best of success, we remain,
Faithfully yours, THE RAM'S HORN,
FRED'K L. CHAPMAN, President.

THE BENNETT
Electro Cabinet

NOT A FAD—A NECESSITY.



$20.00

Will accommodate 800 Two-Column Electros.

DIMENSIONS: { Floor Space, 22 x 42 inches.
Size of Drawers, 14 x 18 x 1 inch, inside.
Number of Drawers, 50.

Mounted on Casters; made of oak and well finished; drawers are numbered and Index is sent with each Cabinet.

THE ROCKFORD FOLDER CO., Sole Owners and Makers of . . . .
The BENNETT LABOR SAVERS for the Composing and Press Rooms,
ROCKFORD, ILL., U. S. A.

J. MANZ & CO'S ELECTROTYPING DEPARTMENT.

We desire to notify our friends and customers that we have purchased the entire electrotyping plant formerly owned and operated by Knight, Leonard & Co., and shall continue to operate same at the old stand—200-202 South Clinton Street. ♣ ♣ ♣ ♣ ♣ ♣ The practical part of the work in this department will be under the management of Mr. Geo. Wimmer, assisted by Mr. John W. Lehman and Mr. Thos. J. Kingston, all well known as thoroughly competent electrotypers. All who favor us with work of this nature may be sure of receiving the finest results. We respectfully solicit your patronage. ♣ ♣ ♣ ♣ ♣ ♣ ♣ ♣

J. MANZ & COMPANY,
General Offices and Engraving Departments,
183 Monroe Street, Chicago, Ill.

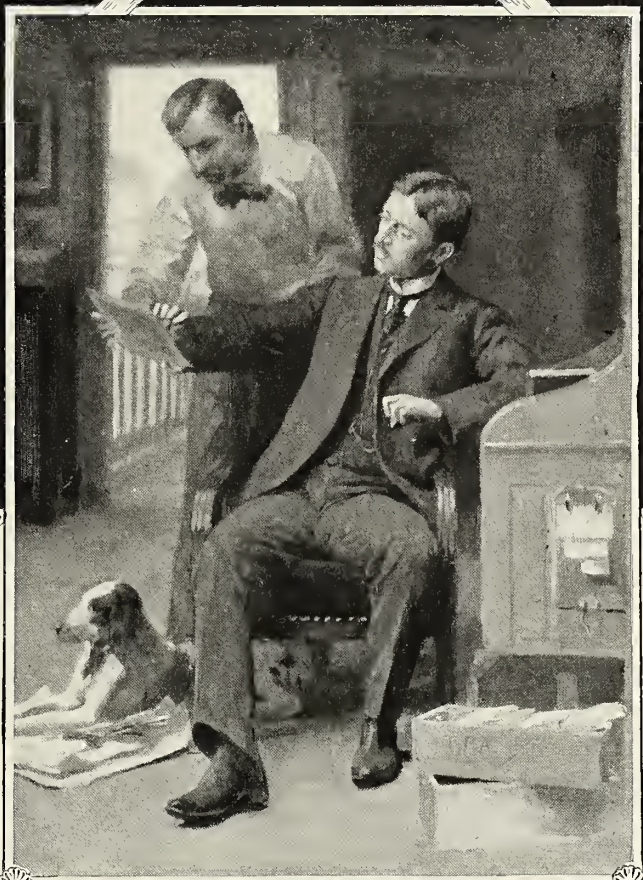
Electrotyping Department,
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Commercial Photo. Dep't,
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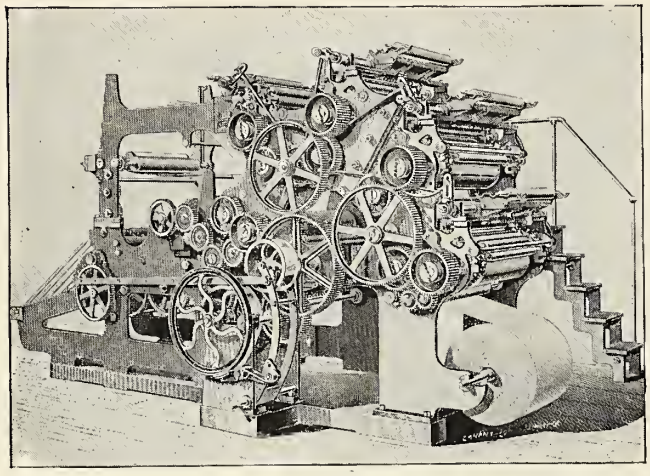
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Our machines do work which must be seen to be appreciated.

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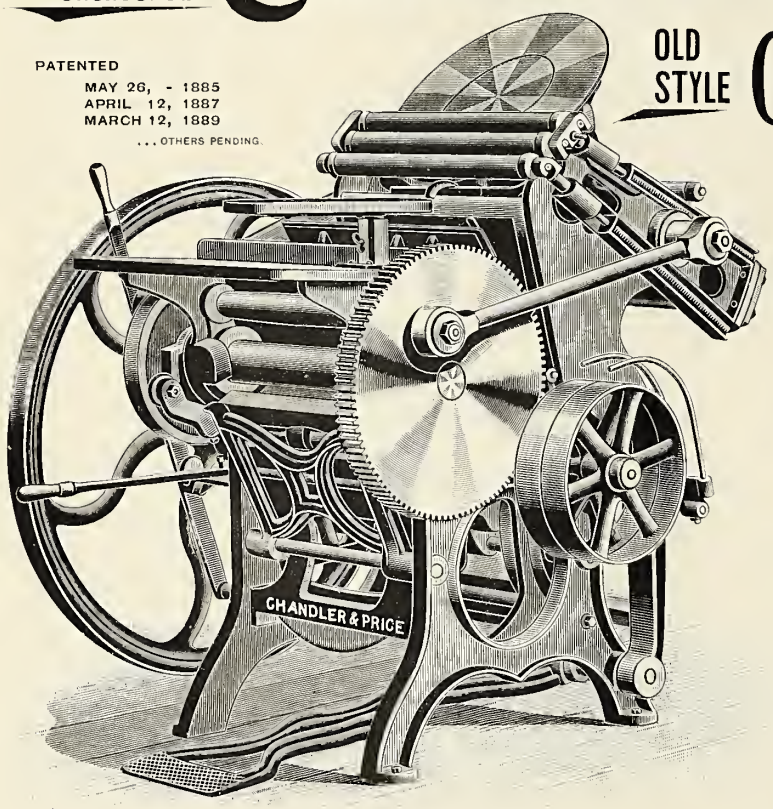
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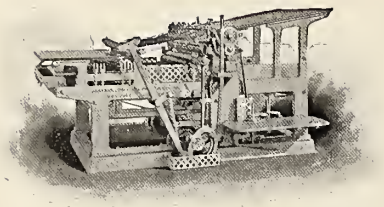
Built under Patents 291,521 and 376,053, recently sustained in the U. S. Courts in the following decisions:

Dec. 11, 1894,
July 2, 1895,
Oct. 26, 1895,
and *final decree* **Dec. 14, 1895,**
as covering the Duplex Press.

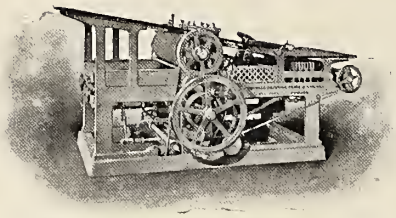
WE HAVE THE SOLE LEGAL RIGHT TO BUILD PRESSES OF THIS NATURE.

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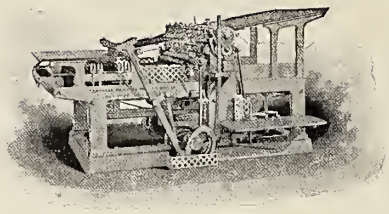
5 Madison Avenue, New York.
334 Dearborn Street, Chicago.



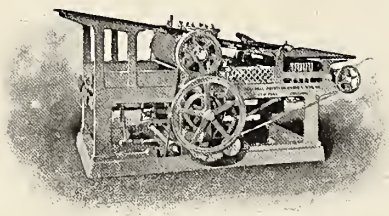
Winthrop Press, New York City.



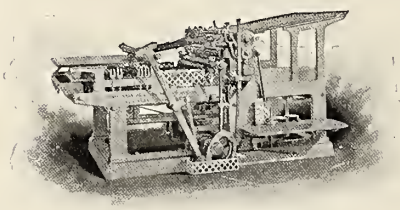
Wynkoop-Hallenbeck-Crawford Co. (2), New York City.



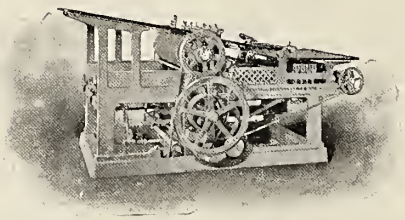
L. Middleditch Co., New York City.



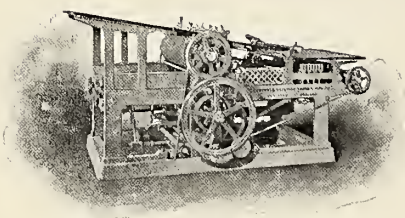
Gray Bros., New York City.



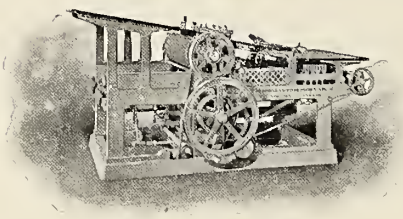
Michael & Co., New York City.



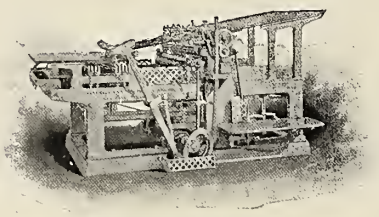
Keller-McCabe Printing Co., New York City.



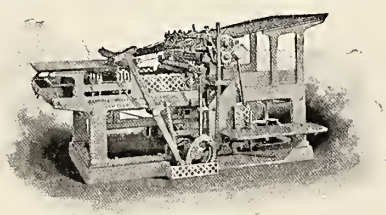
"Dry Goods Economist," New York City.



C. P. Brate, Albany, N. Y.

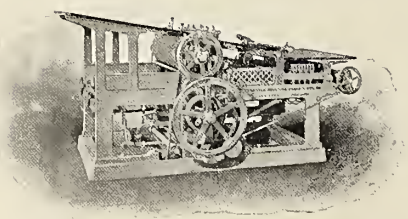


C. E. Northrup, Buffalo, N. Y.

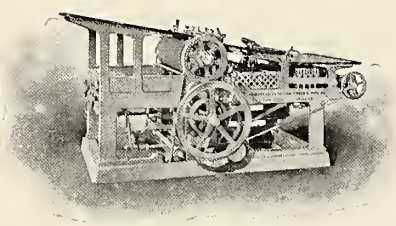


Priest & Benjamin, Ithaca, N. Y.

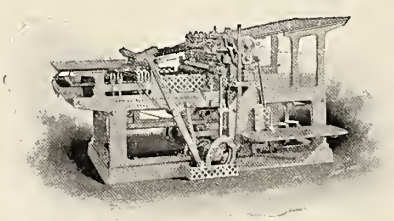
The First Year OF THE "Century" Pony.



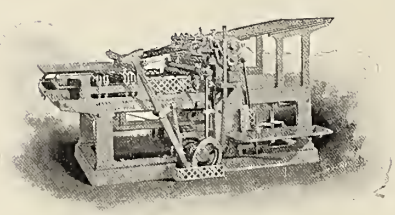
R. J. Oliphant, Oswego, N. Y.



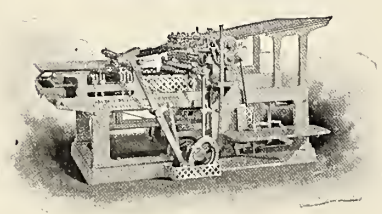
E. A. Fricke, Philadelphia, Pa.



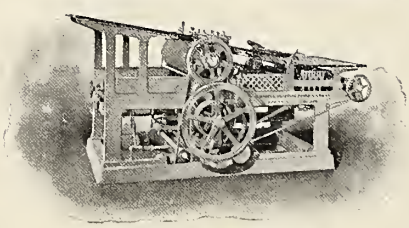
Franklin Printing Co. (2), Philadelphia, Pa.



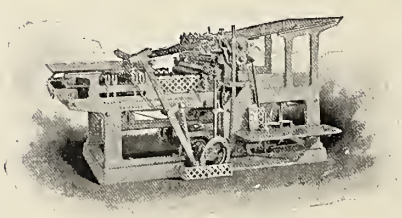
Guarantee Printing Co., Philadelphia, Pa.



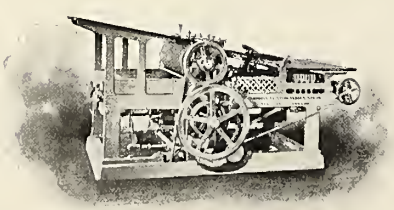
Foster, Dick & Co. (2), Pittsburg, Pa.



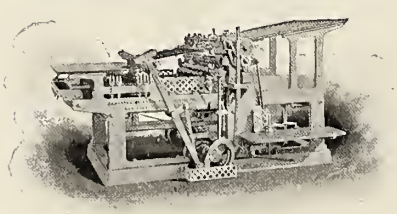
Jos. Eichbaum, Pittsburg, Pa.
Ransthorne Printing Co., Pittsburg, Pa.



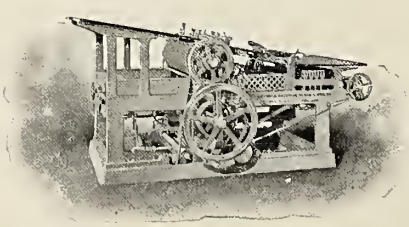
Duncan & Co., Pittsburg, Pa.



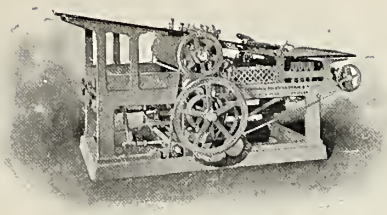
"Scranton Republican," Scranton, Pa.



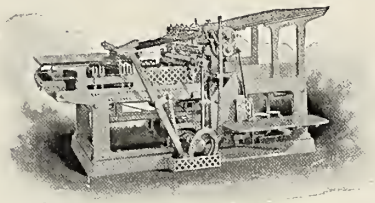
Item Pub. Co., Pittston, Pa.



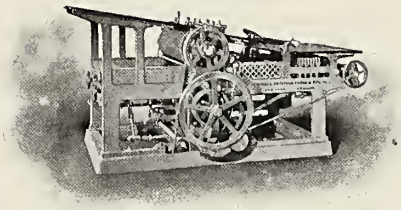
Griffin & Nuneviller, Anville, Pa.



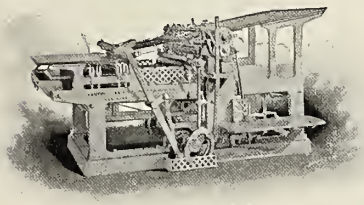
Geo. Gregory, Chicago, Ill.
Campbell-Priebe, Chicago, Ill.



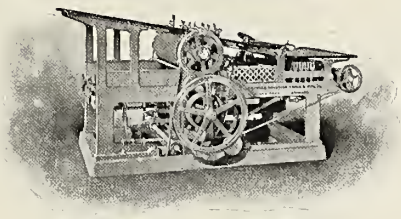
U. S. Ensign, Union City, Ind.
C. B. Hibbard, South Bend, Ind.



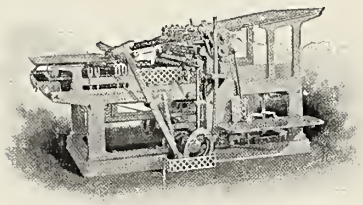
Art Printing Co., Cincinnati, Ohio.
C. J. Kiehbeil, Cincinnati, Ohio.



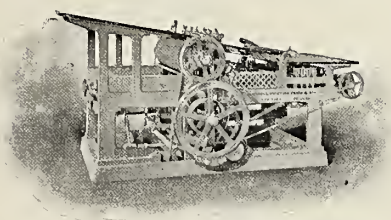
Palmer & Morris, East Liverpool, Ohio.



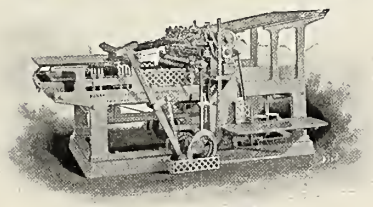
The Westbote Co., Columbus, Ohio.
Lutheran Pub. House, Columbus, Ohio.



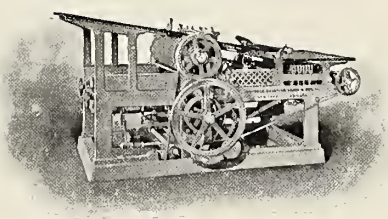
"The Democrat," Hamilton, Ohio.



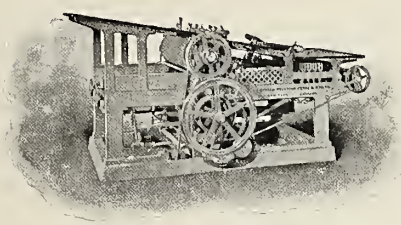
F. W. Roberts & Co., Cleveland, Ohio.



Foreman-Bassett-Hatch Co.,
Cleveland, Ohio.



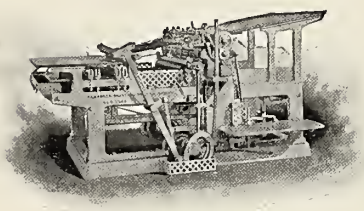
W. M. Kinnard, Dayton, Ohio.



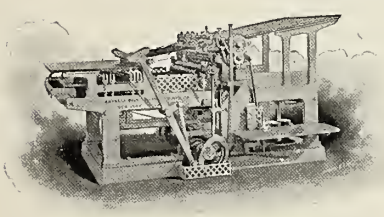
Giele & Pflaum, Dayton, Ohio.

Is it a Success?

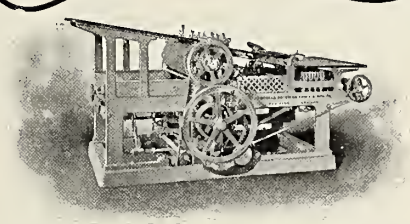
CAMPBELL PRINTING PRESS
& MFG. CO.
5 Madison Ave., New York.
334 Dearborn St., Chicago.



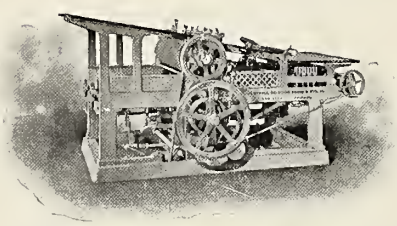
J. W. Burke, Macon, Ga.



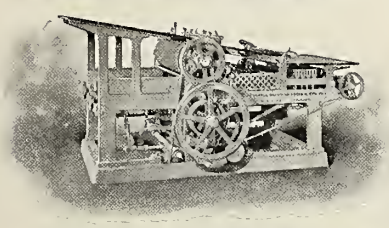
Jas. Buckley & Co., New Orleans, La.



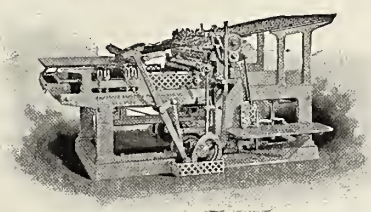
Clarke & Courts, Galveston, Tex.



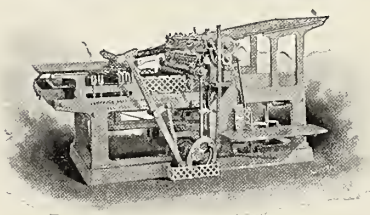
Selma Printing Co., Selma, Ala.



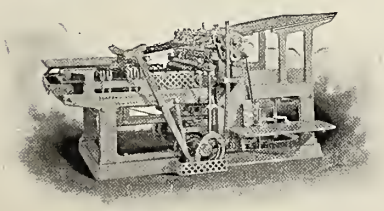
Taylor & Taylor, Richmond, Va.



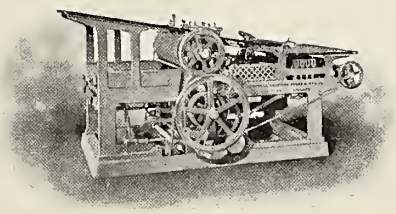
Hasker & Marcuse Co., Richmond Va.



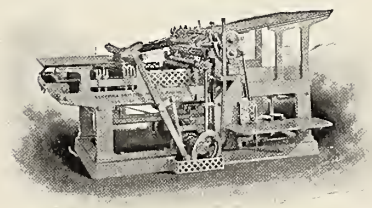
Hull & Grenner, St. Louis, Mo.



Thos. W. Burr, Bangor, Me.



Bradley & Gilbert Co., Louisville, Ky.



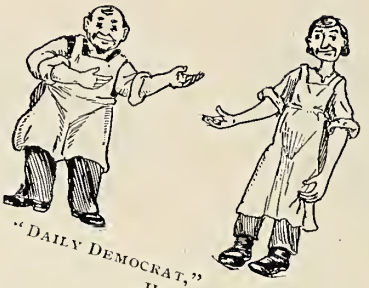
Standard Printing Co., Westfield, N. J.



"THE DAILY FREDONIAN," New Brunswick, N. J.



"THE SARATOGIAN," Saratoga, N. Y.



"DAILY DEMOCRAT," Hamilton, Ohio.



"DAILY NEWS," McKeesport, Pa.



"THE DEMOCRAT," Waterbury, Conn.



"WEST CHESTER REPUBLICAN," West Chester, Pa.



"DAILY REPUBLICAN," Pottsville, Pa.



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"DAILY WESTBOTE," Columbus, Ohio.



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"THE WORLD," Reading, Pa.



"THE JOURNAL," Dayton, Ohio.



"THE CALL," Lincoln, Neb.



"CHESTER TIMES," Chester, Pa.



"JEWISH GAZETTE," New York City.



"THE TAGEBLATT," Philadelphia, Pa.

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NEW YORK
CHICAGO

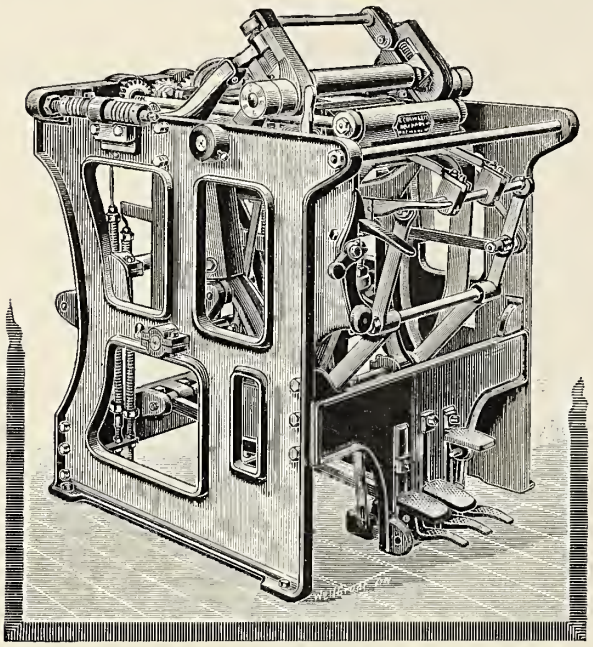




CINCINNATI. NEW YORK. CHICAGO.


What a funny feeling,
Thro my system stealing!
What is that?
Where am I at?
J. MANZ
A. BERSBACH
F. D. MONTGOMERY
SOLE
STOCKHOLDERS
AND DIRECTORS
YOU WILL HAVE A
SOOTHING FEELING
OF CONTENTMENT—
A SENSATION OF
SUPREME
SATISFACTION IF
YOU SEND YOUR
DESIGNING
ENGRAVING AND
ELECTROTYPING TO
THE RELIABLE AND
PROGRESSIVE
HOUSE OF J. MANZ & CO
183 185 187
MONROE ST
CHICAGO

THE GRAWLEY Hand Rounding and Backing Machine.



THIS is a great and decided improvement over everything ever produced in the line of Hand Backing Machinery, both in simplicity and effectiveness of operation; and while this is a complete and most satisfactory Backing Machine, it also does Rounding perfectly, Rounding and Backing a book in one continuous operation. Either Rounding or Backing separately, or both Rounding and Backing can be done at will.

The work produced is elegant, the books being Rounded and Backed with great uniformity. The round, size of joints, and shape of back can be adjusted at will, one adjustment not interfering with the others, all being in handy reach of the operator. An operator with this machine well in hand will do much more and much better work than by the old process. The machine, occupying but little more room than an ordinary backing machine, saves much space in a bindery, as the rounding tables can be dispensed with, and it also saves one handling of each book. The construction of the machine is on correct mechanical principles; its build compact and strong; material used, the best known to the trade, and workmanship of the highest order.

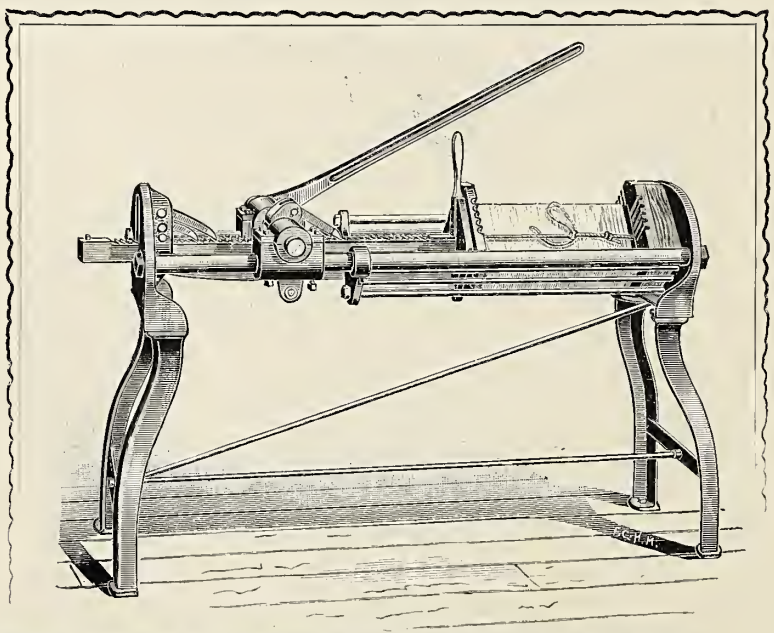
THE GRAWLEY BUNDLING PRESS.

For the Use of.....

BOOKBINDERS,
PRINTERS,
LITHOGRAPHERS,
ETC.

THE utility of the machine consists in enabling the binder to store his sheets in an even and compact condition, free of damage and waste (thereby greatly facilitating their future handling), and in its being easily removed from one place to another.

The sheets being placed in the trough, a pressure of 3,000 pounds can be easily attained by the action of the lever.



The above is an illustration of our Machine for Bundling or Tying Up Folded Sheets, etc. It is handy, useful and cheap.

E. GRAWLEY, SR., & CO.

330-332 Keturah Street, **NEWPORT, KY., U. S. A.**



ADELE RITCHIE.

SUPPLEMENT,
THE INLAND PRINTER,
FEBRUARY, 1896.

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The Inland Printer

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XVI—No. 5. CHICAGO, FEBRUARY, 1896. TERMS, $2 per year, in advance. Single copies, 20 cents.

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ALBERT SIKES, EDITOR.

BY J. C. OSWALD.

WHAT a host of long-past and almost forgotten events come trooping before my mental vision at sight of those three words. In fancy I see an old-fashioned Ohio town, strung along one principal street and boasting only one building more than two stories in height. At the end of the row of houses on one side of the street is situated an unusually pretentious brick building labeled "Town Hall," and next to it a very much smaller one, from the front of which hangs a sign announcing the office of the Port Discovery *New Era*. I can hear the thud and rattle and bang of the old Washington hand press inside, and in my abstraction I seem to know that soon there will appear another issue of what is at once the hope and the despair of most of the denizens of the town — the *New Era* itself. Not the despair of all of them, however, for in my youthful eyes there was no brighter sheet and no greater man than were embodied in this same newspaper and its editor.

They had arrived in our midst a year or so before the time to which I allude and had been warmly welcomed. They could not have come otherwise, for it had been necessary for the business men of the town to advance the money which severed them from firm if not fond attachments elsewhere, the money to be repaid in advertising when the paper got started. The outfit had outlived most of its usefulness in a larger town near by, and, as I look at matters now, was not much to speak of. There was an old Washington hand press, a Model job press, a few fonts of job type, some fifty pounds of body type with a consumptive look in its face, and about a dozen type cases. I believe there was also a rickety old case-rack which had to be attached to the wall to prevent its lurching forward, but soon after it was put up some careless person leaned against it and it crashed to the floor, never to be restored again to its former state of uselessness.

It was a slow old town, nearly a century old, to which they had come as pioneers in their line, and nothing ever seemed to happen in it or near it. In the twenty years of recollection I have of it the only exciting events which disturbed its peace were the killing of a man on a railroad crossing and the suicide of another at a lodging house — *the* lodging house, rather, for there was only one in the town. Since I came away there has been one other suicide, and, I believe, rather a disastrous fire. However, these things happened after the town grew more important and years after Sikes had measured up his dups., cashed his string, and gone to the berth he always said was being reserved for him on the *Heavenly Messenger*.

So the only thing left for him in his time was to manufacture his news, and manufacture it he did indeed. He wrote tales of hunting expeditions on surrounding farms, everything from a lame sheep to elephants and walruses figuring in the enumeration of the game he "bagged." He devoted columns to advocating grand parades in honor of important events and described them in glowing terms after the time had passed when they were supposed to have occurred. He was loyal to the town from first to last, and lied assiduously about its greatness. In these ways he kept people wondering what would be done next, and while it lasted they gave themselves up to pleasant anticipation.

It could not go on indefinitely so, however, and after a time Sikes began to tire of his task. Perhaps, too, his resources in the way of sensations had become exhausted. His field was a small one and the gleanings therefrom smaller still. He was in nearly everybody's debt, and he could not move to another town; so the only thing left to him was

to stay and go deeper into the seemingly bottomless pit. There were more saloons in the town than establishments of any other kind, and perhaps that was why Sikes patronized them most. He was a fair-minded man and believed in treating all alike. As his periods of communion with the flowing bowl became gradually longer, less attention was paid to the *New Era*, and it also began to droop. From appearing regularly on Friday of each week, it would come out on Saturday instead, and sometimes not until the following Monday or Tuesday. Oftentimes Sikes would wander uncertainly in for the first time in the week at its very close, and if the feeble efforts toward getting it out which had been made by the two boys, who still remained loyal to him, did not meet with his approval, everything had to be gone over again, and there might not be any issue at all that week. Four of the eight pages were home print, and owing to the scarcity of type they had to be set up two at a time, there being supposedly two press days each week. If the week waned before the first form was distributed and the second set up, and the editor happened to need the money which would be due on advertising when the paper came out, he would print the same pages on both the "inside" and the "outside," and let it go at that. As he was seldom in any other condition than "short," this often occurred. At the end of one week which I recall, Sikes failed to "show up" at all and the "force" had to depend entirely upon itself. We got the paper out, and it was not much later than usual, though that is rather an indefinite term. In order to facilitate matters, when we had the forms on the press one of several young men who happened in was employed to fold the papers as they were printed, and then they were passed to another who wrote the names of the subscribers on each as they appeared in alphabetical order in the mailing list. This was the first occasion on which Sikes was not present to do the writing himself, and that is why I am able to remember it so well. It was a simple thing in itself, this mailing list, but it needed to be understood to be fully appreciated. The names of the subscribers appeared under their proper classification as to location, those which had been discontinued being indicated only by a small cross placed before them. This made the list look more imposing when shown to an advertiser, if such a proceeding became necessary, and had caused no trouble up to that time. We did not know what the crosses meant, however, nor, of course, did the young man who was writing the list. As a result, when the papers were all printed there remained about one-third of the names of subscribers to whom there were none to send. We could not



Photo by Vernon Royle.

FRENCH WAR SHIP ARETHUSE.

United States War Ship Chicago in the Distance.



The Little Weather Prophet.

understand it, but thought the neglected ones might not notice the omission and decided not to say anything to Sikes when he arrived. He came in the next day and was pleased to hear that the week's edition was already in the post office. He was not nearly so pleased, however, when he went there and was confronted with a bundle of papers addressed to dead and departed citizens and the information that many subscribers had failed to receive any at all.

The last time the *New Era* and its editor were themselves again was the week after he was arrested by the proprietors of a livery stable for an alleged attempt to decamp with a team and buggy with which he was making a collecting tour. He was tried on the charge before the mayor and was acquitted. Every page of the next issue of the *New Era* was filled with woodcuts of the rudest description, yet giving evidence of some slight degree of skill in their execution, which depicted the owners of the team and their supporters in most outlandish garb and with no uncertain comment, all so skillfully disguised so far as actual personal reference was concerned as to make retaliation impossible. A copy of that issue still commands a premium in the town. This seemed to be but an expiring gasp, for he became daily more neglectful of his business and the *New Era* was in evidence only as is a flag of distress waving from the mast of a sinking ship. The town was no longer pleased, no longer indulgent, no longer tolerant, and knowing this Albert Sikes one day laid down and died.

His memory is a sad one, more so to the men who in later years have attempted to fill the station in the life of the town which his departure left vacant than to anybody else. There have been newspapers published there since which have been deserving of the term—newspapers filled with readable news, well edited, well printed and published on time. But they would not do. "Why don't you get out a paper like Albert Sikes got out," have said the people. "He laid around town all week until Friday night, and then went to his office and gave us a better paper than any two men together have done since."

"Perhaps he did," we acknowledged sadly in our turn. "Perhaps he did. It is too bad he isn't here now to hear about it himself."

Written for The Inland Printer.

THE DEMAND FOR A CYLINDER JOBBER.

BY CHARLES H. COCHRANE.

TWENTY-FIVE years ago, when the writer was serving his apprenticeship on the inky end of a hand press, and sighing for promotion to the superior work of kicking a quarto Gordon, pressmen were wont at times to remark on the desirability of making a treadle job press with a cylinder, or so as to operate like a cylinder, as far as feeding and delivery of the sheet were concerned. Very many printers have had the same thought since that time, and doubtless many have wondered why such a press was not made and marketed, since it is manifestly a waste of time for feeders to be obliged to remove the sheets by hand.

As a matter of fact, a few such presses have been built, but because of various defects they never acquired popularity. The Allen job press was the most successful, but as its principle involved rotation of the form, as in the type-revolving web press, it was suitable only for stereotype or electrotype plates. It could be run at about double the speed of the ordinary quarto, with the same effort and ability on the part of the feeder. As stereotype and electrotype work is mostly large, and suited to large cylinders, there really was no field for the Allen press, and it has disappeared.

George P. Gordon built a few cylinders of about 12 by 18 bed, and others (I think Cottrell & Babcock and Potter), built small cylinders designed to replace the quarto and half medium platen presses. These were built on the drum cylinder plan, and proved to be more costly and less useful

than the platen presses. It is true that they were easier to feed, but this was offset by the difficulty in printing from such small cylinders without wrinkling or slur. It was possible to avoid both; but the labor of doing so was a serious hindrance to the pressman. If he had to print a card it refused to conform to the short curve of the small cylinder, and the tail end of it usually dragged on the form, producing a slur of the last line printed. If he had to print a full form on thin paper the tympan had to be absolutely smooth, and uniformly tight, and the grippers had to be adjusted so as to seize the sheet without a particle of slackness between the grippers, else there was sure to be a wrinkle. The small circumference of the cylinder was responsible for these difficulties. A large cylinder or a platen press will print a sheet that is far from flat, on a tympan that is bulged by a clumsy press boy, and yet produce good work — at least absolute perfection in these points is not requisite to good work, whereas with the small cylinder the work is simply spoiled by the most trifling inaccuracies of this character. Pressmen who have had experience with the three-revolution Taylor, now relegated to the rear, will remember that even for the coarse newspaper work for which the press was designed, the small cylinder of eleven or twelve inches diameter caused a great deal of wrinkling and splitting of the paper. It is not practical to run cheap paper on such a press without dampening. Wet paper will stretch as well as shrink, and its use covers a multitude of shortcomings. As the paper stock for the commercial printing that is done on small jobbers cannot be wet, the small cylinder is out of the question. About fifteen inches diameter is as small as can be used, and eighteen inches is better; and, since we have to use cylinders of that diameter, we see that the pony cylinder presses now in use are as small as they can well be made.

It is possible, however, to build a platen job press so that it can be fed like a cylinder press, and deliver its sheet, and if some manufacturer would give us a press that would do this, without sacrificing too many other features, it would command a large sale, since it is possible to feed almost if not quite twice as many sheets per hour with such conveniences. This statement is not a random assertion. The writer has experimented, and knows it to be a fact. If a feeder does not have to remove the printed sheets from the platen of a jobber, he can feed with both hands alternately, and almost double his speed, without increasing his efforts, since the left hand, now employed to remove the sheets, is simply reversed in action, and carries sheets into the press alternately with the right hand.

Various devices have been tried to secure this desirable adjunct to a jobber. One of them was designed for presses of the alligator-Gordon or old-style Kidder type. For the benefit of young printers who do not remember these presses, it should be remarked that such a job press had a stationary platen, and the bed moved back and forth, and occasionally brought the form of type down on the fingers of the feeder, if he delayed the removal of his hand from between the jaws. Modern job presses all protect the hand of the feeder by closing the jaws at a distance that is beyond easy reach; but the savage alligator shut down without warning, and won its name from its fondness for biting the printer's devil. In adapting the alligator press for rapid feeding and delivery of sheets, the stationary platen was used to support side guides, along which was moved up and down a frame bearing a row of grippers, and grasping a sheet from a feed board in the same manner that it would be removed by the grippers on a drum cylinder press. The sheet thus seized was drawn along to its place on the platen, much after the manner of the delivery fly frames on some recent pony presses. An outline of the design is shown in Fig. 1. The feeding of this press was accomplished satisfactorily, but it was necessary to deliver the sheet by a backward or reverse motion of the lever L, to a table under the feed board. A stiff sheet of paper or a card could be delivered beautifully, but flimsy paper would double up, and the use of a roller at R, with a sort of spring shade roller attached for bringing up the sheet, was not wholly a success, and, therefore, the device was decided to be a failure, and was never marketed. It seems possible, nevertheless, that this idea might be worked out successfully, if anyone was willing to spend the needed money in experimenting.

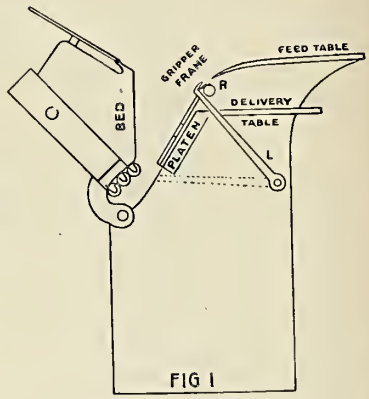


FIG 1

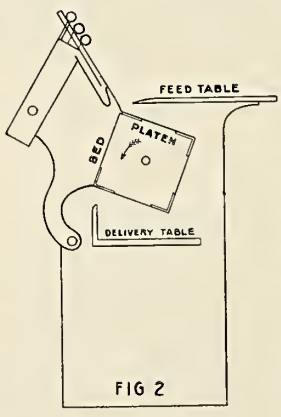


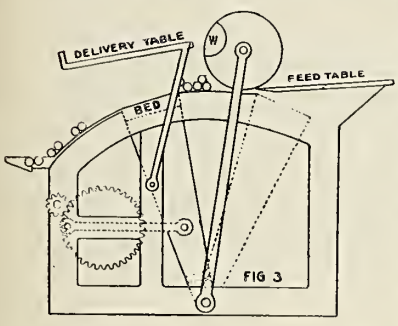
FIG 2

Another idea was the use of a four-sided platen on a job press of the Gordon type, as shown in Fig. 2. This four-sided platen was to make a quarter revolution at each impression, taking a sheet from the feed board just as a cylinder would take it, and depositing it below by simply dropping it at the lowest point. The great objection to this plan is that four tympans are required for one form, and consequently four

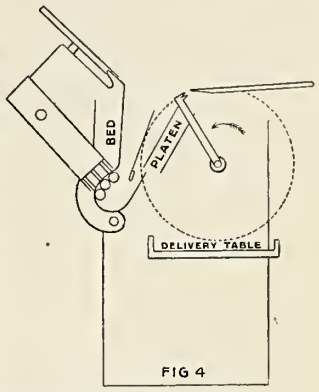
make-readys. This could be partially avoided by making ready almost wholly with underlays, but as some overlays are always needed for fine work, there would be great waste of time in making ready. This would render the press unprofitable for short runs, which is the especial field of the small jobber. It would not print long runs any cheaper than they could be done on a large cylinder press by duplicating the form, and so there seems to be no field for this invention, which, by the way, emanated from a machinist, not from a printer.

There have been numerous other designs of job presses which failed because they were too complicated and expensive of construction. The platen jobber, as now used, can be built so cheaply that a press to take its place must be sold at a moderate figure. If a printer were asked to put $1,000 into such a jobber he would consider that the money was better invested in a cylinder press of greater size, or in a web-feeding press. The demand is for a press that will print small forms and make short runs economically, and yet sell at a small price. If any man can produce and market such a machine he will be likely to make a fortune. Many have tried it in the past twenty-five years and all have failed; yet it is possible that the thing can be done and that the principle exists, though it has thus far eluded students of printing machinery.

It may be that a press designed on the principles of Fig. 3 would fill the bill. It will be seen that it is an oscillating cylinder, feeding from the lower side, like the Campbell oscillator, and delivering the sheet printed side up. Its novelty consists principally in the bed, which moves in the arc of a circle, as shown by the dotted lines. This arrangement presents a few advantages. The curvature away from the cylinder allows the rollers to be crowded a trifle nearer the cylinder, shortening the run. The paper may also be fed nearer the central point, shortening the run at the other end. The bearing surfaces are greatly reduced. Instead of four or five feet of tracks, which would be required for a small cylinder of the ordinary type, the bearings are represented by the small cams that raise and lower the cylinder, to adjust it to the varying height required by such an arrangement. The balancing of the press can be accomplished largely by the weight W in the cylinder. There can be no question that such a press would operate satisfactorily and turn out good work at a speed of 2,500 an hour for a size 12 by 20, but whether it could be sold at a price to compete with jobbers that cost $200 to $500 is a question that experience alone could determine. It seems as though it ought to have a sale at $600 or $700, and that it could be built profitably at that figure. Perhaps one of these days some manufacturer will be enterprising enough to try it.



It is also possible that a press designed like Fig. 4 would be a success. This is an alligator style of jobber, with a gripper frame rotating in a circle along the dotted lines. This frame would carry the sheet into the press, stop during the printing, then drop it printed side down on the delivery table and return for another sheet. It is a simple idea, and would cost little more than the regular makes of jobbers. There might be difficulty in stopping the sheet neatly and flatly on the tympan, but if this were overcome the design appears otherwise practical. A press of this style, 14 by 22, ought to average 2,500 an hour, and at 60 or 70 cents a thousand impressions it would be a great money-earner for a job printer.



It seems reasonable to suppose that at no distant time someone will place such a press on the market. Considering the improvements in cylinder presses and web presses, it is surprising that printers continue to be satisfied with job presses from which the sheets have to be withdrawn by hand. That the self-delivering job press may arrive soon should be the prayer of every progressive job printer.

Written for THE INLAND PRINTER.

ADVANTAGES OF PRINTERS' TECHNICAL CLUBS.*

BY JOHN R. BERTSCH.

WHAT are the "advantages of printers' technical clubs"? is a question that should engage the attention of all interested in any way in the "art preservative of arts," whether as employe, employer or patron, for the higher the intelligence and the greater the skill of the workman, the better and more satisfactory the work done.

It should be the purpose of everyone in any way connected with the printing industry to make himself master of all the technicalities of the art, and how can he do so better, under the present system of specializing and specialists, than by being an active and wide-awake member of a printers' technical club?

The first advantage that we will attempt to

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* One of six essays offered in competition at the suggestion of THE INLAND PRINTER to the Rockford Printers' Technical Club, of Rockford, Illinois.

present to your notice is that of acquiring practical knowledge of the art — educational, if you please. "But can I not get all the knowledge I will need by reading one or more of the excellent trade journals published?" someone may ask. Yes, and no. By all means read at least *one* trade journal regularly. But simply reading a trade journal, be it ever so replete with timely and useful information, is like securing knowledge by reading the books prescribed in the curriculum of the university, without having the lectures of the professors to supplement the reading.

It very often occurs in reading a trade journal that technical terms are encountered in the description of a process by which certain desirable results may be easily and quickly obtained, and which might be of great benefit to the reader if he fully comprehended the meaning of such terms, but, not having a reference convenient where he may find the proper definition, he passes it by, and thus to him the value of that article is lost. However, if he then had recourse to a technical club, he might, by depositing in the question box — which is a prominent feature of a properly conducted club — the question covering the point on which he desired information, and receive it in such form as he could comprehend, perhaps having it practically demonstrated to him; thus incidentally supplying the topic for a discussion which would not only give him much more information than he could otherwise have obtained, and prove a benefit to each member of the club.

In the practical demonstration of how things are done, if done right, in the various departments of the art, is an advantage that the young disciple of Gutenberg cannot enjoy anywhere — under the department system of nearly all printeries in the cities — as he can in a technical club.

Another educational advantage of the printers' technical clubs is the club library of books of reference and other useful information, where the members can obtain that information which all printers at times realize they need, but for lack of facilities from which to acquire it, they struggle along without it, greatly to their own and their employer's detriment.

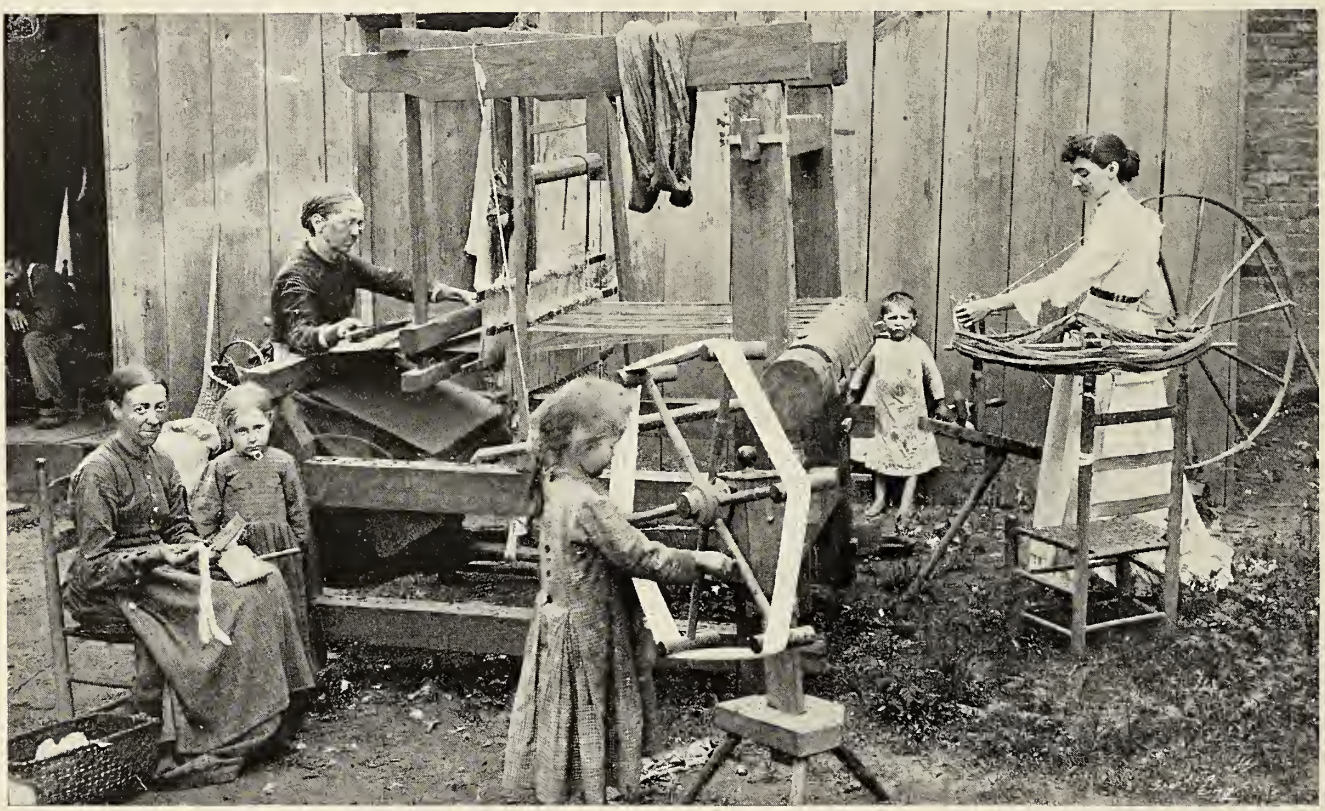


Plate by Grand Rapids Eng. Co., Grand Rapids, Mich. WEAVING IN THE SOUTH. Photo by Russell Bros., Anniston, Ala.

A man is paid nowadays more for what he knows than what he does; therefore, it is an advantage for every member of the craft to help organize and sustain a technical club, thereby putting himself in the way of obtaining that which is the desideratum of every printer — higher wages.

Then there is the social feature of the printers' technical clubs, which is an important advantage. Anything that will bring the persons engaged in the various departments of the printing trade together, so that they can compare notes along those lines in which they are mutually interested, and to freely discuss the use of the means and methods by which they expect to win a competency from a

"gainsaying world," cannot be anything than an advantage, and this is also one of the good features of the printers' technical clubs.

"The advantage of printers' technical clubs" to employers will be in the developing of a class of workmen, who, knowing how, will accomplish more work, and in a more satisfactory manner, than workmen not having such advantages. The benefit accruing to the patron is neater and better printing, making him realize that after all the printer knows what he needs and how to give it to him in the most satisfactory manner, causing him to think he would like to have that office do all his printing regardless of the lower prices of other but poorer printers. Thus the printers' technical clubs cannot be otherwise than an advantage to all interested in the "art preservative of arts."

Written for THE INLAND PRINTER.

EQUIPMENT FOR PROCESS ENGRAVING.

NO. IV.—BY H. JENKINS.

NEGATIVE MAKING.

GENERAL PRINCIPLES.

THE production of a photographic negative, as described hereafter, depends upon the fact that certain salts of silver are so acted upon by certain of the component rays of white light as to be changed in structure. The salts which have been found to be thus sensitive are the iodide, bromide and chloride of silver, each producing results somewhat different from the others and being often combined in certain proportions to obtain the qualities of all in the resulting negative. As intimated above, not all of the rays which together form white light are effective in making a change in these silver salts, and it is this condition also which renders photography possible, for the compounds can be prepared for use in a room from which the "actinic" rays (as those which affect the salts are called), are excluded, the plate being afterwards properly exposed to the action of the "actinic" light, and the operation is then completed by the aid of the "non-actinic" illumination.

For convenience, it is customary (and, in fact, essential) to use some substance to hold the salts and form a film over the surface upon which the negative image is to be produced. Collodion and gelatine are the substances now universally employed for this purpose in practical work. It is not customary in making the sensitive plate to add directly to the collodion or gelatine the required salts of silver. It has been found to be more advantageous to mix with these solutions the corresponding salts of other elements, and then submit them to the action of nitrate of silver, which will cause the desired sensitive salts of silver to be formed and leave the nitrates of these elements as a by-product, which in certain cases is removed by washing or precipitation. For instance, if we use bromide of ammonium, the action of the nitrate of silver will be to form bromide of silver and nitrate of ammonium, and, as stated above, the nitrate is merely a by-product, having no value as a sensitive agent. In the wet collodion process we prepare an insensitive solution, containing the proper salts, and use this solution to form a film upon which the silver nitrate is afterwards allowed to act to form the sensitive salts of silver, the collodion acting merely as a support to hold the salts. In the gelatine process the silver nitrate is added to the solution, thus directly forming the sensitive compounds within it, which, being held suspended in a finely divided condition, are said to be in a state of emulsion.

If, now, we have spread over a plate of glass, or other suitable substance, a coating in which the sensitive salts of silver have been formed, we will have a film which, upon exposure to light containing actinic rays, will have certain changes produced in its sensitive constituents. If the whole plate is exposed, it is evident that the change will be uniform over the whole surface, but if only certain portions are exposed, the change will take place in only those parts and the intensity of the change will be proportionate to the intensity of the action of the light upon them. If, therefore, such a plate is exposed in a camera properly focused upon some object, the rays of light reflected from the object will affect the sensitive salts in the film and produce an image corresponding in its parts to the various portions of the object. If, however, the plate is examined after exposure, there will be no *visible* image to be detected. The appearance will be exactly the same as it was before exposure. To bring out the image it is necessary to treat the impressed salts with some substance which will so act as to cause metallic silver to be deposited upon the affected portions. This process is termed "development," the agents employed being called "developers." Various compounds are used for the purpose, such as pyrogallol, eikonogen, ferrous oxalate and ferrous sulphate, the latter being used in the development of collodion wet plates. When a collodion wet plate is acted upon by the developer, the free silver nitrate which remains upon the surface of the plate is decomposed, the metallic silver being deposited upon the impressed portions of the film. While in the emulsion the silver salts are themselves decomposed.

The developers are invariably used in the form of a solution, and when flowed over the surface of a plate those parts of the image which correspond to the white parts of the object appear first, then the parts corresponding to the half-tones, and finally the details in the shadows. The light reflected from the whites most strongly affect the film, and therefore the deposit of silver will be most

dense in those parts of it which correspond to the white portions of the object, the deposit in other portions being dense in proportion to the effect of the light reflected from the corresponding parts of the object, while those parts of the film upon which the blacks are produced will be unaffected, as the black portions have practically no actinic effect upon the silver salts.

The process of development has an important place in the production of the negative, for any carelessness or ignorance in manipulation may ruin what with proper treatment might result in a negative of excellent quality. In the wet collodion process the developer is simply flowed over the plate as it is held in the hand, the operation being simpler and more mechanical than the development of the gelatine plate. In the development of a gelatine negative the plate is placed in a tray and the developer allowed to act until the desired effect is obtained, it being necessary to vary the proportions of the developer if the plates have been over or under exposed.



"A POSER" IN THREE OF HIS LATEST CONTORTIONS.

After the negative has been developed, those parts which have not been acted upon by the light will retain the same appearance that they had before development, and as the unreduced salts are of no value they must be removed. To accomplish this the plate is treated with a solution which will dissolve out these salts, and the negative is then said to be "fixed." The substances usually employed to fix a negative are cyanide of potassium or hyposulphite of soda, in solution. The action is a chemical one, the corresponding salt of silver being formed and dissolved in the solution containing an excess of the fixing agent. The result is that we have an image on the plate, dark in the portions corresponding to the high lights of the object, with practically clear glass in the parts corresponding to the blacks, and if the object is one with intermediate tints or half-tones, there will be gradations in the negative to correspond.

To be of use in photo-engraving the negative must be very intense, that is, the parts affected by light must be opaque, while the lines must be as clear glass. This result is obtained by a further treatment of the film after fixing, and the method will be described in the next chapter.

Upon the time which the plate is exposed in the camera depends to a great degree the quality of the resulting negative. The best results are obtained only when the exposure has been of a duration of time suited to the conditions. The area of diaphragm, amount of reduction of copy, intensity of illumination, etc., each has an influence in determining the necessary time.

In making negatives for photo-engravings the wet collodion process is at the present time almost universally employed, although some excellent results may be obtained with dry plates made for the purpose. In the wet process the plate is made by flowing over a sheet of glass a collodion containing in solution certain iodides, bromides, or chlorides, or combinations of such salts. The plate is then subjected to the action of silver nitrate in solution, which causes the sensitive silver salts to be formed as explained above. The plate is exposed and developed while wet, and if the manipulations are properly carried out the most desirable results can be obtained.

THE COLLODION.

Various formulæ for the collodion can be employed, but the following, commonly known as Wolfe's formula, is one of the best and is an excellent one for either line or half-tone work:

Alcohol	8 ounces
Ether	10 "
Iodide of ammonium	30 grains
" " cadmium	50 "
Chlorine of calcium	10 "
" " strontium	10 "
Gun cotton	80 "

Either of the chlorides may be omitted. The gun cotton should be easily soluble. Anthony's Red Label is recommended.

To prepare the collodion dissolve the gun cotton in the ether and six ounces of the alcohol. Then put the remaining two ounces of the alcohol in a clean mortar and add each salt separately, and grind with the pestle until dissolved. After all of the salts have been added and dissolved, pour the

solution into the solution of gun cotton and shake well. This collodion will usually be found to work well in a few hours after making, but should it fail to work clearly add a few flakes of iodine to turn toward a red color. Before using, the collodion should be filtered through a tuft of absorbent cotton placed in the neck of a clean, dry funnel which should be provided for this purpose alone. The collodion bottle should also be kept tightly corked, as the ether rapidly evaporates, leaving the collodion thick.

THE SILVER BATH.

To prepare the silver bath, dissolve crystals of silver nitrate in water until the actino-hydrometer will, when floated in it, register 40. Distilled or clean rain water should be used if obtainable, but ordinary water as obtained from the faucets can generally be used. In any case the bath after mixing should be placed in the sun for a day or two until it becomes perfectly clear, as any organic matter will be acted upon by the nitrate and be precipitated. After sunning, the bath should be carefully filtered, and, in order that it may give clear images, a few drops of pure nitric acid added until blue litmus paper will be turned red if placed in the solution.

The bath is now placed in its holder, but must be "iodized" before good results can be obtained with it. If a collodionized plate is sensitized in it now, the plate when taken from the bath will look thin and be of a light bluish color, and will give a weak, thin image. This is due to the fact that in a fresh bath the silver salts when formed in the film are dissolved out by the silver solution. To prevent this the bath must be supplied with iodides. The best method is to place in the bath a collodionized plate as large as the holder will take and let it remain several hours until the salts are dissolved out of its film into the bath. If necessary, this operation should be repeated, until the plates when taken from the bath will have a rich, creamy appearance, and give images of the desired strength. The methods for caring for the bath solution will be given in Chapter VII.

THE DEVELOPER.

The developer for these plates is a solution of ferrous sulphate, which may be dissolved in various proportions. The following will be found to give good general results:

Ferrous sulphate	4½	ounces
Acetic acid	3 to 3½	"
Water	48	"
Alcohol	2½	" or q. s.

The crystals of iron should be finely ground in a mortar and then thoroughly dissolved. The developer may be made up by measuring its strength by the hydrometer, in which case it should register 20, and to each 20 ounces there may be added 1½ ounces acetic acid, and alcohol in sufficient quantity to make the solution flow readily. The action of the sulphate is to reduce the silver, as explained in a preceding paragraph, the acid being used to retard its action and keep the image clear. Were the iron allowed to act alone it would cause a rapid reduction over the entire plate and veil the image. The alcohol is used to cause the developer to flow readily over the plate, for after the bath has been used for a time it takes alcohol from the plates, causing the developer to flow in streaks, the addition of alcohol to the developer aiding it to flow in an even sheet.

FIXING SOLUTION.

Cyanide of potassium. Water.

Make in solution strong enough to dissolve the unreduced salts. Some operators use a saturated solution, others prefer to use it more dilute. Hyposulphite of soda may be substituted for the cyanide, but the cyanide is recommended.

INTENSIFYING SOLUTIONS.

There are several methods of intensifying negatives, but those most commonly used are the copper and silver and the mercury intensifiers. The former is generally favored.

COPPER AND SILVER METHOD.

1. Make a saturated solution of copper sulphate, and also one of bromide of potassium.

Place some of the copper solution in a wide-mouthed bottle, and add to it some of the bromide solution. Exact proportions are not necessary. One part of the bromide solution to six or eight parts of the copper will be about right. In making the saturated solutions, it is well to use warm water, as the salts will more readily dissolve.

2. Nitrate of silver. Water.

Make a solution about 25 grains of the silver to the ounce of water. It is not necessary in practice, however, to measure the quantities exactly. The operator will generally place a few crystals in the bottle and dissolve in some water, adding a few more crystals if the solution acts too slowly.

3. Nitric acid. Water.

Make weak solution. About one part acid to eight or nine parts water.

4. Ammonium sulphide. Water.

One part of the sulphide to about five or six parts of water, to which a few drops of ammonia may be added. Keep this solution covered.

MERCURY METHOD.

Mercuric chloride. Water.

Make a saturated solution. Some ammonium chloride is usually added to cause greater saturation.

In connection with this solution, solutions 3 and 4 given above are used.

(To be continued.)



VISIONS THAT PASS IN THE NIGHT.

Copper half-tone by
SANDERS ENGRAVING COMPANY,
314 North Broadway,
St. Louis, Mo.

Photograph by
O'Keefe & Stockdorf,
Leadville, Colo.

The Inland Printer

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The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

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Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, 54 Farringdon Road, London, England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

THE HIGHER TECHNICAL EDUCATION OF PRINTERS AGAIN.

THE valuable and interesting article on "British Technical Schools for Printers," by Mr. G. F. Stewart, which appeared in the January number of this magazine, and which, by the way, was by editorial inadvertence and a combination of circumstances erroneously announced to be a prize essay of the Rockford School, in its excellent presentation of the history of the movement for better trade education among British printers gives as its lesson to American printers that isolated technical clubs for the study of the art of printing are the best and most easily arranged. There is a desire evident in this country to wait for some general, concerted movement in the furtherance of trade education, but the hope thus sustained is fallacious without the leaven of individual effort. If two or three progressive and energetic printers in a town or city arrange a night of meeting each week to discuss craft matters, and invite occasionally some of their fellow-workmen to join them, and some of the apprentices more particularly, it will not be long before they will have a large and interested technical club in full operation. The trade press in the printing art is heartily in sympathy with printers who show a disposition to help themselves in this way, and employers are a unit in advocating the idea; the members of the typographical union are as a rule favorably inclined to it, and as a factor in raising the printer, as an individual, to the level of his art, it is of incalculable value. Any of our readers who are disposed to exert themselves in this worthy cause, and who desire to confer with this paper by mail or otherwise, we shall be exceedingly pleased to hear from, and will put them in communication with printers in other cities than their own who are endeavoring to stimulate a similar interest in their locality.

A QUESTION FROM A YOUNG PRINTER.

A YOUNG printer asks the advice of The Inland Printer as to what course he should pursue under the circumstances in which he is situated. He says: "I am a young man, nearly twenty-one years of age, and I have been working in a tri-weekly newspaper and job office for three years and a half. I am acting as pressman and have been for over a year. I like the work and I have been told that I excel at it. I would like to become a first-class pressman, and would like to get a position in some large city where I could learn the art. I have written to two firms in New York but get no reply, and have asked for position as helper. Now, what course would you advise me to follow in order to procure a position in a large pressroom? I have been trying, also, to get a chance to learn to operate a typesetting machine, but there are none in this city, and I do not know of any place where I could learn. If you will kindly express your opinion on these matters I will greatly appreciate it."

There is a homely saying that far-off fields look green, and to young printers in country towns the opportunities of advancement in large offices in large cities are magnified in proportion to the distance and inaccessibility of their locality from the large centers of trade. We receive many letters of the same general character as the foregoing, and

in each case we feel qualified to give advice conditionally only. In our opinion, a young man in a fairly well equipped printing office, who is ambitious to excel and has opportunities to test, in his working hours, the practical utility of his reading, has opportunities which many city pressmen would covet. We would advise our correspondent, and others like him, to retain his position in the country town until he is thoroughly convinced that he has exhausted the possibilities of his environment for further advancement, and when he has arrived at that stage he will find that situations will be seeking him. He will not need to look for them.

Unless our correspondent is of unusual versatility, we would not advise him to divide his attention between presswork and machine typesetting. There are too many compositors anxious for opportunities to learn machine typesetting, and we think a pressman's chances in the matter are rather small, unless he is especially favored by friends or nature.

ELECTRICITY IN PAPER.

A SUBSCRIBER writes to THE INLAND PRINTER inclosing a manifold of a letter written by him to his paper dealer complaining that he is having "a terrible amount of trouble" with a certain brand of paper because of its being charged with electricity. He further asks: "What do you say regarding the real cause of electricity? Is it the fault of the paper or the circumstances surrounding it? Can it be remedied, and what is the best remedy for it?"

Electricity wherever found is mainly generated by friction. This can easily be demonstrated by rubbing briskly with the palm of the hand the upper one of two sheets of paper placed upon a flat surface, when they will be found to stick tightly together. Calendered paper is so called because it is run through what is known as calender rolls, where it gets the polished surface which makes possible the fine effects obtained by our modern printers. It is the operation of these rolls as the long strip of paper passes through them which generates the electricity. When finished, the paper is cut into different sizes and boxed, the electricity often being present to such a degree as to cause suffering to those handling it. Very little escapes from the paper after it has been prepared for shipping, and when it is later taken from the package it is still fully charged. Paper manufacturers are alive to the disadvantages of electrically charged paper, and have resorted to various expedients to rid it of that objectionable feature. The most successful of these, we believe, is in the form of a hollow brass tube placed where the paper travels over it as it leaves the calender roll. The tips of copper wires leading from the tube are exposed to the touch of the paper through small holes in its upper side, and the electricity is attracted to them and carried from the paper.

But even if this plan, or others equally effective, became universal in the manufacture of paper, printers might still be troubled by electricity. The reason for this is that it may become charged in a printing office as readily as in a paper mill. This is especially true in cold weather on days when the air is bright and crisp. The slightest friction then will charge the paper. The pressman places it on the feed board and smooths it down with his hand; he slides the sheets one by one along the feed board to a position against the guides, and the grippers catch them and pull them along until they are wrapped about the cylinder — each of these operations adds to the quantity of electricity in the sheet. Then it is that the press-boy gets the sprinkling can and thoroughly wets the floor about the press, and this relieves the difficulty somewhat; but the sheets will still insist in occasionally coming back with the fly, and in taking eccentric journeys about the room, instead of going as they should to their proper place on the receiving table.

Many printers think when the floor has been soaked that nothing remains for them to do but to swear, but others more persevering have devised ways and means more or less effective for overcoming the common enemy. What seems to be the best of these was presented to the fifth annual meeting of the United Typothetæ, at Cincinnati, in 1891, by Mr. C. S. Morehouse, of Tuttle, Morehouse & Taylor, New Haven, Connecticut. Mr. Morehouse's device is simply a section of copper gas pipe, three-eighths of an inch in thickness, placed in the rear of the press beneath the feed board, and free from the delivery cords or tapes, and the fly when in position to receive the printed sheet. This copper pipe is connected by a rubber tube with the iron gas pipe above, and small holes are perforated in it one and one-half inches apart, and of such size as to permit the flame to be about an inch or a trifle more in height when a full pressure of gas is on. Mr. Morehouse said, in explaining his method, that "rarely will the full pressure of gas be found necessary to accomplish the warming and drying of the paper enough to overcome all electricity, or to insure the sheets from 'setting off' in work where a large quantity of ink seems necessary." Steam was once used successfully instead of gas, except that it caused parts of the press to rust, and was injurious to the throats of the pressmen.

Electricity in paper is an unwilling captive and it will accept the first means of escape offered. All that need be done is to provide the means. If the air be sufficiently warm and moist it becomes a conductor itself and the electricity will pass away from the paper to it. If the air be cool and dry it is nonconductive, and the paper not only cannot discharge its electricity but will accumulate more

at the slightest incentive. Slight annoyance, if any, is experienced by pressmen in warm weather, because there is then more or less humidity in the atmosphere. Then, too, doors and windows are wide open as a rule and most pressrooms are sure to be tolerably well ventilated. If a box of paper heavily charged be opened under such conditions, but a short time will elapse before the electricity is dispelled.

There are a number of "electricity dissipators" upon the market, and if a really good one is purchased relief will be experienced unless the conditions be particularly adverse. A slight quantity spread upon the platen with a sponge and permitted to dry becomes a perfect conductor. Some of them are told about at length in the advertising columns of THE INLAND PRINTER.

The real solution of the problem would seem to be found in a condition of perfect ventilation, but who ever heard of perfect ventilation in a printing office? So much has been written on the subject and to such little purpose that it seems a waste of effort to add anything further.

THE RETAIL BOOK TRADE AND THE DRY GOODS TRADE.

NEARLY all our large dry goods stores are dealing in books, and selling at cut prices. Naturally the book dealers are angry, as they are not in a position to carry the war into the enemies' camp, and the average publisher presumably finds the dollar of a dry goods man quite as valuable as the dollar of a news dealer or bookseller. Commenting editorially on wholesalers selling at retail, the *Monetary Times*, of Canada, asserts that one of the causes which are driving the retail bookseller and stationer out of business is the action of the departmental stores. Presumably to draw the crowd, these stores fix upon some book or other article of which a thousand or a thousand dozen can be bought, and having stocked themselves with it, proceed to sell at cost, or below. This was done the other day by a house of whom better things would be expected, with respect to a book very popular at the moment. They put the price of this book, which is $1.25, down to 90 cents, and the scores of small dealers in town and country, who had bought a dozen or a score, expecting to sell at a profit, now find that profit gone. This is bad enough, but when the maker and importer of books and stationery adopts a like policy, going behind the people who are his natural customers and selling direct at unremunerative prices to the consumer, it is still worse.

A business community cannot long exist without profit. There is a limit beyond which merchants cannot go in the reduction of prices without bringing ruin upon other people and sapping the foundations of their own existence. The selfish merchant or group of merchants who propose to "do all the trade" by going to the consumer, may find that they have aroused forces which will imperil their own safety. There is, it is true, one aspect in which this policy may be sought to be justified, and that is that its tendency will be to bring the whole community nearer to a cash basis, because sales for cash can be made at lower rates of profit. In this view the policy we have indicated may be defended. If this result is to ensue, whatever may be gained, the process must kill off a host of small dealers whose removal cannot but be felt by the communities in which they reside.

OVER-PARTICULAR WORKMEN.

A KNIFE-GRINDER who was asked upon an occasion why he claimed to be a better workman than the majority of his fellow knife-grinders, replied that *he* knew when to stop grinding. It has been said that one of the most dangerous men in a printing establishment that intends to make money is the fine mechanic who never knows where to stop putting on fine work. Such a man left to himself will elaborate upon a job on which an estimate has been given until the margin of profit is nil. At the head of an establishment such a man would mean financial ruin. The difference between a business success and a business failure very often means knowing where to stop mechanical perfection. It ought to be an axiom in every establishment not to expend an unnecessary minute on any piece of work. The fine work must stop short precisely at the point beyond which it is no longer needed.

All this, of course, is easily said, but when a man has the moral courage to have this done, and to so regulate an establishment that this is practically accomplished on every piece of work, he becomes simply invaluable.

RULES FOR EMPLOYES.

IT is a fact much to be regretted that in the management of large offices the majority of the men are frequently made to suffer vicariously for the perverseness or intractability of the few. A passion for red tape and a feeble comprehension of human nature involves many employers in trouble with their workmen, when the cause would appear to be absurdly insignificant. For instance, an employer with whom we are acquainted, coming hastily into the composing room at a time when the establishment was overcrowded with work, observed one of his apprentices lolling over his work perched on a high stool. In his irritation he spoke sharply on the matter to the foreman, and urged him to keep the men a little more actively engaged. As is usual in such cases, everyone had to suffer. The next day all the stools in the office were ordered

out, and much actual physical suffering on the part of the men ensued, and financial loss on the part of the employer. The fewer rules and regulations seen posted in a printing office, the greater the amount of work which will be produced. In the personality of the foreman lies the secret of the rapid and successful accomplishment of work, keeping the men cheerfully and busily employed, and appealing to their individual self-respect and less to the fear of losing their positions in case all instructions are not carried out.

Printed rules and regulations have a purpose to serve, it is true, but there is a tendency on the part of many foremen and employers to forget that too many orders and restrictions are really worse than none at all.

IMPROPER AND INDELICATE WORDS IN THE STANDARD DICTIONARY.

SOME person, actuated by ulterior motives, has been attacking the Standard Dictionary, published by Funk & Wagnalls. Professor Funk has been at pains to issue a circular which must completely satisfy the unthinking of the folly of the attack. With the thinking persons of any community such an attack is so ridiculous in itself that no defense is necessary. The charge is not a new one against the makers of dictionaries, as Dr. Funk points out.

The old story will be remembered of a woman accosting Samuel Johnson, shortly after his dictionary had been published, with: "Doctor Johnson, I am so sorry that you put in your dictionary the naughty words." "Madam," retorted the doctor, "I am sorry that you have been looking for them."

CUT PRICES A WARNING TO CREDITORS.

IN an interview in a recent number of *Electrical Engineering*, the president of one of the large electrical supply houses in Chicago makes a significant statement which may be taken to heart by the printing and kindred interests with a certain amount of profit.

"Only the other day," he said, "one of our men sent in a copy of a circular issued by a customer who was purchasing all his supplies from us, and I immediately notified our credit department to close that account as quickly as possible and to allow a discount of one or two per cent if necessary to secure spot cash, and this action was taken because the circular offered staple goods at a price that left a gross profit of less than three per cent. Naturally, we inferred that it was a case of converting stock into cash as rapidly as possible, and we did not propose to lose our account. Experience has taught us that a heavy cut in prices, more particularly in staple goods, is a danger signal we can never afford to ignore."

Written for THE INLAND PRINTER.

SOMETHING ABOUT BELTING.*

BY F. J. HENRY.

NOT the least of the troubles which make an electrotyper sad is that caused by belts and belting: trouble not infrequently due to lack of judgment in buying belting unsuitable for the service required, sometimes to a too rigid economy in the purchase and erection of shafting and pulleys, and sometimes to a disregard of ordinary care in their use.

While canvas and rubber belts are admirably adapted for certain situations, for general factory use there is "nothing equal to leather." There is, however, a wide difference in leather belts, and the purchaser who expects to buy the best at a low price is sure to find himself mistaken. Beltmakers understand how to finish goods made of inferior stock so that the inexperienced purchaser, judging by the appearance of the belt, will buy the poor instead of the good quality. The proportion of inferior leather in a hide is so large that there is an abundance of low-grade belting in the market, even from hides that have been properly tanned; then there is belting made from leather tanned by some of the modern processes which do the work in much less time than the old way, but at the expense of the quality of the output. The only safe way is to buy of reputable houses and always their best goods. It is, however, a waste of money to buy the best belting without having suitable appliances for its use. Any belting will become useless in a short time if exposed to steam or dampness or if not properly cared for. Belt dressing should be applied sufficiently often to prevent the leather from becoming dry and brittle; to belts in use where there is considerable dry heat the applications should be quite frequent, the belts being first scraped clean of any old dressing or other adhering substances.

Oftentimes there is a mistaken economy in the purchase and erection of shafting and pulleys. To secure good results, the shafting should be ample in size for the service required, and the hangers be sufficient in number and so placed that the shaft will not be sprung out of line by the strain to which it will be subjected in use. Pulleys should not be too small in diameter or too narrow in width of face. This is a matter of great importance, and specially so in an electrotype foundry, where there is much plumbago in the air; the belts and pulleys soon become coated and belts are liable to slip unless drawn very tight. In order to obtain good service it is well to have belts somewhat wider than required by a strict application of the rule for determining the width of belts for the transmission of a

NOTE.—The attention of the reader is directed to the department of Notes and Queries on Electrotyping and Stereotyping, conducted by Mr. Henry on another page of this issue.—EDITOR.

given amount of power; then they can be run slack, and consuming less power and being under less strain they will last much longer and require less attention than when they must be drawn tight.

The manner of joining belts is an important factor in determining the length of time a belt will wear. The old-time lacing has been supplanted, to a considerable extent, by some of the many inventions for the purpose, with, in many instances, fairly satisfactory results; but in all these methods the joint is the weakest part of the belt and naturally the place where the first break may be expected to occur. The only way to make strong and durable joints is by cementing them. This may seem to be a difficult matter—it is really quite a simple one, not beyond the skill and ability of the average workman. The outfit necessary for the work is a belt plane, which can be obtained from a dealer in hardware, or any small plane will answer—one with a steel face is preferable; a quantity of belt cement, which may be bought from any beltmaker, and an ordinary glue kettle in which to melt the cement.

Cut the belt about its own width—not, however, less than four inches—longer than if to be laced, scarf down the ends so that when they are placed together the belt will not be thicker at the joint than in other parts. To facilitate scarfing the ends, fasten a board to a bench and tack the belt to the board with the end of the belt near the end of the board; use two nails located sufficiently far away from the end of the belt so that they will not interfere with the operation, and by planing toward the end the scarf can be quickly made. Place the belt over the shaft, or, if the situation is such that the joining must be done with the belt on the pulleys, it must be drawn together with clamps so placed as to leave space to cement the lap. Place a board, a little wider than the belt and of convenient length, under the belt and nail it to the board with the ends in proper position, using a couple of nails in each end, but back of the lap; with a stiff brush thoroughly cover both parts of the lap with the hot cement, place the parts in position, rub over the joint with a hammer to force out any surplus cement and bring the surfaces in full contact. Allow the belt to stand until the cement shall set, generally fifteen



MUSIC.



A Canadian Hillside.
Drawn by A. R. Windust, Chicago.

or twenty minutes will be sufficient, when the board may be removed, any roughness of the edges of the joint trimmed off and the belt can be put in use. Unless a belt is subjected to unusual strain it will not be necessary to use any rivets. A new belt may require to be taken up once or twice before the stretch will be out of it, after which it may not need further attention, in that respect, for years. I know of belts that have not been taken up in over five years. A belt may be opened at any time by inserting a dull chisel in the joint. In putting on a crossed belt care should be taken to have the joints so placed that the friction at the crossing of the belt will smooth down rather than tear up the thin edges of the scarf.

In order to obtain the greatest driving efficiency, belts should be run with the grain side next the pulleys; the gain over running with the flesh side next the pulleys being as much as thirty per cent, yet the majority of belts are run the way last mentioned. Some persons argue that as the principal wear on a belt is caused by slipping, and all belts will slip some, that the best part will be first worn away and the life of the belt will be much shorter than if so placed that the wear will be on the flesh side.

I prefer to use single rather than double belts, except for main driving where the pulleys are large and the speed of the belts not too high; over small pulleys and at high speeds it is necessary to use very thin belts. On routing machine spindles, which run from 6,000 to 14,000 revolutions per minute, linen spindle belting is used, leather not being sufficiently flexible for the purpose.

It is desirable that shafting and machines be located so that belts shall run from the shaft in opposite directions. This arrangement will relieve the bearings from much of the friction that results from having the belts all pull one way.

Slipping is less liable to occur where the direction of the belt motion is from the top of the driving to the top of the driven pulley.

And lastly, do not expect an overloaded, or overstrained belt to give good service.

Written for The Inland Printer.

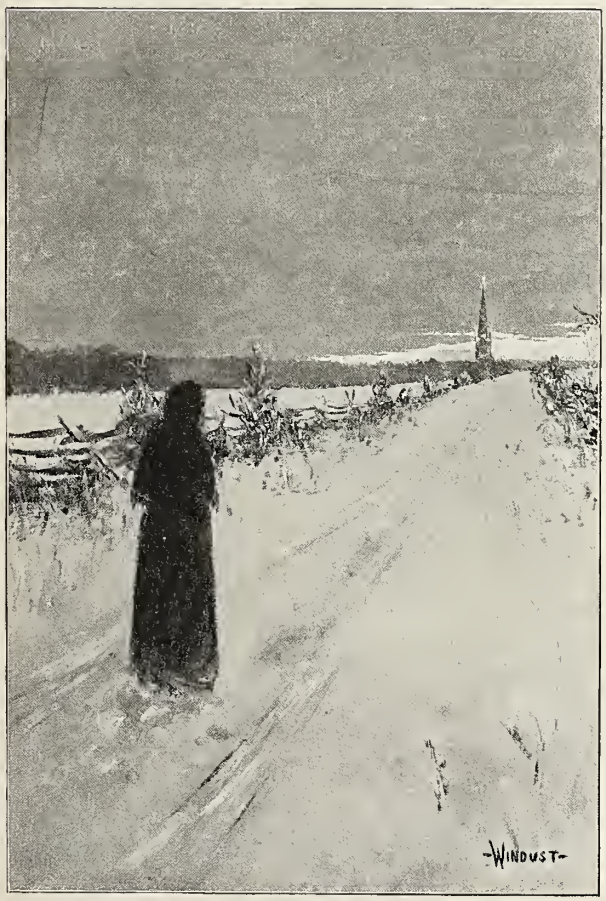
PRINTING HALF-TONE PLATES.

BY FRANK BECK.

RESPONDING to the request of the editor of this paper to give a short account of the methods I use in printing half-tone plates, I trust that whatever I set down will not be taken as an assertion that the practice I follow is of necessity correct, or the only way to obtain satisfactory results. I have and do obtain what is acceptable to the public and to my employers by the following procedure. I obtain all the cuts on a certain piece of work from the composing room before they are made up in the forms, and of each cut I have proofs taken on three different weights of paper — 24 by 36, 60, 70 and 80 pounds — and then proceed to make cut underlays. Taking one of the proofs on the 70-pound stock I carefully trim it all around, leaving a margin of one-sixteenth of an inch of blank all around the print. I then cut out of the sheet all of the extreme high lights, being careful to cut a little of the surrounding shadows with them, the purpose of this being to prevent too much impression on the point of division, which would have a tendency to bring up the shallows. I then take the proof on the 80-pound stock and remove from it the extreme blacks and solids — always cutting a little inside the line — and paste them on the 70 pound sheet already treated, using common flour paste or mucilage. I then take one of the proofs on 60-pound stock and cut out all of the intermediate shades such as should appear lighter or softer in the finished print. I take these several proofs and paste them together, and then I have what would be called a four-ply cut overlay, excepting that all of the pieces comprising it are cut a trifle inside of the line. If the cut has more shade in it than can be properly treated with three sheets, I take a 50-pound paper in place of the 60-pound and add one sheet to my underlay, treating it in the same way as the second sheet with the exception that instead of cutting out the extreme solids I remove all the semi-dark shades as well and paste them on. Having made

my underlays in the manner described, I proceed to unmount the cuts from their bases. In order to do this without injuring or scratching them great care is required. The tools I find to be the most advantageous are a small hammer, a pair of pliers, and a small chisel — this last should be about a quarter of an inch in diameter at the shank and should have a long tapering blade, and be about half an inch wide at the extremity of the blade. Some small wire brads, such as are commonly used for mounting the plates, a prick punch, a small nail set, an electrotyper's iron finishing plate, and a pair of plate calipers such as are used by electrotypers, are the other requisites. Having removed the plate from the block, I take the calipers and mark at least two distinct points on the back of the plate in order to be able to paste the underlay accurately in position. This done, I lay the cut face up on the iron plate and with a small boxwood planer I go over the entire surface, taking care to strike only a moderate blow. I take the block thereafter, and examine it carefully to see that it is free from lumps and rough places and mount the cut on the opposite side to that from which I took it, and send it to the composing room.

This method, I find, saves a great deal of time in the final make-ready of the form, as it is only necessary to even up the impression on the cut, and the underlay will throw the lights and shades where they should be without any further care on the part of the pressman, and for long runs will preserve the cut much better than if a plan of overlaying was followed. It holds up to the rollers the dark parts of the cut, properly supplying them with ink and protecting the lighter and more delicate shades from receiving unnecessary pressure.



WIDOWHOOD.
Drawn by A. R. Windust, Chicago.

Written for THE INLAND PRINTER.

PUNCTUATION.—THE SEMICOLON.

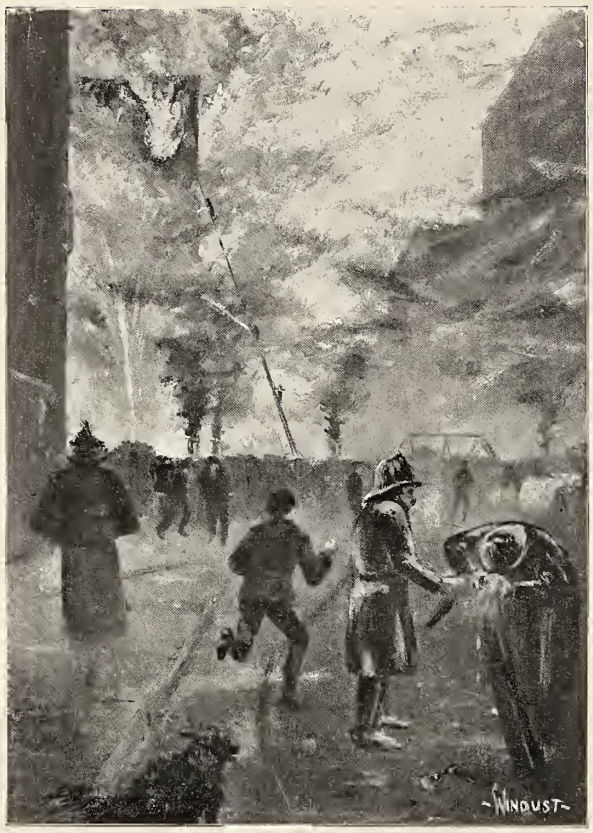
NO. IV.—BY F. HORACE TEALL.

ALL writers on punctuation devote to the comma much more space than they give to any other point, and rightly, because there are more really different occasions for the use of the comma. It seems, however, that the writers have not sufficiently explained the use of the semicolon, especially in neglecting exemplification. One of the commonest kinds of sentence in which the point is used is not mentioned in any one of many books consulted in search for it, though every book gives a rule that really covers it. The omission is serious mainly because, in conjunction with obscure rules for using commas, it has probably induced a misunderstanding and an unreasonable practice, to be mentioned below.

As in the case of the comma, too many rules have been made for the use of semicolons, and one bad result is shown in two rules by G. P. Quackenbos, with examples of the same construction but differing punctuation, as follows: "When a colon is placed before an enumeration of particulars, the objects enumerated must be separated by semicolons; as, 'The value of a maxim depends on four things: the correctness of the principle it embodies; the subject to which it relates; the extent of its application; and the ease with which it may be practically carried out.' A semicolon must be placed before an enumeration of particulars when the names of the objects merely are given, without any formal introductory words or accompanying description; as, 'There are three genders; the masculine, the feminine, and the neuter.'"

It will be seen readily that the colon of the first example and the semicolon of the second follow similar introductory clauses, and it should be admitted that that is a good reason for using the same mark in each; and the prevalent practice, though not universal (as it might well be), is to use a dash in such a sentence. This use of the semicolon is not common, and it is not right, because the construction of the sentence affords no ground for any but the most arbitrary rule in support of it.

In the second rule a distinguishing expression is used that seems to differentiate the objective parts



A 4-11 Alarm.
Drawn by A. R. Windust, Chicago.

of the two sentences, but that does not make them really different in kind. Each objective phrase in the first example is an indivisible element in the sentence, just the same in its bearing on punctuation as the single-word objectives in the other example; there is no possibility of punctuation within any one of them, and so the end of each phrase presents the slightest possible break of continuity, which, as we have seen, should be pointed with a comma. Again, the words said to be merely the names of the objects are but the adjectives descriptive of them, and stand for "masculine gender," "feminine gender," and "neuter gender"; and in the other exemplifying sentence there is nothing that can truly be called "formal introductory words or accompanying description."

Our preceding bit of criticism is suggested by the fact that some of the old rules are rejected in this treatise, and that no better way to account for the rejection was thought of. Another use of the semicolon, strongly characteristic of at least one literary periodical, and sufficiently common to demand notice, may well be criticised before considering the making of rules. The *Nation* is the periodical mentioned. Its issue of January 2 contains the following sentence: "We are glad to see that Dr. William Smart of the University of Glasgow has published a collection of his essays; the title of the volume being 'Studies in Economics.'" A reason is apparent for this use of the semicolon, but it is not a good one. It would be the best of reasons for making a new sentence, "The title of his volume is," etc., the latter statement being properly separate from the first, and the title being no part of the occasion of gladness. The words in the sentence as printed necessitate the use of a comma instead of a semicolon, as they show the slightest possible break of connection. Many other sentences of similar construction in the *Nation*, containing a semicolon, are not amenable to correction except by substituting a comma.

These bits of criticism seem to show sufficiently the most common erroneous uses of the semicolon. All proper uses seem to fall within the prescription of the following

Rule.—A semicolon should be used after each clause where the break in sense is too distinct to use merely a comma, and not sufficient for a period.

It will be seen that this rule, like that given for the comma, is very general. It is purposely so. No rule or set of rules could be made, no matter how much detailed, so that all people would apply them with the same effect in every instance. Rules may be made and carried out by all the workers in a single printing-office, but that office must be counted as a unit in any comparison.

The commonest occasion to use the semicolon arises in separating parts of sentences when the parts themselves, or some of them, contain commas, as in the following:

Writers should know how to punctuate, and should do it carefully; for they alone can always be sure, with proper care, that the sense is not perverted by wrong pointing.

Benjamin Drew says, in "Pens and Types": "Our school-books used to tell us that at the period we should stop long enough to count four; at the colon, three; at the semicolon, two; at the comma, one."

The following officers were elected: John Smith, President; William Brown, Vice-President; Samuel Jones, Secretary; and Thomas Gray, Treasurer.

"Mr. Rice's only near relatives are William B. Rice, an uncle, of No. 7 West Sixteenth street; Elizabeth H. Guild, an aunt, of Boston; and two aunts, Mrs. Bamuelos and Mrs. Sartiges, who are in Europe."

In some way the notion has become very common that, in a series like those of the last two examples, the comma is the proper point to use before the conjunction introducing the last of the series. The main reason for using the semicolon is that the break is too decided for the comma, corresponding exactly to the others for which semicolons are used. Another reason is that by using the semicolon we avoid subordinating one comma to another — something that cannot always be escaped, but which should happen as seldom as possible.

Double Lateness.—Manager (to errand boy who is half an hour late): "John, how is it you are always late in arriving, and always the first to leave?" John: "Weel, sir, ye wadna hae me late twice a day, wad ye?"—*Current Literature.*

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

DURING the month the number of patents relating to printing was something over twenty, about one-third relating to typesetting and the rest being of a miscellaneous character.

Fig. 1 shows a sectional side elevation of an invention by Homer Lee and Edmond Lebrun, of New York, assignors to

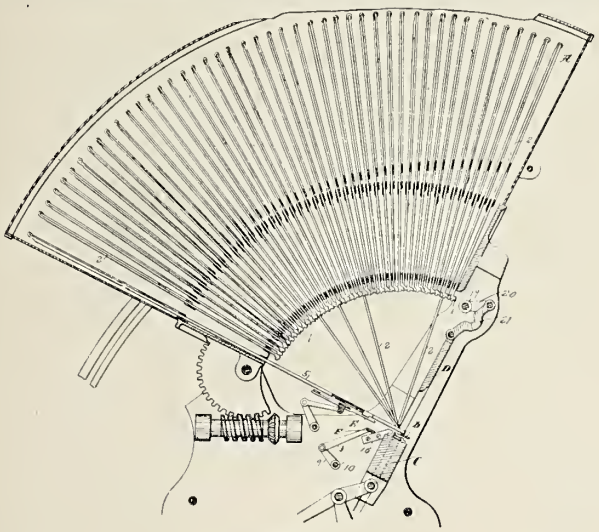


FIG. 1.

the Electric Typographic Company, of West Virginia. Although applicable to all classes of composing machines, it is shown in the drawing in connection with one of the class in which the type are fixed upon bars adapted to slide longitudinally in order to bring the type or matrices to the composing space. After being assembled and justified the type are firmly locked upon all four sides, so that there can be no distortion of the same while the impression is being made.

Edouard G. D. Deville, of Ottawa, Canada, received a patent in this country covering a screen for photomechanical printing process. Instead of being ruled in lines the surface of the plate consists of alternate opaque and transparent squares, disposed like the squares upon a chess board.

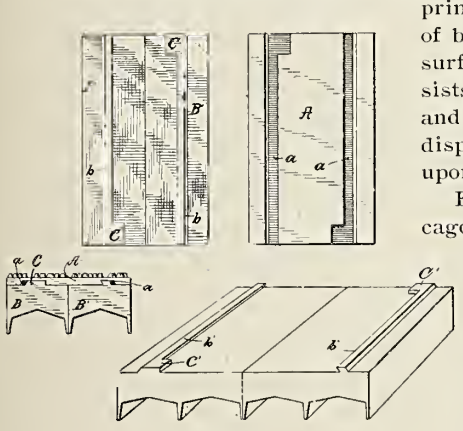


FIG. 2.

Robert Miehle, of Chicago, Illinois, assigned to the Miehle Press & Manufacturing Company a patent granted for an improved printing press. The impression cylinder is at proper intervals given a movement bodily by means of a rock shaft. An oscillating clutch arm is attached to the shaft, and a tripping device, consisting of a movable cam plate, disengages the tripping device to release the clutch arm whenever the cylinder is to be raised.

The stereotype plate holder shown in Fig. 2 was designed by Albert W. Marshall, of Indianapolis, Indiana. It is claimed that the plates will be so locked in position that there will be no "buckling" while in use, and also that single or double columned plates may be used interchangeably. Each part of the base has an inwardly sloping flange to fit corresponding grooves upon the under side of the stereotype plate. Square shoulders at opposite ends of the flanges prevent longitudinal movement of the plate. When the plate is to be removed the furniture is loosened so that

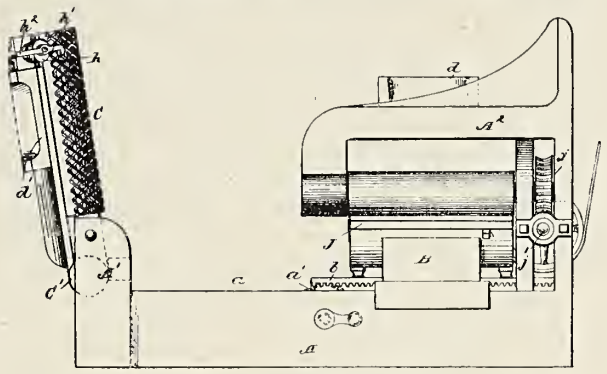


FIG. 3.

the base sections can be separated far enough to release the same.

Fig. 3 shows a stereotype casting and shaving machine, invented by John C. Breuer, of Cleveland, Ohio, in position for shaving the turtle and having the cover of the casting box thrown back. After the casting is made, the casting box is moved upon its ways beneath a shaving tool which operates upon the back of the plate.

Talbot C. Dexter, of Fulton, New York, received three patents covering various improvements in his folding ma-

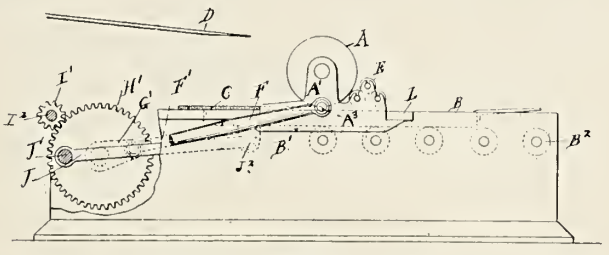


FIG. 4.

chines. All rights under the patents are assigned to the Dexter Folder Company, of New York city.

Another patent covering a folding machine was granted to Joseph K. and John C. Cummins, of Sidney, Ohio, as assignees of Austin T. Bascom, of the same place. This folder is intended to be attached to a newspaper printing machine to fold, paste and deliver the sheets as printed. A paper brace drops by gravity as the fly delivers the sheet

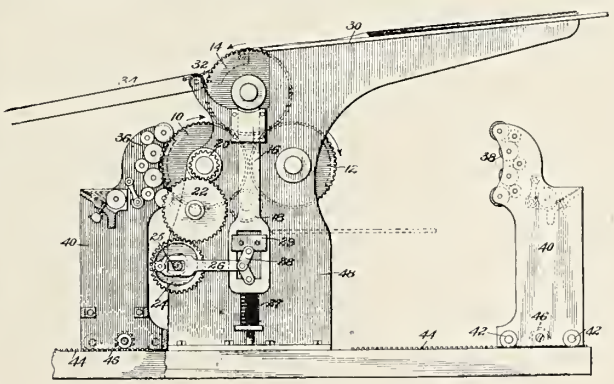


FIG. 5.

and holds the folded papers upright until the fly is ready to deliver another paper.

The high-speed bed and cylinder printing machine shown in Fig. 4 was invented by Henry A. Wise Wood, of New

York, and assigned to the Campbell Printing Press & Manufacturing Company, of the same place. The cylinder and bed are reciprocated in opposite directions by crank driving mechanism, that for the cylinder arranged outside the frames and that for the bed arranged between the frames.

William C. Wendté, of Boston, Massachusetts, was the inventor of the two-revolution color printing press shown in Fig. 5. The press attains great speed because the rotation is continuous and always in the same direction. In the view one set of form rollers is shown as moved back to give access to the cylinder. In use, both cylinders are in constant contact with their respective sets of rollers. The sheet receives both colors at a single revolution of the impression

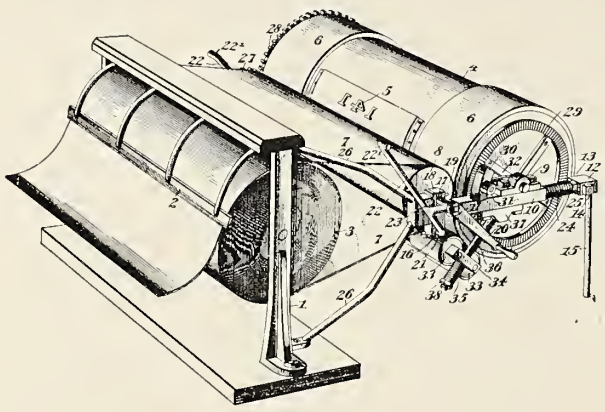


Fig. 6.

cylinder, and while the sheet is being delivered the cylinder is raised out of contact with the form cylinders thus giving time for a double inking before the next impression.

The "linotype" patent for the month covered an invention by Ottmar Mergenthaler. In short ads., frequently an initial letter is used of double width to attract attention. In order to set up this kind of work, a special matrix is used for the first letter, having its character arranged to overlap the front face of the mold. This makes an overhanging character, and the second line is then made of a corresponding length to resemble the ordinary composition.

The only design patent granted during the month for a font of printing type was issued to Barnhart Brothers & Spindler, of Chicago, Illinois, as assignees of Julius Schmohl, of the same place.

Fig. 6 shows a perspective view of a printing machine invented by Alexander W. McKeand and Eugene H. Carpenter, of Guthrie, Oklahoma territory. It is intended for use by merchants in printing advertising matter upon wrapping paper, as drawn out from the usual roller holders.

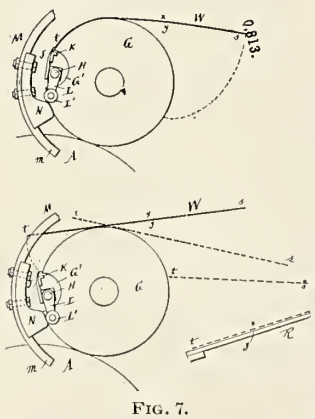


Fig. 7.

Moritz Auerbach, of Brooklyn, has assigned to the Fuchs & Lang Manufacturing Company, a patent covering the delivery mechanism for lithographic presses for printing metal sheets, shown in Fig. 7. The object of the invention is to provide such a press with a delivery apparatus which will throw off the printed metal sheets with the face up. The leading edge of the sheet of metal is held by the grippers until the printing operation is completed; then, as the sheet passes from between the cylinders A and G, the spring tension of the sheet causes the free edge to swing outwardly. At this instant the grippers release the sheet and permit it to slide down to the receiving table face up. Of course, the ink is applied from a rubber form.

Edwin D. Tucker, of New York, assigned to the Hoe Company a patent granted him for a printing plate holder. The main objects of the invention are to produce a holder which shall occupy a minimum of space between the plates and yet will allow such slight adjustment of the plates as may be necessary to secure accurate register with previous impressions. After being secured to the bed by clamps, the plate may be moved in any direction by adjusting screws, the heads of which lie in the spaces between the plates.

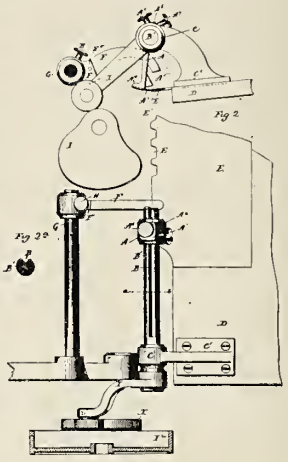


Fig. 8.

Louis K. Johnson and Abbot A. Low, of Brooklyn, were joint inventors of improvements in typesetting apparatus, assigned to the Alden Type Machine Company, of New York. The inventions all relate to the style of machine in which a plurality of types representing a word or any other desired combination of characters are arranged side by side in channels so as to be presented simultaneously for removal to the "stick."

Fig. 8 shows a sheet gauge for printing machines, invented by Sturgis Whitlock, of Shelton, Connecticut, and assigned to the Whitlock Machine Company, of Derby, Connecticut. The feed plate E has its inner edge notched, and the gauges are adjusted along a shaft from one notch to another according to the width of the sheets of paper to be printed.

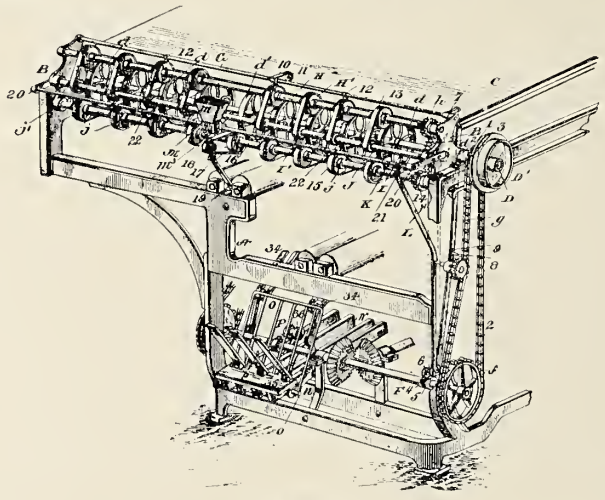


Fig. 9.

The last view, Fig. 9, shows a paper-folding attachment for a press, the invention of John W. Skillen, of Sidney, Ohio. It may be readily adapted to fold either a single or double sheet, or a single sheet and half-sheet insert, and also to paste the double sheet or insert. Means are also used to hold the folded papers upright on the rack during the backward movement of the fly.

WHAT IS A DOZEN?

At a country school in England it is said that one of the examiners in a general exercise wrote the word "dozen" on the blackboard and asked the pupils to each write a sentence containing the word. He was somewhat taken aback to find on one of the papers the following sentence: "I dozen know my lesson."— *Current Literature.*

Written for THE INLAND PRINTER.

SLUG 6 AND THE FEEDER GO SAILING.

BY L. IVAN.

SLUG 6 and the Feeder met one Saturday afternoon, and after a spirited debate jeffed to see whether they should go for a boat ride or somewhere else. Slug 6 threw seven and the Feeder two threes and a molley, so they edged off to the dock to get a galley. Neither of them being stone hand enough to work the sidesticks they agreed to take a single-column sail boat with a cut of "Old Glory" printed in red and blue on toned stock right up against the head rule. Both swore they had been used to working sail boats and other marine illustrations ever since they had been at the business, and easily convinced the galley boy that they could run it if it was once made ready.

The cub trimmed the stock, and hoisting a regular broadside circus poster that ran into the margin at one end and a three-cornered hanger at the other, pointed her nose to nowhere in particular and threw on the belt. In so doing he came near dumping the outfit into the foreground, which was water; the Feeder, however, hung on to the page cord and brought her up with an even impression till she looked as nice as an aquarelle, and the way he handled the broadside was beautiful to contemplate, while he howled to Slug 6 to shove the feed board over a pica so as to keep the draw sheet tight. They were making a splendid job of it and putting lots of space between themselves and the landing at the rate of twenty-five hundred an hour; but the farther they got out the rougher the stock kept getting, and the boat rocked as if she were badly mounted and every second wave would offset on their backs.

Then the dynamo began to flash, and they thought they had better get the plate anchored down before something worked loose. So they shifted the belt to the slow speed, and thought they would turn, but the belt slipped every time they tried to get into the foreground; then she would balk and roll around in the gutter till the draw sheet tightened and away she would go into the middle distance, pitching and jolting as if the bumper was out or the valve in the air cushion open.

"If we go on at this rate we shall have a hot-box before we get ashore," said the Feeder. "So much the better," replied Slug 6; "because if we run into the margin with all this impression on we'll get pied sure." "Well, there's another flash from the commutator, and if we don't mind we'll be on the deadstone before the run's half over."

The jogger was going too furious for anything, and the distribution was not right at all. Slug 6 looked as if he wanted more color at the head, he was working so pale, while there was too much ink by half on the sky, which was getting filled up and showing big black splotches. The lake, too, was getting so full that there was danger of the boxes running over, when a fisherman who had just finished his run came into their alley and shouted to them to slack up the main sheet; the Feeder released the tapes that held the map mounted broadside; Slug 6 found himself all wrapped up in it. "Let go the jib halyard," roared the fisherman. "I ain't touching the jib halyard," meekly responded Slug 6, as the Feeder crawled over him and untied the page cord that held up the triangular hanger in the front margin.

"We'll have to find somewhere to dump," murmured Slug 6; "this galley is about full." "The fisherman is going to give us a line so that we can make even on his take." "I wish he would take us around where there's some straight matter; there's too much display out here for me."

A big bottle of soothing syrup was transferred to the fisherman's boat, in return for which he gave them the end of his string; then he took both dupes and "shied" them right into the harbor.

Slug 6 declared that he would stick to dry distribution in future, while the Feeder opined that he much preferred calendered book and hard packing to such damp stock as they had been running; at the same time, he believed that if the waves had been firmly anchored they would not have worked loose and got across the boat in the way they did, and both agreed that their inexperience in handling damp stock in such large quantities told against them.



SOME INITIALS BY J. T. MCCUTCHEON.

From "Stories of the Streets and of the Town," by George Ade, in the Chicago *Record*.

OVERCOMING PRESS CENSORSHIP.

At the time of independence there were only thirty-six journals in all the United States — today we have nearly half of the 50,000 newspapers published in the world. Only about one hundred years ago the newspaper was so far from having established itself that the British parliament would clap into prison any editor who dared to print a line of parliamentary proceedings. This prejudice was overborne at last by sheer flattery in the skilled hands of Dr. Johnson, who for three years wrote in a London garret an imaginary report of the debates in the Commons, without once venturing within the sacred precincts of that body. But he put in the mouths of the parliamentary speakers such lofty sentiments and such elegant words that they had not the heart to punish him, and Voltaire, in France, reading these imaginary reports, exclaimed: "The eloquence of Greece and Rome is revived in the deliberations of this British senate!" But now our own Congress would like to imprison journalists because they do not print more of its debates.—*Gen. Charles H. Taylor.*



MARIE D. SHOTWELL.

Half-tone engraving by
PHOTO-CHROMOTYPE ENGRAVING CO.,
Philadelphia.

Copyright, 1893, by
William Kuebler, Jr., Philadelphia.

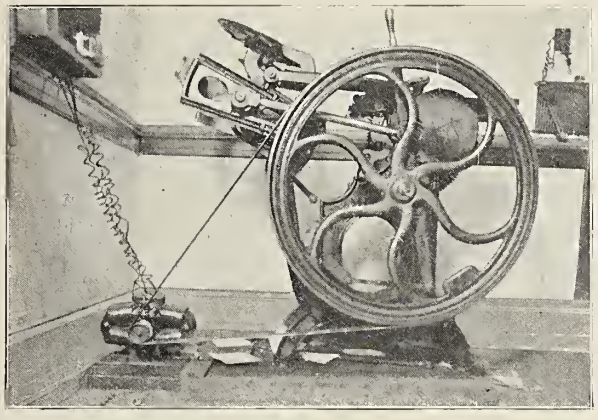
Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

A SIMPLE MODE OF APPLYING ELECTRICAL POWER TO PRINTING PRESSES.

To the Editor: ATLANTIC CITY, N. J., January 2, 1896.

Inclosed I send you herewith a photograph of our job press showing our method of applying power thereto from a half-horse motor directly and without the use of shafting or



other expensive fittings. Since we attached power in this manner to our press it has attracted considerable attention from other printers, and the proprietors of several other small offices are contemplating adopting our plan. To the right of the picture you will notice the switch and speed box with which speed can be regulated from 1,800 to 2,880 per hour. In operation it is almost noiseless, and the cost per 1,000 impressions is 8 mills (.008), with power costing 16 cents per 1,000 volts. I hope this may be of some interest to the many readers of your valuable publication, of which I have been a close reader for many years, and to the teachings of which I can attribute considerable of my success.

FRED J. STEINLEIN.

A FAIR AND SELF-ADJUSTING SCALE FOR MACHINE COMPOSITION.

To the Editor: BUFFALO, N. Y., January 4, 1896.

Machine composition shall be paid for at the rate of — cents per 1,000 ems (MacKellar), solid; but operators shall not receive less than $— per day.

That is my idea of a fair scale. It combines the best points of timework and piecework. It guarantees a day's pay to each man in spite of accidents to his machine or waits for copy, and pays extra money for extra speed. It relieves the average man's mind from the fear that he must keep up with the pacemaker or lose his job, and the "swift" cannot make the claim that his superior ability keeps up the slower man's average. It grades men exactly, without depending on the opinion of the foreman as to when a man is entitled to more than the scale calls for. It establishes a standard of competency. It regulates the overtime question; the real overtime on a newspaper is the "rush" work on special occasions. It is timework in the office that uses small caps, accents, boldface, etc., and it is piecework in the office that demands a big string. It is fair to the employer because he pays for work done, and no more. It is fair to the business as a whole, because the manager has not the excuse for turning a newspaper office into a "slaughter house," that he has to pay his men for so many hours' work, and has the right to keep them busy, even if he cuts rates to do it.

The question of difference in earnings on different machines is comparatively unimportant and can be regulated by chapels in the same way department cases were. Besides, most newspapers use but two faces of "type," and some use but one. One office that takes considerable pride in its system uses nonpareil face entirely. Markets, tabular work, etc., are cast on a nonpareil slug; the body of the paper is cast on minion, and editorial matter is leaded, thus giving a variety of three and being able to use all the machines all the time.

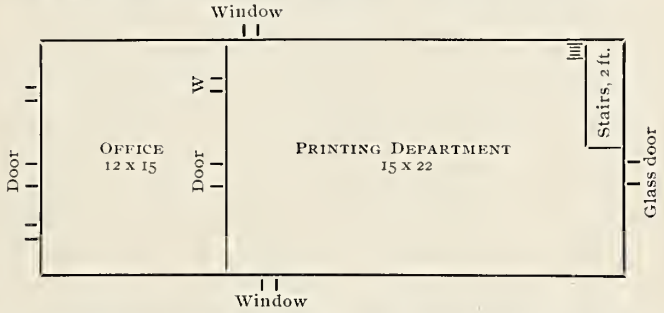
H. W.

WANTED—DIAGRAM OF PRINTING OFFICE ARRANGEMENT.

To the Editor: ARGYLE, Minn., December 14, 1895.

I am a constant reader of your excellent paper, and if I can ask the advice I want I will kindly thank you forevermore. I send a diagram of my office, and would need pointers on the arrangement of my working room. If there are any of your readers who can mark off the diagram for the best arrangement of this country shop he will receive his just reward now and hereafter.

M. H. NOVOTNY.



PRINTING MACHINERY.—One 1½ by 5 foot stationery case; one Advance 22½-inch paper cutter; One eighth-medium job press; one 7-column Army press; one double stand; two single stands; one 2¼ by 4½ foot imposing stone. This material to be arranged in the 15 by 22 department. Stove in center. Employ two hands.

FANCY PRICES FOR PRINTING.

To the Editor: NEW YORK, N. Y., January 6, 1896.

We have had what we consider a very rich and blessed experience, which we should like to put on record for the benefit of your readers of "Notes and Queries on Estimating." A large English manufacturer established a branch last summer in this city. He is an extensive advertiser, and uses immense quantities of printed matter. We called down to see him and he gave us several things to estimate on, among them a postal card in two colors, one form in typewriter type, to be printed in a purple ink, not copying, but to match a certain shade; the second form a cut requiring a special shade of yellow. We put in an estimate on this of $1.20 per thousand on a 25,000 lot. Our customer was to furnish postal cards, but after we had spent a good deal of time in matching the colors, he advised us, in an answer to our request that he furnish the postals in sheets, that if we wished them so, we would have to buy them ourselves. We did so, printing eight postals at a time, and having electrotypes of the type form and of the cut. We cut up the goods and delivered them, it being understood that we were to guarantee full count. Our customer claimed a shortage of fifteen, which we allowed him, although we could only make it eight. He was much pleased with the work, confessing

it superior to anything he had ever had before in that line, and as he was using such quantities of these postals, we called to see him, expecting to secure all work of this kind. We found we had a competitor, and were told that we would have to come down in price. We figured the thing carefully over, and decided to drop, if necessary, to $1 a thousand, feeling sure that we would then be on the thin edge of profit. We again called on our customer, who told us that we were away off, and we finally elicited from him the information that our competitor's was exactly half of our original price, namely, 60 cents. We should like to know if any of your correspondents can tell us what machinery will enable a printer to print postal cards in two colors for 60 cents a thousand.

THE CORELL PRESS.

AN UP-TO-DATE SEVEN HUNDRED AND FIFTY DOLLAR OFFICE.

To the Editor: CLEVELAND, Ohio, January 2, 1896.

Replying to "A Correspondent" in last month's INLAND PRINTER, under title "Of Interest to the Craft," inquiring for an invoice of an up-to-date job office costing about $750, I send you the following complete invoice:

1 10 by 15 Chandler & Price Old Style Gordon.
1 22½-inch Advance paper cutter.
1 12-inch Little Giant lead and rule cutter.
1 ink cabinet for 12 rollers.
2 job stands, for 12 full and 12 two-third cases.
24 two-third italic job cases.
20 California job cases.
4 pairs news cases.
1 rule case (full).
1 labor-saving lead and slug case.
1 space and quad case, for borders and ornaments.
1 metal furniture case.
1 26 by 44 imposing stone and stand.
½ case labor-saving cherry furniture.
1 benzine can.
1 6-inch Buckeye stick.
1 12-inch " "
1 20-inch " "
Strip furniture and reglet, 5 strips each, 6 to 24 point.
1 double column all-brass galley.
1 10 by 16-inch all-brass job galley.
2 8 by 24-inch wood galleys.
1 dozen gauge pins.
¼ pound each, 10 different kinds job ink, in tubes.
1 25-pound font labor-saving metal furniture.
1 50-pound " " " 6-point slugs.
25 pounds 2-point strip leads.
25 pounds 6-point strip slugs.
1 R. H. mallet.
1 saw and miter box.
1 planer.
1 proof planer.
1 dozen Hempel quoins and key.
1 shooting stick, steel.
25 pounds 6-point Old Style.
25 " 8-point " "
25 " 10-point " "
25 " 12-point " " (Elzevir preferred).
12 fonts Lining Gothic (B. B. & S.)
4 " 10, 12, 18 and 24 point Gothic Condensed, No. 6.
4 " 6, 8, 12 and 20 point Tudor Black.
4 " 12, 18, 24 and 36 point Fair.
3 " 6, 10 and 18 point Astoria.
5 " 6, 8, 10, 12 and 18 point Era.
3 " 14, 18 and 24 point Plate Script.
10 " 6, 8, 10, 12, 18, 24, 30, 36, 48 and 60 point Canton.
10 feet 3-point Border No. 123.
5 " each, 6-point Borders Nos. 59, 114, 111, 146.
5 " " 12-point " Nos. 96, 183, 180.
3 " " 24-point " No. 214.
10 " 1-point brass rule.
10 " 2-point " "
2 fonts combination and art ornaments.
1 4-pound font labor-saving 2-point rule.
1 3-pound " " " 6-point rule.

The above complete outfit is less than $750 list price, and with the current discount $750 would enable a person to start into business independent and be a cash buyer.

ED E. WILSON.

SOME DEFECTS IN CASTING SCRIPT TYPE.

To the Editor: NEW HAVEN, Conn., January 6, 1896.

During the past few years or more, particularly since the advent of the Steel-plate Script into the printing office, many new faces have been given us which have been almost perfect. Still, to me there has been one weak point. That is the apostrophe. Its use must needs mar the beauty of each word it becomes necessary to use it in. The line or connection must be broken, and thus a stiffness in appearance is given the job. When, for instance, the word o'clock appears there is always a break where the apostrophe appears. Cannot this defect be easily remedied? I feel that if THE INLAND PRINTER should call the attention of the manufacturers to this weakness in all script fonts the defect would soon be remedied, and I am sure you would come in for unlimited praise from all good printers.

If even the lower-case letter "o" were cast with an apostrophe, the same as superior letters are, it would go a good way toward remedying the existing evil, for it would save every wedding announcement and invitation from being marred.

F. H. SHOALS.

Written for THE INLAND PRINTER.

AN ILLUSTRATOR OF THE NEW YORK SLUMS.

BY STEPHEN H. HORGAN.

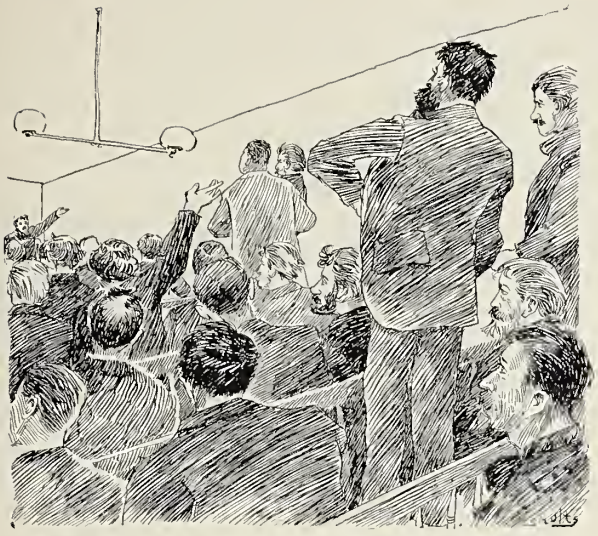
THERE is one newspaper illustrator in New York whose genius is untrammeled by any rules of art, who follows no master; never studied at any of the schools; whose talent is just as it was born and grew up with him. His signature is A. B. S., the last letter standing for Shults.—Note the spelling, it is as odd as himself.



CASEYVILLE.

Shults is a product of that part of New York known as the East Side, and he is proud of it. He is at home there in his drawing as in other ways. The city directory does not record that he has a home, the explanation being that he lives with many other genial, but uncontrollable spirits in that mysterious land called Bohemia. He is now a strong, healthy specimen of middle-aged manhood. The story of his youth would be the usual one of artists—that he never got along in his studies, and when of sufficient age was apprenticed to one who in our days of half-tone is often disrespectfully termed a wood butcher. After being turned loose on the world as a wood engraver, he did creditable work in that line for the Harper Brothers and other publishers. His restless spirit did not permit him to continue cutting in wood the designs of others; he wanted to be a draftsman himself, and so he entered the field of the illustrator. Notwithstanding the constant drawback that he was without the early training that all artists should have in the elementary principles of drawing, he was successful. The fact that his illustrations have appeared in all the best publications prove this. He held lucrative positions on *Puck*, *Harper's Weekly*, *Frank Leslie's*, the *Daily Graphic* and other publications. Of late years his work appears spasmodically either in the New York *Herald*, *World* or *Journal*.

The illustrations accompanying this article are examples of his hurried newspaper drawing. The best exhibit of his



A Sunday Meeting of Socialists on the East Side, New York.

style is shown in the picture of Mr. Casey, who became historic through the poem, "Casey at the Bat." Those who read that epic may remember that Mr. Casey was "struck out." In a subsequent game, however, Casey redeemed himself in such a manner that his admiring fellow-citizens of Mudville renamed their town after him. The self-conscious air of Casey and the awe-stricken expressions of the bystanders, it must be admitted, are clearly portrayed in a few simple lines.

The socialist meeting gives an idea of his quaint compositions. The showing the backs of the crowd, of making the speaker but a trivial incident, together with the perspective, is all characteristic of Shults. It might be said of his methods of drawing that he has no method. He simply begins in the center of a piece of bristol board with pen and ink and wanders with his work out to one of the limits of the board. He has no previous plan as to how large his drawing is going to be, or where it will end. He is not particular as to the kind of pen or paper he uses, while a dry goods box is as convenient to him as the best of easels.

The "New Man" is one of his humorous conceits. The new woman-wife is probably out on her wheel, and the mess and mismanagement of her husband are shown in every line. The carefully drawn cane seat of the chair is another idiosyncrasy of Shults'. He will work up every detail occasionally in one spot of his picture. It is usually a piece of brick wall, or the cobblestones in the street, or it may be a few figures in a crowd, but it gives a touch of realism to the whole scene.

"A Daisy Ball" is an institution of the East Side, New York. The artist presents here the first appearance of Mary Ellen Clancy and her "mash," "Slob" Cullen, at the "Spare-Ribs Social," while in the corner is a sketch of the indignant Mrs. Clancy before she bursts into the ballroom to drag her daughter Mary Ellen home. Many of the best illustrators, both foreign and American, have tried to portray the poor in the metropolis of America, but it can safely be said that Shults has put on record truer types of New York's lower classes than any of them. He has done in his small way what Dickens did for London, but one must know the people he works among to fully appreciate his talent.



A Daisy Ball.
Last and best of all was Mary Ellen Clancy.



The New Man

A SUGGESTION TO ADVERTISERS.

Messrs. Cooper & Budd, high-class printers and commercial stationers, London, S. E., England, speak thus of The Inland Printer: "While writing, we may say how great admirers we are of your superlative magazine, not only for its magnificent printing, but for the attractiveness of the advertisements. We cannot resist looking through each page of the ads. on account of the charming composition. We do not wonder that the vendors of printing materials are so ready to obtain a place in the pages of The Inland Printer." Is not this expression of Messrs. Cooper & Budd a suggestion to advertisers who desire to have their wares presented in the most attractive shape to the printers of the world? A great many are now doing this through our pages. We should be pleased to serve more. Are *you* not ready to make known the merits of your goods?

ANTON CAMBENSY, ARTIST.

IN the present number of this magazine we have the pleasure to present to our readers a few representative etchings executed by Mr. Anton Cambensy, at present resident in Los Angeles, California. Mr. Cambensy was born in Trier, Germany, in 1866, and when a boy traveled with his father through all parts of that country. Some years were spent in Munich and Vienna in study, after which Mr. Cambensy traveled extensively in Southern Europe and the northern coast of Africa, visiting Tunis, Tripolis, Malta, etc., studying and sketching at all times, and at every opportunity. In 1892 he came to the United States, and readily found employment in the art department of the large lithographing houses in the East, among them being Knapp & Co., L. Prang & Co., and Forbes & Co. Some time ago Mr. Cambensy went on a very extensive sketching tour through Old Mexico and along the Pacific Coast, and as above stated is staying at present in Los Angeles. During his stay in Mexico City he was connected with *El Mundo*, the first illustrated weekly published in that city. Until very recently — two years ago — Mr. Cambensy had occupied himself mainly in lithographic color



MEXICAN PULQUE GATHERER.
Drawn by A. Cambensy.

work, but since then he has given his attention mainly to black and white, with such gratifying success that it is his purpose to devote his energies in the future to that branch of art almost exclusively.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

ABOUT AN ANGLE-ROLLER BRAKE.—E. B., of Washington, D. C., asks: "What is your opinion of what is known as the 'Meier Angle-Roller Brake' for protecting the ends of angled distribution rollers on power presses?" *Answer.*—It is one of the best devices yet introduced for this purpose. It is effective, and can be almost instantly applied and set to rollers and press.

HOW TO MAKE LEAD-PENCIL DRAWINGS OR WRITINGS INDELIBLE.—B. F., of Dublin, Ireland, writes: "I have found among an old lot of drawings in lead pencil diagrams of what I believe to be a valuable machine. I am afraid that if these are handled too much the pencil marks will be obliterated. I have sought for a preventive here, but without success. Can you aid me?" *Answer.*—Lay the writing flat in a shallow dish and pour skimmed milk upon it. Any portions of the paper not covered may have the milk placed upon them with a feather dipped in the milk. Take up the sheet of paper tenderly to prevent tearing, and let the milk drain off, after which wipe off, with a feather, the drops which remain on the lower edge. Dry carefully, and the drawing will be found so indelible as to be immovable even with india rubber.



From pencil drawing by A. Cambensy.

COLORS FOR HANDMADE PAPERS.—W. S., of Brooklyn, New York, writes: "The article on printing and registering handmade papers in last number comes in good time for many pressmen's use. To me it is especially interesting, and I desire to ask in connection with this subject what you consider the most suitable colors of ink for printing on such papers." *Answer.*—The best, and, I may add, the most effective colors of ink for handmade stock are black, steel-blue, red, dark-green and browns, all of which should be of medium tackiness and full-bodied in color.

A PRESS FOR PRINTING ON TIN.—A novel printing press for printing tin plates has been invented in France. It is somewhat like the ordinary cylinder press, with a second cylinder running above the other. The lower cylinder is incased in a rubber blanket and takes the impression from the engraved or lithographed design on the bed of the press, and "offsets" it from the rubber onto the metal as it passes between the two cylinders. This, it is claimed, gives much better results than could be obtained by pressing tin plates against either the engraved or lithographed design, at the same time preserving the stone or metal design used from damage by the tin's roughness or inequalities.

PRINTING OVER SPOILED POSTAL CARDS.—G. R. P., of Lansingburg, New York, says: "I would like to have you give some information on printing over a lot of postal cards that have been spoiled. I bought a lot of these cards in New



TORTILLA BAKERY IN MEXICO.
Drawn by A. Cambensy.

York, thinking that I could bronze them; but I cannot seem to make any kind of a job of it. I would like you to give me some information in regard to printing on the postals." *Answer.*—Have a solid tint plate made to fully cover the printed matter, and print with this and gold ink on the

cards. This should obliterate the original printing. If your gold ink will not do this effectively, then print with gold size, and bronze over this with gold, copper or silver color bronze, of which the quality must not be too fine, else it will adhere to the card stock too closely to be dusted off where not printed upon. In printing black over the gold, use a fairly soft blue-black of good quality. If the ink pulls off the bronze too much, add a small bit of vaseline to the ink. The bronze must be *well dusted off* the cards before printing in black, and the form washed off with benzine frequently, to keep it sharp and clear.

Electricity in Paper.— G. S., of Cincinnati, Ohio (who ought to have sent his full name on his postal), writes: "Can you let me know, through The Inland Printer, the cause and the remedy for electricity in plated book paper? We are running 80-cent plate ink on eighty-pound book on a Country Campbell press. When there are four or five sheets on top of each other they stick and set off. I have a gas light under the cylinder, but it does not help it." *Answer.*— Frosty weather and its action on plated or calendered papers (whether these are exposed to its chilly effects outside or inside of a building) is the leading cause of electricity in such stock. It is unusual to have trouble from electricity in warm weather, although it may often be encountered in warm pressrooms when the paper has come from the warehouse or from a cold stockroom. A *row of gas jets*, placed conveniently under the feed board, will be found more beneficial for dispelling the electrical current than *one* burner. Try this; or try one of the electricity dissipators advertised in this issue, and use it according to directions.

Suitable Glue for Making Composition Rollers.— H. H., of Portland, Oregon, has this to say: "I have had so much trouble with my form rollers that I decided to use one of your recipes for making composition and casting my own rollers. My experiments have not been as successful as I hoped for, but I am not disconcerted, for I believe the chief error has arisen from bad glue or improper treatment of the glue used by me. You say 'good glue' in your formula; please inform me how I shall know it is good; also say something about the treatment of glue for roller making." *Answer.*—Good glue should be clear of dark spots, transparent, tough and not easily broken. Glue is a sensitive article, especially to heat, and can be spoiled quite readily through inexperienced handling. If a putrid smell is manifest after broken glue is taken from cold water, it is not good. Do not overheat glue when melting, for it is a fact to be considered as most important in this relation, that glue boilers guardedly shorten the boiling, and do this at as low a temperature as possible. After casting rollers, all composition left in the melting pot should be poured out into an oiled pan for future use, and the melting pot carefully washed out with boiling water and laid away dry for use again. Glue should never be heated in a vessel under the direct heat of flame or fire, but always in a pot that fits into a vessel containing water, or water and steam.

Printing on Silk, Cloth, Bookbinder's Cloth, Leather and Cardboard, with Gold, Silver or Aluminum Leaf.—George B. T., Cleveland, Ohio, wants to know how this work is done. *Answer.*— This is no part of the work of a printing office. It belongs to the bindery. It is, in fact, a trade in itself, although some printers have an idea that it is done on a job press with a secret attached to it. It requires a skillful and experienced man to do stamping with gold leaf and other metals. To know how it is done and to do it are two different things. Trades cannot be learned from books alone. In the first place, there are no two leathers that require the same kind of sizing, as one leather may be more porous than another, and one leather may require a greater degree of heat than another — and heat is by all means the main consideration in producing brilliant work. Book cloths also differ considerably, some being very compact and easy to stamp in leaf, while others are very open, and, of course, more difficult. The sizing, therefore, must agree with the character of the texture. Aluminum, imitation gold leaf or silver leaf require a fish glue size, while gold leaf requires egg albumen to be used. The quantity of the sizing to be used is dependent, of course, on the judgment and the material to which it is to be applied, and so also with the heat to be applied. Only experience or practical instruction can teach this. It would take a volume to describe all the details of stamping. Cardboard and ribbon are stamped exactly alike so far as sizing and heating are concerned. To stamp these use pulverized gum copal. Spread it over the material with a camel's hair brush, blow off the surplus powder, leaving a light coating. Lay the gold leaf on top. The impression should be made with the type or plate at a sizzling heat, and very rapidly, as the tendency of a slow impression is to blister the face of the work. The work is done on a bookbinder's embossing press.



From Original Pen Drawings by A. Cambensy.

Pleasing Colors for Half-Tone Engravings.— J. F. H., Ogdensburg, New York, writes: "We have the printing of a neat brochure on hand, which has a number of splendid half-tone illustrations. The party for whom this work is to be done does not care for the expense which its execution will involve, provided the book has an artistic look and finish. Neither he nor we like the usual black color for

the illustrations, which are to appear on separate pages from the text. What color or colors would you suggest under the circumstances?" *Answer.*—If your text is set up in a clear, open-faced type, leaded, and well opened up in the page limits, a number of appropriate colors other than black may be made use of, separately or interspersed, to suit the subject delineated on the engraved plate. In the first place, however, consider the fact that all colors which possess anything near the density of black also contain the elements of greatest brilliancy and detail, points especially necessary in printing half-tone engravings. Still, many subjects are much improved by the use of softer colors, and it is often essential to sacrifice much in this respect to art when such engravings are made use of. Blue is not a desirable color for this purpose, as its tones are not pleasing. Yet a blue-black, of about equal proportions of half-tone black and bronze (or milori) blue—good quality—may be used for desirable effects. However, for really artistic results, I would suggest the use of a color suited to the fitness of the subject. The deep shades of olive, brown, green, etc., as these approach the black scale, are very safe and effective colors for half-tones. Purple-black, red-black and green-black are also recommended. These, with those just named, more closely approach the photogravure tones, and all have more or less natural warmth and brilliancy in their composition. It must not be forgotten that any of these colors can be treated so as to change their tone to lightness or density by diminishing or intensifying their lighter or deeper bases. A wise way is here suggested, and that is to prove up the several engravings in a number of different colors (when making proofs for overlays), and select from these the most harmonious one for the subject of the engraving.



Courtesy of the Chicago "Times-Herald." Drawn by Horace Taylor.

EVENTS IN A COUNTRY TOWN.—Serenading the New Mayor.

KETCHUP.

Why catsup? questions the Philadelphia *Times*. Nearly every bottle which comes from a public manufacturer is emblazoned with that spelling. Wrong. Ketchup is the word. It is a corruption of the Japanese word, kitjap, which is a condiment somewhat similar to soy. It is a pick-me-up; a stirrer of the digestive organs; a ketch-me-up; and hence its application to the mingling of tomatoes and spices whose name it should bear.

Written for THE INLAND PRINTER.

REVIEW OF TYPE DESIGNS.

BY R. COUPLAND HARDING.

FROM the Inland Foundry I have No. 1 of the "Type Book," first supplement to the specimen book formerly issued. It contains ten series of letter produced since that book appeared, besides borders, ornaments, signs, and other extras. The new "St. John" is effectively shown, from 10-point body upward. Somehow the square initials do not strike me as being a success. In two colors they might look better, but as they are, the scroll background seems too obtrusive, and somewhat confuses the initial itself. For single-color work, I think it would be a great improvement if the arabesque were tinted to a half-tone, leaving the letter solid. Weisert and other German founders have produced very artistic and effective ornamented initials in this way, whereas, if the ornaments had been the same tone as the initial, the letter would have been killed. Founders will yet have to avail themselves more freely of the tinting machine. In my last, I assumed that the "Bradley" was the original of the three closely allied faces, of which the "St. John" is one. I see that the Inland Foundry claims the design, and describes the other faces as imitations. On points like these I don't pretend to form a decided opinion, but anyone turning to the wrapper of your 1894 Christmas number, designed by Bradley, will see that I had some ground for crediting him with the new style. Another new face is the "Inland," of which you have already given specimens. The special character of this face is best shown by the O, the counter of which, instead of being oval as usual, is S-shaped. All the thick curved lines are in this way thrown out of symmetry, and the effect, though odd, is not unpleasing, though the R, as usual in fonts of this class, is ugly. In your issue of May, page 171, there is a font patented by Mr. J. F. Tenney, which, if not actually the original of the "Inland," differs from it only in unimportant details. The series includes seven sizes, 8-point to 48-point. I notice that the pretty Wreath ornaments are brought out in a smaller size; and a new series of ornaments, No. 25, nineteen characters, in the rococo style, 12-point and 24-point body, is light and very graceful.

"Menu," by Barnhart Brothers & Spindler (caps only), resembles the light "Celtic" of the same house, but is slightly wider, and has more of the character of the face known in England as "Latin." It is shown in seven sizes, 6-point to 12-point, and is a neat, durable, and in every way attractive face.

The Typefounders' Company show a very full series of "Quentell," a letter originated by the Central Foundry. It is cast in fourteen series, 6-point to 72-point. The letter is one that advertisers will appreciate, and the close gradation of sizes will permit of very effective display with the one style of type alone. The letter has several points in common with former American experiments in job faces, but has at the same time a recognizable character of its own. The strong contrast between the body marks and the lighter lines produces a weakness in the general effect. The E, L, and T, for example, are not good forms of the respective letters.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

COMMA OR NO COMMA.— G. F. N., Toledo, Ohio, writes: "Harvey says that the following is rightly punctuated: 'Coal, lime, wood and building tile.' Reed and Kellogg say that the comma must come after 'wood,' thus: 'Coal, lime, wood, and building tile.' As to your opinion, which is right?" *Answer.*— The comma should be used in every such sentence. Every treatise on punctuation that I have seen — I have not seen Harvey's — prescribes its use. I do not believe that any reasonable argument against it is possible.

SOMETHING THAT CANNOT BE DONE.— C. W. B., Knoxville, Iowa, writes: "Knowing that you are in a position to receive and no doubt have various style-sheets of different offices in your possession, I am going to ask a favor of you, and that is that you send me one of a sort that you would advise one to follow." *Answer.*— I have no style-sheets, and if I had I should probably not have duplicates, and would therefore not be able to do more than tell where one might be procured. I should be very glad if those who can would send me copies of style-sheets from different offices.

HANDLE-BAR, ETC.— L. W. S., New York, writes: "In reading the proofs of a bicycle catalogue recently the writer compounded the words handle-bar, tool-bag, seat-post, etc., on the ground that they were all technical terms in this connection and were therefore properly compounded. For this action he was criticised, his critic claiming that handle-bar is the only proper compound of the three words mentioned, inasmuch as neither the bar nor the handle is complete alone, while in the other cases named the parts are complete by themselves. Will you kindly give your opinion on this matter?" *Answer.*— The words mentioned are compounds, though they are more frequently printed in the wrongly separated form than in their proper form. Mere technicality, however, is not a good reason for compounding any words. It is the fact that "handle" and "bar" are two nouns joined to make a new noun that makes them become one word instead of two. "Handle-bar" is no more technical than "spinal column," for instance, is anatomical (another kind of technicality), yet the first term is one word and the other is two. In the latter term the first word is an adjective, fulfilling the regular adjective office of qualifying. The other name has no qualifying element, being a mere name, representing the phrase "bar used as a handle." How any one can imagine such a difference as that neither the bar nor the handle is complete alone, while in the other cases named the parts are complete by themselves, passes understanding. The circumstances are identical — two nouns in each case joined to make a new noun representing such phrases as "bag used to hold tools," "post to support a seat," etc. Even the accent as heard in the first part of each name truly indicates compounding. The principle is exactly the same as that which made the Greeks and Latins join two nouns in one, through which we have "geography," which is no more truly one word than is its literal English translation, "earth-writing."

DICTIONARIES.— It is not long since there were only two American dictionaries, and even now few printing-offices know any choice but that between Webster and Worcester. Dr. Worcester was employed by Dr. Webster in the making of the latest edition made in Webster's lifetime, and when that was finished Worcester made his own dictionary. Naturally, he wanted it as different as possible from the other, so he adopted the old spellings that Webster had changed. Now our printing is about evenly divided between the two methods of spelling; even the International, the newest so-called "Webster's," gives both spellings of the largest classes of words in which there is a difference. Printers need dictionaries most largely on account of spelling, but also for many other matters. Definitions are important to them, just as they are to other people, for reasons not necessary to enumerate. Division of words into syllables is more important to printers than to any other people. The two old dictionaries were very deficient in all respects, and it was only natural that this should lead to the making of new ones. Now there are four new dictionaries in the field, each claiming to be the best. Of these, however, probably few printers, comparatively, will buy the largest — the Century; it costs too much. One of the others is the Encyclopædic, an English work reprinted here in four volumes, and sold for what would be a low price for a good work, but is altogether too much for people to be allowed to waste upon such a bad work without a word of warning. An American firm of publishers submitted it to an accomplished philologist for advice with reference to publishing here, before the English work was complete, and it took him a very short time to decide against it, so the firm did not undertake it. Dr. Webster would not know his dictionary now, and there can be no doubt that he never would have allowed it to become what it is. The publishers unfortunately put the management of its revision into incompetent hands, and the result is a work that any printer would understand to be miserably poor for his purposes, if he listened a little while to an intelligent explanation. Inextricable confusion, for instance, appears in the division of words into syllables, so that no one can follow the dictionary without looking up every individual word; no division indicates



Courtesy of the Chicago "Times-Herald." Drawn by Horace Taylor.

EVENTS IN A COUNTRY TOWN.— The Opening of a New Business House.

that another similar word will be divided in the same way. This is not so in the newest and best dictionary, Funk & Wagnall's Standard. Effect-ive is a division found there, and there is not a word like it divided differently, except such as produc-tive, there being no verb "to product." Moreover, the Standard is worth twice as much to a printer because it has twice as many words for his guidance, and even more because the matter about those words is twice as good. The printer who wants the best and most useful dictionary should have the Standard.

GENERAL TAYLOR ON SUNDAY PAPERS.

In response to the toast of "The American Newspaper," at the banquet of the Commercial Centennial at New York, on December 19, Gen. Charles H. Taylor, of the Boston *Globe*, gave his opinion of the Sunday newspaper as follows: "The size of newspapers, especially on Sunday, seems to trouble a great many people. Speaking in a business sense, the Sunday paper in particular is the one bargain at which people kick because they get too much for their money. There are various reasons why papers have grown larger and will continue to in the future. They have been growing in size pretty steadily from the beginning, and the man who calls for a small newspaper does not realize how limited, how contracted and how uninteresting the small, compact journal for which he moans was in its prime. It is not intended that every reader shall devote his time to reading the entire contents of a Sunday paper any more than he should begin with the bill of fare in a popular hotel and eat every dish thereon enumerated. There is a convenient table of contents, and he is expected to select that which he will enjoy the most and devote his time to it, and the paper is now so varied outside of the news of the day by contributions from novelists, from scientists, from men and women in every profession and every rank of life that all tastes can be met, and the general tendency is to improve, and elevate and instruct the people who read. The Sunday newspapers are frequently criticised very severely by ministers, many of whom assume that the Sunday newspaper has a tendency to empty the churches. We have no quarrel with the clergy. Every journalist wishes the church the utmost limit of success, but when a clergyman opens up a discussion as to why his pews are not rented and tries to account for the smallness of his congregation, he simply calls our attention to the fact that in all professions and in every kind of business the fittest will survive. . . . The best evidence that the size of papers, which causes so many groans, is not a mistake, is shown by the fact that the largest editions are bought in constantly increasing numbers by the people of the United States. That their wants are met with intelligence and success is best shown by the fact that millions more newspapers are circulated in every year of our history."

FRENCH STRAW HAS MANY MEANINGS.

In France, where almost everything is taxed, all placards, public announcements and advertisements must have the proper official stamp affixed to them in order to avoid a collision with the excise authorities, and, as may be supposed, many are the means invented to convey the requisite information, and at the same time save a sou from the rapacious maw of the tax collector. Thus a bunch of straw has as many meanings in a French community as a Chinese word, which, with its various inflections, is almost a language in itself. In the rural districts of France, and even in Paris itself, it is a common thing to see horses led through the streets or tied in a convenient spot with bunches of straw tied to their tails, which signifies that the animals are for sale. In fact, a wisp of straw attached to any article may be taken to mean that the proprietor is willing to enter into negotiations for the sale thereof. In walking along the streets, baby buggies, bicycles, and secondhand furniture may often be seen with wisps of straw attached to them. This indicates to the initiated as clearly as a printed or written sign that the articles are for sale. It is also more economical, for while such a placard would be taxed there is no tax on the bundle of straw, and unless the owner has a regular notice to sell, he would be obliged to have the government stamp placed on any notice he might wish to display. In the same way, a tradesman in need of help, mechanics or apprentices, must have a government stamp affixed to any written or printed notification of the fact they wish to display in their windows, and in order to avoid this usually hang out an understood emblem of the craft as a hint to those seeking employment. But to return to the straw, when a wisp is seen tied to a post at the corner of a field, far from human habitation, it means that the field has been recently seeded and is a warning against trespassing and all must keep on the path. The peasant knows that he will be arrested and punished if he is found making a short cut across a field so guarded; while the traveler or sportsman who fails to understand the sign meets with no mercy.



SKETCHES BY J. T. McCUTCHEON.
From "Stories of the Streets and of the Town," by George Ade in the Chicago *Record*.

EVERY PAGE READ.

We read every page of THE INLAND PRINTER, including the advertisements, and appreciate it highly as by far the best magazine devoted to the printing arts published either in the United States or elsewhere.—*Percy Lund & Company, Ltd., Printers and Publishers, Bradford, England.*

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY F. J. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

OZOKERITE.—Those who have requested further information regarding Ozokerite, which was mentioned in the December number, are referred to the American Wax and Paper Manufacturing Company, 199 Franklin street, New York.

CASTING METAL FURNITURE.—O. G., of Kansas, writes: "We have a mold for casting metal furniture of special lengths and widths, but encounter a difficulty in getting the metal to run smooth along the sides of the mold. Is there not some kind of a paint or coating that can be applied with a brush?" *Answer.*—A paint made by mixing red oxide of iron with stale beer, or a mixture of pulverized charcoal and tobacco extract is used for the purpose. Either mixture may be applied with a brush, and when dry the surplus wiped off with a bit of waste or a dry cloth. The effect is to fill the pores of the metal of the mold. After a time casts will come solid without using any paint.

ELECTROTYPING SOLUTION.—R. Co., of Georgia, wish the formula for an electrotyping solution, and to know the cause of soft muddy deposits. *Answer.*—All electrotypers do not use the same formula, the conditions not being the same in all foundries. A general rule is to make a solution to a density of about twelve degrees Baumé with sulphate of copper and water free from lime, then add sulphuric acid to raise the density about three degrees. By weight: one pound of sulphate to a gallon of water, and one gill of acid; it is much better, however, to use a hydrometer, as chemicals are not always of uniform strength and it is quite as convenient a method as by weight and measure, as every foundry is, or should be, equipped with a hydrometer. Soft muddy deposits may result from a solution too strong with acid or one too low in density for the current employed.

REGISTERING ELECTRO-PLATES FOR COLORWORK.—J. B., Denver, Colorado, writes: "I have a job to run in colors—three colors and a tint. The plates are electros from a zinc etching. I cannot make them register. Is the fault with the electrotyper, or in other words, is it possible to make such plates to register finely. Any information will be appreciated highly." *Answer.*—If your originals register, the electrotypes should. Variations in size are caused by difference in texture or temperature of the metal when the shells are backed, not to shrinkage of the wax mold. When practicable, it is well to back color plates in sets, one or more of each color in the backing pan at the same time. If there are more than can be backed at one time the plates should be marked with figures as a guide to the printer in making up the forms, so that No. 1 of black shall print on No. 1 of red.

ELECTROTYPING HALF-TONES.—M., of Connecticut, asks for information concerning the latest methods of electrotyping half-tones. *Answer*—Molds are sometimes made in the battery, by depositing on the original, if of copper or brass, using the deposit for a matrix on which to make a shell for a working plate. In some instances molds are made by casting, using gutta percha or some suitable mixture which may be melted and poured over the plate in a manner similar to that employed for making molds in the steel-plate process. The Dalziel is the only process by which half-tones may be successfully stereotyped. In electrotyping half-tones, they are generally treated in the same way as other cuts; success being largely due to the skill of the molder. Half-tones require most careful handling in every operation. The plate must be true and flat when received by the finisher, as it is hardly practicable to beat up irregularities without injury to the face of the cut.

LEARNING STEREOTYPING.—"A Young Printer," writing from Richmond, Indiana, wants to know where he can learn to do stereotyping, if an apprenticeship has to be served and what the terms of such apprenticeships usually are, if any. *Answer.*—It is as necessary to serve an apprenticeship to learn stereotyping as any other trade, although the operation seems a simple one, and it might strike an onlooker that any person of ordinary ability should, with a little practice, be able to do the work. An apprenticeship is merely an opportunity for practice under the direction of a person skilled in a trade or art. Possibly if "A Young Printer" will advertise his want he may be able to secure a situation where he can learn the business. One of the requirements for membership in the union is a five years' apprenticeship in a union office. The amount of salary for an apprentice is a matter for agreement between the parties directly interested. If "A Young Printer" wishes to obtain information regarding the way the work is done, without working at the business, he can, by study, obtain a good general knowledge of the subject. Partridge's book on stereotyping will be found very useful for the purpose.

ESTIMATED COST OF A SMALL STEREO PLANT.—A western printer writes: "I am desirous of having in my office a small stereo plant, so that I can turn out original odds and ends to attract the fancy of my customers. I want something inexpensive, but reliable, so that if my business increases I can add to the material purchased, and not have to displace it entirely. Will you kindly tell me what I need, where to get it, and the probable price?" *Answer.*—By reference to the advertising columns of this journal you will learn where your needs can be supplied. It will be necessary to have a furnace, a press that can be heated by steam (if you have live steam, otherwise to heat by fire), a casting box, a saw table, a shaving machine, a shoot board and plane, a stereotyper's brush, ladles, mallet, chisels, finishing plate, and a supply of matrix paper and metal. Sundry small requirements can be had at the local stores. Write to a manufacturer stating what you wish to do, state about how large a plate you wish facilities for making, and ask for suggestions and prices; by return mail you will receive a list, in detail, of an outfit and cost. I notice you hold correct views on the subject—do not propose to buy a toy plant. There are opportunities to buy secondhand tools, which are practically as good as new, at a large reduction from their original cost. If not prejudiced against secondhand machinery, the dealer should be so informed; it may be the means of getting you a bargain.

MOLDING CASES.—In the early days of electrotyping it was supposed that only brass or copper could be used for what are known in this country as molding cases or pans—called boxes in England—and that they must be made with rims about one-quarter of an inch high. These are but seldom used now; they are quite expensive in first cost and very liable to become useless by being bent out of true in use. When made of cast brass the rim was, of course, solid with the back, which made the planing troublesome and costly, as the entire case must be made true and of even thickness. Sheet brass or copper with riveted rims cost less to make, but are quite liable to be sprung out of true in the operation of riveting on the rims. The general practice at present is to use cases without rims, of sheet copper, brass or electrotype metal. Being without rims they may be placed on a wax shaving machine and the wax shaved off to leave a thick or a thin coating on the case, as may seem proper for the work in hand. These were introduced by a

prominent firm of electrotypers in New York over twenty years ago, and are now almost universally used in this country. They are cheap in cost, readily made in the electrotype foundry, and when they become too much worn or out of shape may be recast. If the case and the wax are hot when the composition is poured there will not be any liability of their parting when the mold is made with the necessary margin for stopping off, about one inch, at the edges of the case.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

To Remove Scratches from Half-Tone Screen.—A. S. Lockwood, New York: It was a mistake to attempt cleaning your half-tone screen with rouge. The latter probably had some particles of grit in it that made the scratches. The only remedy is to send to Levy, the screenmaker, of Philadelphia, who has a special machine for repolishing half-tone screens.

Cost of Wood and Process Engraving.—"Author," San Diego, California: It is impossible to broadly estimate the cost of engraving by the old and new methods, unless the character of the subject is stated. Presuming that you refer to book illustrating, the price would vary, possibly, from $1 to $2 per square inch for wood engraving, while process engraving costs only from 20 to 40 cents per square inch.

To Bleach Blue Prints After Drawing Upon.—D. McD., Ottawa, Canada, writes: "I was informed that if I made pen drawings on blue prints, such as architects use, that the blue would not photograph when making an engraving from it, but it does with me. Is the trouble with my collodion?" *Answer.*—Bleach out the blue color of the paper with a strong solution of saleratus or baking soda (carbonate of soda). The India ink used in the drawing must, however, be a waterproof ink.

Long Focus Lenses for Half-Tone.—"Inquirer," Dallas, Texas: You cannot use a portrait lens successfully for half-tone negatives. The latter may appear sharp, owing to the apertures of the screen being reproduced all over the plate; but attempt a half-tone negative of a dozen cabinet photographs tacked up together on the same copying board and you will find the result a failure. The focus of the lens should be greater in inches than the longest side of the negative you wish to make. This is the rule.

Wood Engraving for Beginners.—George Lightfoot, Los Angeles, California: "Will you please inform me through your columns how an engraver transfers a drawing to the block, also what book published gives a practical treatise on the art of wood engraving?" *Answer.*—Your first query was replied to in "Process Notes" of The Inland Printer for August, 1894. Lee & Shepard publish a "Handbook of Wood Engraving," by William A. Emerson, which can be had through The Inland Printer for $1.

Patents on Three-Color Work.—A. R. B., Chicago: The entire chemical principles necessary to the making of three-color negatives were patented in England by Louis Ducos Duhauron, of France, on July 22, 1876, under the title, Photography in Colors. Dr. E. Albert, of Munich, received an English patent, No. 6634, in 1891, for multicolor printing from parallel lines superimposed at angles of about thirty or sixty degrees to each other. In May, 1893, Mr. William Kurtz, of New York, obtained a United States patent about the same as Albert's. These latter patents are not feared for the reason that the principle of crossing lines at these angles in multicolor printing has been used by lithographers and in posters cut in wood for a quarter of a century or more. The validity of these patents are at this time being fought out in an English court, and the decision will be recorded in these columns when rendered.

Is Wood Engraving Returning?—One of our most valued readers writes that he thinks process work has reached its limit, and asks "if the illustrations in the late *Century* and other magazines do not point to an early return to wood engraving." In our personal reply we asked him, as we do the readers of this column, to examine these alleged wood engravings with a good magnifying glass, when it will be found that they are process engravings worked over by an engraver. The effect is finer than could ever be attained without process.

Color Screens for Three-Color Process Work.—"Experimenter," Cleveland, Ohio, wants to know how to make the color screens for the three-color process. *Answer.*—Don't attempt to make them. Write to John Carbutt, Wayne Junction, Philadelphia, for a set. You will also get instructions from him toward using them, and after experimenting with them for six months or more you will probably advance far enough in three-color platemaking to at least understand the principle. This process depends on so many branches working in harmony that an experimenter might squander a fortune before making plates successfully for three-color printing.

Photo-Engraving Bicycles or Bright Machinery.—J. B., Boston, Massachusetts, writes to inquire how a certain photo-engraving firm in New York obtains such magnificent half-tones of bicyles, printing presses and other machinery. *Answer.*—The secret of this firm's success is due to three reasons. First: When photographing nickel-plated bicycles or any machinery having bright surfaces that give disagreeable reflections, such surfaces are painted over with the following mixture:

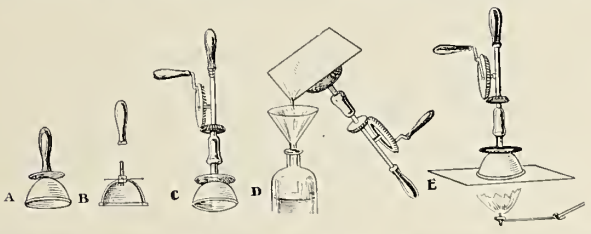
White lead (dry)	1 pound
Lampblack	1 ounce
Gold size	4 ounces
Turpentine	6 ounces

This paint deadens the bright surfaces and can be easily cleaned off with spirits of turpentine after the photographing. The second reason for this firm's success is owing to the artistic manner in which the photographs of machinery are vignetted and worked over before making the half-tone negatives. And finally, as much pride is taken in the engraving of the most ungainly machine as there would be in reproducing a beautiful illustration.

Lithographic Grain in Relief Blocks.—E. J. Fleming, San Francisco, sends a picture clipped from the well-printed supplement of a holiday newspaper. He says it is evidently a half-tone in grain, resembling lithography, and wants to know where such half-tone screens can be had. *Answer.*—The block from which this picture was printed was engraved from a crayon drawing, and it would be impossible to make a plate by any half-tone method to equal it in gradations of light and shade. The method of preparing the drawing might be described here, for if it were better known it should bring the photo-engraver more business. The artist made the drawing on a charcoal paper with litho crayon. That made by Lemercier is best and the grade, No. 1, is of sufficient hardness to be sharpened to a point. To keep such a drawing from smearing it is necessary to spray on it a fixative with an ordinary atomizer. This fixative is a transparent spirit varnish diluted one-half with alcohol. The best fixative is made of: 1 ounce gum mastic, 8 ounces alcohol. The picture should be photo-engraved on copper, using the enamel solution as for half-tone. The admirable

drawing by William Schmedtgen used as a frontispiece to THE INLAND PRINTER for November, 1895, is an example of work produced in this manner.

AN ECONOMICAL WHIRLER FOR ENGRAVERS.—Mr. Carl Von Manstein, of Atlanta, Georgia, in criticising the generalizing in process text-books, and with special reference to the articles on process engraving by Mr. Jenkins, now running in this magazine, has this to say: "In everything pertaining to the engraving business, time and materials are the principal items, and any machine that seeks to save either or both is the one to adopt. Now, I claim for the apparatus described in your December issue by Mr. Jenkins, that it is a very impractical and unhandy machine; it kills time and wastes enamel (solution). The person wanting a whirler that is simple of construction and simple to operate may get an ordinary hand-drill with the side wheel similar to the one described by Mr. Jenkins, then go to a



plumbing supply company and buy a suction cup; it is something like A. Now remove the handle from the cup and insert a ¼-inch bolt instead, so that the threaded end can be inserted in the drill chuck and fastened; it is like B. When fastened, wet the back of the plate to be sensitized, and press the rubber cup down upon it, expelling the air; remove the pressure, and it will be found that the plate adheres to the cup firmly. Now, rinsing off the face of the plate, proceed to flow similar to a zinc plate, draining (D) off the surplus solution into a receptacle, ready to be refiltered; then turn face down (E) and whirl over a gas flame. If the solution is thin the plate should be flowed a second time before the first coating is dry. I have used all the various machines and find that this simple device surpasses them all for convenience, time saved in adjusting machine to suit size of plate, and in saving waste solution. I have flowed plates varying in size from 4 by 5 to 12 by 15, and it has given satisfaction all the time."

HOURS OF LABOR.

Shorter hours of labor is a generally captivating cry. In some employments the hours of those employed need reducing—and they are not the ones whence most of the complaint comes, either—but in others they are quite reasonable, from the humanitarian standpoint, and the outcry made for shorter hours is ill-judged. Besides, to attempt arbitrarily to shorten hours in one particular trade in one particular country, is to imperil the survival of that trade by the adverse competition of other countries that work longer hours. If all the world's workers could agree to work only eight hours per day, after the notion of the Saxon King Alfred, we might do many things that cannot be done now. This was the notion (forty-eight hours per week) of the recent labor conference at Ghent, and we are told that the delegates are strong in the hope of final success for that figure as the maximum. Some official statistics were submitted at the conference showing the duration of working hours in different countries. The average in England is 56½ hours, in Russia 80, Germany 70, Switzerland 66, France 70, Belgium 72, Holland 66, Italy 84, Spain 80, Austria 80, India 80, and Japan 70. The working hours in United States mills are much longer, strange to say, than in Great Britain.—*The Monetary Times.*

SOME NOTES ON PUBLICITY.

BY F. PENN.

ABILITY without determination is like a locomotive without steam.—*Results.*

ATTRACTIVE and beautiful advertisements have a force that is almost incalculable, and there is nothing that makes a surer attraction than a woman's winsome face. I believe the etching I give with this note first appeared in this magazine, and now it is a familiar attraction in nearly all the popular magazines. The Wrisley people made a great mistake at the outset, when they got consent to use it, not to have also secured the right to copyright it. As it is it is now public property.



THE Chicago *Chronicle*, not to be outdone in prize schemes, is using a composite puzzle in which a number of pictures of prominent people are given, and a certain number are then made into a composite picture, the subscribers guessing at the pictures used in making the composite. There are a million different combinations, and the successful guessers are not enough to make a row over the distribution of rewards. It is generally regarded as a most successful and clever scheme.

IN a general way poetry is good in advertising where it is well written; correct in construction, so that it will appeal to educated people; full of swing and rhythm, so that it pleases the ear, and short enough to be inviting in appearance and easily retained in the memory. If, in addition, it is witty, and has a cleverly turned point so that people will not only remember it, but will tell it to other people, it certainly constitutes good advertising. But if you must rely upon yourself to get up your poems, and you've never written a line of it in your life, or if you are going to turn over this work to your office boy simply because he has the least to do of anyone around the place, my advice to you, for the sake of a long-suffering public—and your trade—is, don't do it, for of all kinds of poor advertising poor poetry is the poorest.—*Chicago Record.*

PENNINGTON BROTHERS, Decatur, Illinois, send me a novelty in the way of advertising, in the form of a collapsible tube, filled with white paste for office use, bearing this appropriate label:

If a man like you
STICKS
to us in ninety-
SIX
we'll guarantee to
FIX
him so no
KICKS
he'll make about
our printing.

Advertising of this kind, combining as it does a good ad. and an article of everyday utility, is always effective, and Pennington Brothers say this has been a profitable investment for them.

DON'T affect such an individual style of setting that it will be difficult to read, says the Chicago *Record*, as one style that I have occasionally noticed that is particularly unreadable, and which, unless a man is very hard pressed for something to occupy his time, he will never stop to decipher. That is the perpendicular style, having a sentence run down a column with only one word on a line, instead of

running across from side to side. In striving after individuality don't give your competitors any advantages. Don't avoid good things because they have them. Make your advertising different from your neighbor's, but be sure that the difference is always in your favor. In a word, while it is most desirable to be as individual as possible, never let your individuality run to the extreme of bad taste. It is better to be commonplace and in good taste than to be original and offend.

PHOTOGRAPHIC trade journals might do worse than imitate the enterprise of F. Dundas Todd, the editor and proprietor of the *Photo-Beacon*, of Chicago. A man of abundant energy, he leaves no stone unturned that will reveal progressiveness and new ideas. Needless to say, his jovial and genial personality are valued everywhere. That he has a good understanding, this portrait herewith is ample evidence,



and I think there are few that do not wish him as substantial a basis in all the affairs of life. I take the cut from one of Mr. Todd's bright circulars.

A LETTER from The Corell Press, of University Place, New York, has been passed to me, in which the writer makes a sharp criticism of advertisement writers. I do not see in what way an advertisement writer can be held responsible for the defects of his employer. However, here is the letter:

To the Editor: NEW YORK, N. Y., December 28, 1895.

We should like to make a passing comment, if you have space for it, on the morality of advertisement writers. We know of a certain carbon paper house, who must employ a very skillful advertisement writer, for the tone of their advertisements is so honest and straightforward, so conservatively dignified as to prepossess the reader at once.

While very definite claims are made as to the quality of goods, they are put forward in such a way as to inspire confidence in the reader.

Now, this is all very well, but we have reason to know that not only the quality of this house's goods, but their methods of doing business, are diametrically opposed to what they are represented to be in their advertisements. For instance, they advertise to protect the trade, and to refuse any quotations to one's customers. Now we are in the trade, and upon a certain occasion this house not only quoted a lower price to our customer than they did to us, but did so despite the fact that we called on them and requested them to live up to their representations.

We merely point this out in order to call attention to the necessity for some such morality among good ad.-smiths as exists between good lawyers, which prevents them from taking cases which they know have no right on their side.

However, this firm is, we believe, becoming less hypocritical, for they have issued a postal card to all the large business houses using carbon paper, but not in the trade, which begins as follows: "WE CUT PRICES TO GET ORDERS, but we do not cut into the quality of the goods."

Respectfully yours,

THE CORELL PRESS AND THE PRESS OF THE CLASSICAL SCHOOL, ASSOCIATED.

A CORRESPONDENT of *Good Roads* says that a restaurant keeper near Elmhurst, Illinois, displays the following sign:

PURE **MILK AND SAND**WICHES

The effect, before the traveler comes near enough to read the small type at the ends, is very mystifying.

IN attempting humorous advertising be sure of two things — first, that your humor is true humor, amusing, funny; and, second, that it will give no offense to any reader nor react upon yourself. Bad puns, distorted and meaningless English, jokes without a point, strained efforts after fun, old musty jokes that everybody has heard a dozen times, are all bad advertising. If you are sure you can be funny, be so; but if you have any doubt on the matter don't attempt it. Better to tread the beaten road with equilibrium and dignity than to essay new, untrodden paths and land on your head. —*Chicago Record.*

A NEAT form of advertising, in connection with the Thanksgiving season, was gotten out by the Union Bank Note Company, of Kansas City — the creation, I believe, of the fertile mind and correct taste of the treasurer of the company, Mr. Theo. Bishop. The picture of a lusty gobbler, with trailing pinions and wide-spread tail, neatly cut out in cardboard, in duplicate, the two leaves hinging, conveyed the advertiser's name and address, and the following:

"Alas! my crimson-throated, kingly bird,
Soon we, like thee, will swell and gobble, too.
Thou'll get it in the neck without a word,
And men will knock the stuffing out of you.

"Misfortune and the cook have served thee up;
Fate, the bold sharper, he hath done you brown.
Thy dearest friend will cut thee ere he sup;
Thy fate today will be the talk of town."

BOSTON'S bright advertising paper *Profitable Advertising* has passed into the hands of Kate E. Griswold, who has been its editor for some time. It will be conducted on a broader basis than heretofore, and I certainly wish the fair editor the success she certainly deserves.

THE dealer who can indicate pleasingly in the character of his advertising as well as in the wording the style of goods he deals in has, in my estimation, done much to make his advertising stay in the memory of the purchaser. As a case in point I think the accompanying card, advertising

Telephone, "Boston, *3515;*" *Cable,* "Conbrown, Boston."

JOHN ALDEN LEE, *with* Charles D. Brown *and* Co.,
156-8 Congress *Street,* Boston.

¶English *Hand-Made Paper* [*Printing, Drawing, and Writing*] *always in stock. Papers from any country imported to order.* Foreign *and* Domestic *cover-papers a specialty.*

hand-made papers, is a good example. It was arranged by Mr. Lee and printed at the University Press, Cambridge. Mr. Lee informs me that it is his first effort in arranging printing matter and that he is not a printer. It is quite evident, however, that he has an appreciation of the fitness of things typographical.

AN attractive booklet, attractive from its neatness and simplicity, comes to me from Charles J. Zingg, of Farmington, Maine, who is a writer of advertising. The work is an advertisement for an optician and is well written. I suggest that a more conservative use of ornaments would add to the appearance of the pages. Printers and advertisement writers, as well as opticians, may take to heart the idea expressed by Mr. Zingg on the second page of the cover of the booklet:

"It is not knacks and tricks that constitute the value of a workman; but skill, judgment and quick perception must be the only distinction between the conscientious and careless, the good and bad workman."

WILLIAM E. CURTIS, writing to the Chicago *Record*, says: "I have several times called attention to the queer signs that appear on the streets in Japanese cities, which are evidently the result of a close study of English-Japanese phrase books. One man advertises that he is "A Dealer in Coke and Coal for both Ship and Land." Another announces that he has "Patent Shoes of Iron Bed" for sale, by which he probably means casters. "Phothagropist"

was over the entrance to a photograph gallery, and "Tobacco Nist" over a cigar shop. Over a clothier's was the word "Tailershep," and over a shop for the sale of Oregon flour was this legend:

AMERICAN WASHINGTON FLOUL
OF WHOLE SALE.

MR. THEODORE SAMUEL HOLBROOK, whose retirement from the position of advertising manager for Messrs. A. A. Vantine & Co., of New York, was noted in this column last month, has changed his original plans somewhat, and I am advised, in a very pretty circular letter, that his services will be enlisted with Mr. Edward Yeomans Thorp, in the writing and placing of general newspaper, magazine, circular and catalogue advertising. The gentlemen thus associated will be found at 716 Constable Building, 109 Fifth avenue, New York.

ORIGIN OF SOME GEOGRAPHICAL NAMES.

The Menominee, in Wisconsin, was named from a tribe of the same name. The word means "wild rice."

Massachusetts bay was named from two Indian words, Mais Tchusaeg, meaning "this side the hills."

The Catawissa river, in Pennsylvania, was named from an Indian word that means "getting fat."

The Cattaraugus, in New York, has its name from an Indian expression signifying "bad smelling banks."

The Platte river was originally named the Nebraska, from an Indian word meaning "shallow water."

The Housatonic, in Connecticut, was called by the Indians Wussiadenex, the "stream beyond the mountains."

The Delaware bay gave its name to the state. The bay was named from Thomas West, Lord De La War.

The Chickahominy had its designation from an Indian word, Chik-a-maw-hony, "the place of turkeys."

Appalachie bay, Florida, was variously termed Apahlachie, Abolachie, Apeolatei, Palaxy, Palatchy, and so on.

The Neversink was not named because its waters do not get low, but from the Indian Na-wa-sink, "mad river."

The Pascagoula, in Mississippi, was named from the Indians called the Pascagoulas, or "the bread-making nation."

Lake Champlain was named in honor of its discoverer. The Indians called it Canaderi-Guarunte, "the door of the country."

Cape Fear river, in North Carolina, was originally Charles river, afterward Cape Fair river, corrupted to Cape Fear.

Albemarle sound was named after George Monk, Duke of Albemarle, one of the members of the original charter company.—*Boston Journal.*

STAPLING MACHINES VERSUS WIRE STITCHERS.

A correspondent writing from Sussex, New Brunswick, asks: "What is the cheapest way to stick a 16-page semi-monthly of about 4,000 circulation? By a stapling machine or by using a regular folder? What would be the probable cost per thousand by the former method?" *Answer.*—Stapling machines are a thing of the past, because they will not stitch on the saddle. The best and cheapest way to do the work is with a wire-stitching machine. It can be done for $2.50 per thousand. It is not possible to make a folder of a regular sixteen-page form which should be trimmed after stitching, unless you should give it two paste tips, and this way of going about the work is very expensive in point of time; besides, it is an unsatisfactory way at the best.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices, should be inclosed in all publications sent for review.

THE Funk & Wagnalls Company, New York, have recently issued a brochure, entitled "Youthful Eccentricities a Precursor of Crime," a neat example of bookmaking in addition to the value of the matter it contains. The editor is Forbes Winslow, member Royal College of Physicians, London. 16mo., 103 pages, 50 cents.

THE *American Pressman*, under the editorial conduct of Mr. Robert D. Sawyer, is one of the most valuable and interesting publications in the printing interest. Mr. Sawyer is at present publishing an interesting series of articles on the subject of "Why Do Some Men Fail," which makes suggestive reading for employing printers. The *Pressman* is rapidly improving in contents and in typography and presswork.

THE Christmas number of *Bookselling* contains a fine full-page half-tone portrait of Mr. William Morris as a preface to an interesting illustrated article on the Kelmscott Press. The number is unusually fine, containing 206 pages, and matter of information to publishers, booksellers, writers and readers. The subscription price is 5 shillings, post free; single copies, 6 pence. London: St. Paul's building, Paternoster row.

"LOVER'S SAINT RUTH'S," by Louise Imogen Guiney, appears from the press of Copeland & Day, 69 Cornhill, Boston, Massachusetts, in the usual beautiful and simple clothing characteristic of the productions of these publishers. The book contains four sketches, the first gives the title to the book, "Our Lady of the Union," "An Event on the River," "The Provider." The author's preface gives information about the sketches which endues them with much additional living interest. Price, $1.

THE first volume of the "Reader's Shakespeare," containing his historical plays, English and Roman, with general notes, suggestions, etc., has been published by Funk & Wagnalls Company, New York. The book is printed in large and beautiful type on excellent paper, and is artistically bound, the cover being stamped in pleasing designs. Professor David Charles Bell is the editor of the work. It is proposed to issue a second volume containing the tragedies and romantic plays, and a third volume containing the comedies.

"SAMANTHA IN EUROPE."—By "Josiah Allen's Wife" (Marietta Holley). This is the latest book by this popular author. Those who read the work, "Samantha at the World's Fair" and previous books will be glad to have an opportunity of perusing this one. The binding is attractive, and typographically the volume is equal to any gotten out by the publishers, Funk & Wagnalls Company, New York. The illustrating of the work is done by De Grimm, the talented artist and caricaturist. Price, $2.50 in cloth, or $4 in half russia. Sold only by subscription.

MR. D. B. UPDIKE, of the Merrymount Press, Boston, Massachusetts, announces that he has arranged with Messrs. G. Napier & Company, for the publishing of an American edition of "The Quest" magazine, of which a new series begins with the issue for December, 1895. "The Quest" is perhaps one of the best exponents of the recent revival in decorative illustration, and is as admirable in the character of its contents as it is typographically beautiful. We do not know of anyone better qualified to carry the American edition to a successful issue than Mr. Updike. It will be



THE COMMAND.

By kind permission of the Jaenecke-Ullman Company, New York.

published in December, April and August, with an edition limited to one thousand copies, issued to annual subscribers only. Subscriptions, payable in advance, $2 per year.

THE *National Printer-Journalist* begins its new volume with the new year. It is a welcome visitor in many editorial sanctums. On the December cover design, the Christmas number, the striking contrast pictorially represented between the North and the South, makes the editorial mind to wander from its editorial duties, seeing with internal vision the genial person of Editor Herbert at a well-spread board in some cool grove at the right-hand side of the picture. Editor Herbert should be popular, and he is, for almost invariably when his subscribers meet him they are having a good time.

FROM the Corell Press and the Press of the Classical School (Associated), University place, New York, comes a neatly printed and tastefully designed booklet entitled "Folia Dispersa." We are asked to criticise the cover design, in which the initial F covers the full length of the page in the form of a tree trunk for the stem of the letter, and two extending limbs for the rest, reaching out to the margin of the page. Tree leaves are scattered over the blank spaces with representations of leaves of paper folios, to make the meaning clearer, possibly. Each of the supposed paper sheets contains a letter of the title of the booklet. The design is printed in brown ink on gray paper. It is attractive but amateurish, and not up to the standard of excellence of the interior pages. A simpler design would have been better. It is too fussy. This is our candid opinion, as we have been asked for it.

THE Christmas number of the *Cycling Gazette*, Cleveland, Ohio, was a notable issue, not only in the number of pages but in the quantity of cuts displayed, the colors used, and the amount of interesting matter contained. The half-tones of prominent theatrical celebrities, with tinted border, was quite a feature, and the article upon "Signatures and their Characteristics" a valuable addition to the attractiveness of the number. The cycling interests were well looked after, every firm in the business being fully represented. We congratulate the publishers, Emil Grossman & Brother, upon their remarkable achievement.

THE first number of the *Black Book*, an illustrated quarterly magazine of art and affairs, comes from the Black Book Publishing Company, 111 Broadway, New York. Perriton Maxwell and Edwin P. Upjohn are the editors. It is printed in Jenson type on rough paper, with wide margins, marginal notes and sketches being freely used. The principal feature of the number are six original drawings by Charles Dickens, which prove even to the most casual observer that if Dickens had chosen to illustrate his own works he would have outdone both Thackeray and DuMaurier. We predict success for the *Black Book*. It is not a publication to be read and thrown away. The list of illustrators and contributors is an imposing one, and from the publishers' announcement the next number will be rich in interest. The subscription price is $1 per year, single numbers 25 cents.

THE Century Company has just issued a new Napoleon poster. Last July the Century Company instituted a poster contest in Paris. Through Boussod, Valadon & Co., three prizes of 1,000 francs, 750 francs and 500 francs were offered for the best three poster designs, to represent Napoleon at some stage of his career between Austerlitz and Waterloo. No less than twenty-two designs were submitted by the foremost artists in poster work, and the three eminent painters who consented to serve as judges, Messieurs Gérôme, Detaille, and Vibert, unanimously gave first place to the design submitted by Lucien Métivet. This is the one that is now reproduced as a poster. It represents Napoleon in his imperial robes, ermine-lined and powdered with the golden bees. Upon his head is the laurel wreath. One hand holds a scepter with the golden eagle, and the other a sword. At his feet is the imperial eagle with outstretched wings. In silhouette are shown the pyramids and the monuments of Paris. Faintly outlined on the distant clouds are phantom hosts with banners streaming. Below are two small vignettes, one the sun of promise at Austerlitz, the other the blood-red sun of disaster, setting at Waterloo. The plates for the poster were made at Paris under the supervision of the artist, and they have been printed in five colors by the De Vinne Press. THE INLAND PRINTER acknowledges the receipt of a copy of this poster, the original of which was shown at the recent poster exhibit in Chicago.

BETTER THAN A GOOD DINNER.

We inclose $2 to pay for THE INLAND PRINTER for another year. With me the "Inland" has become a necessity, and to give it up now would be like parting from my best friend. If necessary I would deprive myself of a good dinner for a week before giving up the "Inland." It is the best publication I know of devoted to the art preservative. I wish it every possible success and any amount of prosperity.—*E. M. Rouzer, Piqua, Ohio,*

Tudor Text Series.

5 A 16 a — 24 Point Tudor Text (4 line Nonp.) — $3 50

Twentieth Century Exhibit of American Bicycles International Motor Cycle Racing Associations

20 A 60 a — 8 Point Tudor Text (Brevier) — $2 50

Some notice of the materiai and moral elements needed for the develoopment of typography should precede a description of the work of the early printers. We shali form incorrect notions about the invention of printing uniess we know something about the state of the arts of papermaking, ink-making and engraving at the beginning of the fifteenth century. We should also know something about the books and the bookmakers of the middie ages. Nor will it be out of place to review the mechanicai processes which have been used, aimost from the beginning, for the preservation of written language. The review will show us what elements the inventor of typography found at his hand ready for use; what

15 A 50 a — 10 Point Tudor Text (Long Primer) — $2 65

There is a wide-spread belief that typography was, in all its details, a purely original invention. A popular version of its origin, hereafter to be related, says that it was the result of an accidental discovery; a conflicting version says that it was the result of more than thirteen years of secret experiment. Each version teaches us that there was no perceptible unfolding of the invention; that the alleged inventor created all that he needed, and that he made his types, ink

3 A 8 a — 48 Point Tudor Text (8 line Nonp.) — $6 75

Milwaukee Daily Reporter Chicago Library Buildings

15 A 50 a — 12 Point Tudor Text (2 line Nonp.) — $3 00

Gutenberg had been legally deprived of his printing office and of the exclusive right to his great invention, but he was not left friendless and utterly impoverished. Nor was his spirit broken by this great calamity. The reflection that Fust was owner of the materials made for printing the Bible of 42 lines, and was about to enjoy all the emol-

8 A 25 a — 18 Point Tudor Text (3 line Nonp.) — $3 15

If the printer of the Speculum was the rightful inventor of typography, his workmanship, as shown in the different editions of the book, clearly proves that he

4 A 10 a — 36 Point Tudor Text (6 line Nonp.) — $5 00

Indiana Life Insurance Company South Evanston National Banks

MANUFACTURED BY BARNHART BROS. & SPINDLER, CHICAGO, ILL.

FOR SALE BY MINNESOTA TYPE FOUNDRY, ST. PAUL; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA.

INLAND SERIES

Patented October 29, 1895

4a 3A, $13.50 — 60-Point Inland — L. C. $5.30; C. $8.20

Black Shade 6

4a 3A, $8.50 — 48-Point Inland — L. C. $3.20; C. $5.30

NOVEL Charm 5

5a 3A, $5.50 — 36-Point Inland — L. C. $2.25; C. $3.25

ARTISTIC Excellence 4

8a 4A, $3.50 — 24-Point Inland — L. C. $1.75; C. $1.75

SOLID DESIGNS Invent Fashions 18

10a 6A, $3.20 — 18-Point Inland — L. C. $1.60; C. $1.60

UNIQUE PRINTING Artistic Composition 72

20a 10A, $2.80 — 12-Point Inland — L. C. $1.45; C. $1.35

MAKING SYSTEMATIC FIGURES We Cast All to Multiples of Spaces $14

20a 12A, $2.50 — 10-Point Inland — L. C. $1.25; C. $1.25

BOLD AND HEAVY SPECIMEN Embellishment Applied with Success £90

28a 16A, $2.25 — 8-Point Inland — L. C. $1.10; C. $1.15

MATERIAL THAT AIDS THE MONEY-MAKERS

Standard Line Type Cast on Unit Sets Very Necessary 80

IN INLAND TYPE

By N. J. Werner
With compliments to Gelett Burgess

In Inland type the printer sets
The job that him a profit nets;
  Its unit-widths and standard line,
  And styles that are surpassing fine,
Show why the Inland type he gets.

No matter what the work, he frets
No more with other type, but lets
  Each job be put (this rule be thine)
    In Inland type.

Go, little rime, from one that bets
On modern things and much regrets
  There's type that he'd to "hell" consign,
  Tell printers all there's gold to mine—
The dollars which they love as pets—
    In Inland type.

Inland type is in stock and for sale by the STANDARD TYPE FOUNDRY, Chicago; CRESCENT TYPE FOUNDRY, Chicago; FREEMAN, WOODLEY & CO., Boston; CONNER, FENDLER & CO., New York; GOLDING & CO., Boston, Philadelphia and Chicago; and the DOMINION PRINTERS' SUPPLY CO., Toronto, Canada.

All sizes are cast on STANDARD LINE. 30-Point, 14-Point and 6-Point in preparation.

N. B.—The Inland Type Foundry is pleased to notify its friends that the disastrous explosion and fire of January 2d, occurring near us and severely damaging our premises, did not interfere with the prompt filling of all orders.

Manufactured at 217-219 Olive St., Saint Louis, Mo., by the

INLAND TYPE FOUNDRY

Royal and Steel-Plate Scripts.

24 Point Steel-Plate Script No. 1. 8A, 22a $8.00.

For printing for Social Occasions two styles of Script are used: one with a delicate line and one with a strong line

30 Point Royal Script No. 1. 7A, 20a, $9.00.

On this page these Useful Allies of the discriminating printer are effectively contrasted

24 Point Steel-Plate Script No. 2. 8A, 28a, $7.00.

In scripts, as in all other varieties of type, this company excels both in quality and the number of designs, in proof of which see our very complete 64-page Book of Scripts

12 Point Steel-Plate Script.
10A, 32a, $5.00.

This and the 10 point Royal Script opposite are the smallest scripts made. They are wonderful aids in Society Printing.

American Type Founders Co.

Leaders of Type Fashions.

Branches in Eighteen Cities. *U. S. A.*

10 Point Royal Script.
10A, 32a, $4.50.

Here is a marvelous specimen of the Type Founders' art, which illustrates the completeness of our methods. Diminutive in size, but with a great range of usefulness, it is unmatchable.

30 Point Steel-Plate Script No. 1. 7A, 20a, $9.00.

Name a popular Design in type, and almost invariably it was originated and made by this Company

24 Point Royal Script No. 1. 8A, 20a, $7.50.

Every Requirement of the disciples of Gutenberg well and faithfully catered to at any of our Branches

18 Point Royal Script. 8A, 24a, $6.00.

Royal Script is made of the famous durable Copper Alloy Metal, which resists wear on hair lines and prolongs the life of type

American Type Founders Co.

Order from the most convenient Branch

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

At this season we are overwhelmed with Christmas and New Year's souvenirs and extra issues of publications, etc., all seeking recognition as excellent specimens of typographical work. It is impossible for us, in the limited space devoted to this department, to notice even a small number of these reminders of the glad season's return; but we take this opportunity to thank those friends who have so kindly favored us and trust that they will "Nothing extenuate, nor set down aught in malice," if they do not find their names mentioned in these columns. "Our poverty [of space] and not our will consents" to omit reference to many excellent productions of the Art Preservative of Arts.

Elmer J. Barney, Berlin, New Hampshire: Samples of commercial work, neatly set and well printed.

S. Guthman, Atlanta, Georgia: Neat sample of business card, embossing on which is very sharp and clear.

J. M. Israel, Asheville, North Carolina: Samples of commercial work of ordinary merit as to presswork, with artistic leaning in composition.

R. A. Martin, Noblesville, Indiana, has forwarded some samples of jobwork which are set in excellent taste and the presswork on which is of good quality.

The Cooperville (Mich.) *Observer* has issued a booklet which is unique as an advertisement and is well printed in two colors. The design is good and shows artistic treatment.

The Electric Printing Company, Lehman, Pennsylvania: Bill-heads, etter-heads, cards, etc., all good samples of general commercial work; composition and presswork excellent.

Harry J. Warring, Noblesville, Indiana: Samples of commercial work, showing improvement in composition and presswork over a package previously commented on in this department.

Some neat samples of commercial work have been received from Keating & Barnard, 134 Broadway, Fort Edward, New York. Composition and presswork are excellent—composition being very artistic.

McMillan & Cheever, Los Angeles, California, submit some good samples of general commercial printing, plain and in colors and embossed, all of which proclaim them to belong to the highest class of letterpress printers.

The "Herald Blotter," published at Hartington, Nebraska, is neatly printed and pithy in its remarks, one of which is: "Theory is all very well in its way, but it's practice that makes an advertisement pay." The "Herald Blotter" is correct.

Joseph P. Rivett, with Loring & Axtell, Springfield, Massachusetts, furnishes some admirable examples of typographical display. The designs are unique and execution finished, and the presswork is good enough to give an added value to the composition.

Al Hultgren, with the *Republican*, Junction City, Kansas, wishes a criticism on a card which he submits. It would be much improved if the line "Bartell House Barber Shop" were in plainer type and the location, "Junction City, Kansas," a trifle stronger.

Some good specimens of commercial work have reached us from Patterson & Young, St. Joseph, Missouri, composition on which is artistic and presswork of good quality. The folder in two colors, about a "Little Light on the Subject of Coke," is very neatly executed.

Chase Brothers, Haverhill, Massachusetts, in a chastely printed announcement, are somewhat humorous, as they tell their customers that they "furnish either *modern* or *ancient* styles, *both quite up to date*. The sample furnished is an excellent piece of letterpress printing.

The *Cuyler Sun* is a four-page octavo, issued by Clyde A. Dickinson, Chicago, Illinois, a youthful printer and aspirant for editorial honors. The paper is neatly gotten up, well printed, and deserves the success which it is achieving, as it is now twice the size it was when first issued a few months since.

B. Bertram Eldridge, with the Bee Job Print, Harwich, Massachusetts, is an artistic job printer, as the samples submitted by him bear evidence. He uses to advantage the material at his disposal and produces good results therefrom. A little improvement in presswork would, however, be desirable.

George Rice & Sons, Los Angeles, California, have dropped into the modern-antique style of printing as though they were "to the manor born." With "Bradley" series of type rubricated, and antique style of stock, they produce results at once neat and attractive, such as up-to-date advertisers are in search of.

The Teachenor-Bartberger Engraving Company, Kansas City, Missouri, send us two copies of their *Journal of Engraving*, both good samples of fine printing, but the latest is a very fine production. The style is up-to-date, type used being Jenson Old Style and Bradley series, printed in red and black. The presswork on the half-tone engravings is excellent, and the make-up and get-up of the *Journal* is attractive. Some samples of engraving, printed in three colors, are chaste and elegant. A booklet showing some fine half-tone engravings is an admirable specimen of typography. The printing of the *Journal* is by Lawton & Burnap, Kansas City, Missouri.

A handsomely printed card of neat design and in many colors, brings a Christmas greeting from brother typos at Watson, Ferguson & Co's, Brisbane, Queensland, Australia. The work is well done, and the sentiment, "There's Gladness in Remembrance," is heartily reciprocated by the typos of The Inland Printer.

L. Graham & Son, Limited, New Orleans, Louisiana, have issued a calendar for 1896 upon which an immense amount of labor has been expended in rulework without corresponding results. The design is "straggly" in the extreme, there being no coherent relation of one part to another. There is nothing effective or attractive in it.

The *Essex School Journal* is a sixteen-page 6 by 9 monthly, published by the scholars of the Essex Grammar School, Lawrence, Massachusetts. The arrangement of matter, make-up and general appearance of the publication is equal to that of many more pretentious outputs. Ralph E. Bicknell, a junior, is the business manager.

A few samples of commercial work from the Graham Printing Company, of Graham, Texas, show that they have a fair assortment of up-to-date types, compositors who know how to use them to good advantage, and pressmen to give the best results therefrom when applied to paper. All the work is of good quality and excellent finish.

S. T. Wiley, Kirksville, Missouri, is a young but ambitious compositor. He has only been three years at the business, but the sample of work sent by him shows that he has not neglected his opportunities. The card submitted would be much improved if the headings, "Morning," "Evening," "Pledge," "Benediction," were in a bolder type.

The Sanders Engraving Company, St. Louis, Missouri, have issued a calendar neatly designed and printed in green, gold and black. The engraving is artistic and the year—1896—is illustrated by half-tones of a maiden—eighteen, an old man—ninety, and a child—six. The work is well conceived, designed and executed, and the calendar is plain and readable.

A calendar issued by *The Day*, New London, Connecticut, is worthy of passing notice. It consists of six sheets, each showing a two-months' calendar, and bearing a half-tone illustration of a group of scholars from six different schools. The engraving and printing are well executed, and reflect credit on the management of *The Day*, for its conception and completion of such a worthy project.

A calendar for 1896 from the Post-Express Printing Company, Rochester, New York, is printed in antique style, in red and black, on rough surface paper, consisting of twelve leaves and cover, tied with silk cord, each monthly calendar being headed with a sketch of some interesting point in or near Rochester. It is a unique souvenir, and no doubt will be highly prized by all who are fortunate enough to obtain it.

Not long ago we had occasion to speak favorably of the work produced by Mr. Gus Newcomer, at that time of Dundee, New York. A selection of his work comes to us this month from Rochester, New York, which confirms us in our belief in his superior ability as a workman. The specimens, principally folding boxes, are well and neatly designed and executed, and are highly creditable to Mr. Newcomer's taste and skill.

H. L. Shryock, Zanesville, Ohio, favors us with a programme of the second grand ball of Typographical Union No. 199, for the benefit of the Sick Fund. A striking feature of the programme is that it is designed in the form of a composing stick, with the names of the committees printed upon a setting and a make up rule. The outlines of the stick and rules are made and printed from brass rule, the size of the stick (programme) being 5 by 2 inches.

Two neatly designed and beautifully printed cards have reached us from Messrs. Mangeot & Hirsch, 116 Davis street, San Francisco, California. Composition is artistic and presswork admirable, selection of colors being very tasteful. Graceful acknowledgment is given The Inland Printer in the following words: "The valuable hints obtained through the columns of The Printer from time to time made it easy and possible for us to produce the accompanying cards."

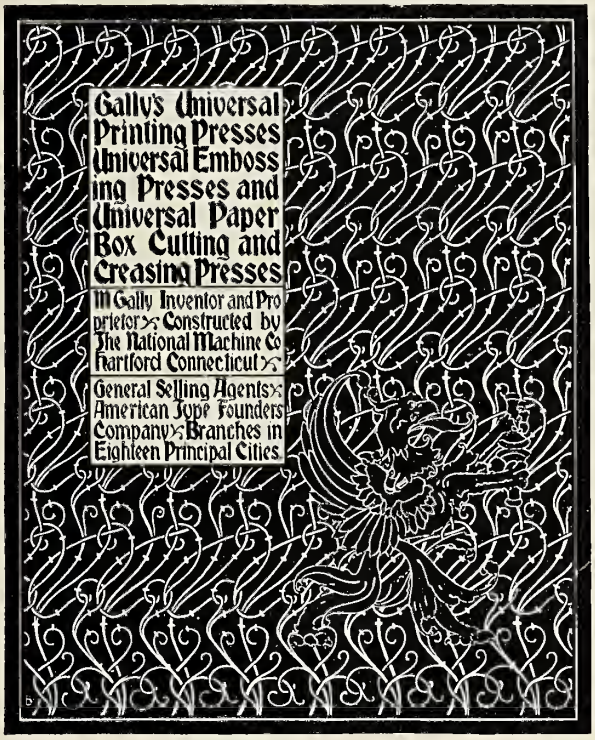
A programme of a Christmas Service printed in red and black has been received from the Serrell Printing Company, Plainfield, New Jersey. While the composition and presswork are both good, the design of the cross on first page would have been more striking if music-faced rule had been used instead of the hair line. Being so fine it does not carry red ink so well as music-faced rule, and the outline of the cross is lost. "In God is Our Trust," would have shown to better advantage in a plainer type.

The Union Photo-Engraving Company, 523 Market street, San Francisco, have engraved and published a handsome hanger of San Francisco Bay and vicinity, which is an excellent specimen of engraving and indicates that half-tone work upon the coast is reaching a stage of perfection at one time considered unattainable. The sheets are printed by the H. S. Crocker Company, are in several colors and make a very handsome souvenir. We understand that the Union Photo-Engraving Company have also been doing considerable recently in the three-color half-tone line.

A very handsome book, and an admirable piece of letterpress and half-tone printing is the special issue of the Grass Valley (Cal.) *Daily Morning Union*. It is issued in the interests of the mining industry of Nevada county, and contains 150 pages, printed on heavy enameled stock, 9 by 12

inches, oblong, inclosed in cover printed in blue and gold and embossed. Composition is neat, make-up good and presswork very clean, the half-tones looking almost equal to original photographs. The printing is from the press of Upton Brothers, Montgomery street, San Francisco, and bears evidence that they keep pace with the times in all that relates to fine printing. The publisher is W. F. Prisk, Grass Valley, California, who is to be congratulated upon the enterprise shown in undertaking the large expense necessarily involved in getting out a souvenir edition of such ample proportions.

A SUPERB specimen of the printer's art comes to us from Bartlett & Co., New York, in the form of a catalogue of Gally's Universal Press, published by the American Typefounders' Company, the general selling agents.



The tinted blank embossed cover is exquisite in design and execution. The title-page by Bradley we reproduce herewith, reduced from the original. In the catalogue the rubrication adds much to the effectiveness of Mr. Bradley's work. We must congratulate Mr. Bullen, of the Typefounders' Company, whom we suspect had much to do with this admirable production.

Printers and others who desire specimens of their own business advertising reviewed and criticised are requested to send this class of specimens to the New York office of THE INLAND PRINTER, 197 Potter building, 38 Park Row. All other specimens should be sent to the Chicago office as heretofore.

OF INTEREST TO THE CRAFT.

WE acknowledge with thanks the receipt of invitation to annual banquet of the Pittsburg Printing Pressmen's Union, No. 64, held on January 23, 1896.

THE employes of the Nicoll & Roy Company, printers, 16 Dey street, New York city, gave their annual ball on Saturday evening, January 11. THE INLAND PRINTER was kindly remembered with an invitation.

THE Franklin Printing Company, Columbus, Ohio, have moved into new and commodious quarters at the corner of Spring and Pearl streets. This firm is composed exclusively of journeymen printers, and is doing a good business.

PRINTING PRESSMEN'S UNION No. 1, Washington, D. C., celebrated the death of the old year by an entertainment and hop. The feature of the entertainment was a minstrel first part, participated in by members of the organization.

ALL the union printers in the newspaper and job offices of Racine, Wisconsin, went on strike January 2. Some time ago they presented a schedule to their employers, increasing wages. This was not approved, and District Organizer Flanigan then presented a schedule which lowered the increase to about thirty-five per cent. No agreement was arrived at, and the men struck. A number of printers from Chicago and Milwaukee have been secured.

THE *Ohio State Journal*, Columbus, can now be classed with the long list of newspapers that are set by machinery, they having put in six Mergenthalers during the past month. This lets "subbing" down to hard-pan, as it was the only paper in town using hand composition.

J. S. PINNEY has resigned as manager of the St. Paul branch of the American Press Association, which he established ten years ago. Mr. Pinney was in the employ of the association thirteen years in every capacity, from the case up to manager of several of the company's branches.

ON Friday morning, January 3, the craft was somewhat startled by the announcement of the death of John A. Ross, assistant foreman of the *Journal*, Columbus, Ohio, and also vice-president of Columbus Typographical Union, No. 5. Mr. Ross died from an attack of pneumonia, and was buried on Monday, January 6, a host of friends attending the funeral.

THE members of Typographical Union No. 287, Frankfort, Indiana, are arranging for a minstrel show, to be given about the middle of February. The proceeds are to go to the sick benefit fund of the organization. This will be the first entertainment of the kind ever attempted by a Frankfort labor organization. The programme will be an excellent one.

THE report of the committee of the Edinburgh Typographia for 1894-95 states that the year's work has been one of continued prosperity. The membership had increased 126 during the year. The most important part of the association's work was the technical classes. The number of students enrolled was 144. Several successful students had secured good places.

GEORGE TREMLETT, a well-known printer of Brooklyn, New York, died in that city, on January 1, from nervous prostration, brought on from too close attention to business. He was born in Kingston, Ontario, about fifty-three years ago, and as a printer filled various positions of trust in Boston, New York city, and other places, until 1880, when he established himself in business in Brooklyn, where he had a reputation as one of the city's best printers.

AT the meeting of the Stereotypers' Union, No. 19, International Typographical Union, Washington, D. C., held January 2, the following officers were installed for the ensuing year: President, Thomas McCarty; vice-president, James S. Smith; secretary, Joseph F. Torrens; treasurer, George Thayer; sergeant-at-arms, Thomas B. Waters. The delegates elected to represent the union in the Federation of Labor of the District of Columbia were: A. Thomas Campbell, M. A. Vierering, James S. Smith, Joseph F. Torrens, Thomas McCarty.

LINCOLN (Neb.) Typographical Union elected the following officers January 6: President, Sherman Foxworthy; vice-president, E. L. English; financial secretary, S. A. Hoon; recording secretary, Charles Rhode; executive committee, Thomas Connelley, L. W. Eldridge, J. S. Bradley; treasurer, C. Marsh; application committee, T. E. Smith, J. B. Leister, E. Griffin; auditing committee, W. A. Johnson, J. A. Miller, George McDonald; sergeant-at-arms, L. J. Hurt. Messrs. Smith, Johnson and Foxworthy were elected delegates to the State Federation of Labor, which met at Fremont, Nebraska, January 11.

DOES ADVERTISING IN THE INLAND PRINTER PAY?

The Keystone Press, of Wellston, Ohio, in a recent communication say: "We have received more replies from our small ads. in your publication (twenty to one) than from all the rest of the printers' journals combined."

CHICAGO NOTES.

THE firm of Date, Ruggles & Elderkin, printers, 189 Washington street, has been succeeded by Date & Ruggles, Mr. Elderkin having retired.

THE Thayer & Jackson Stationery Company, now at 245 State street, has leased the four-story building at 71 Monroe street, and expects to move to that location on March 1.

THE Mansfield Printing Company is the name of a newly incorporated concern, with a capital stock of $5,000. The incorporators are Leonard Vandersyde, William H. Mansfield and John J. Vanderbilt.

THE Rogers & Smith Company has been incorporated to do a general printing business, with a capital stock of $10,000. The incorporators are H. A. Rogers, John C. Smith and George W. Spencer.

THE Monarch Engraving Company has recently been incorporated, to do business in this city. The firm is a reorganization of Rogers, Murphy & Co., and these two gentlemen are the principal stockholders.

ON January 21, a unique collection of the works of Gustave Doré was placed on exhibition at the Art Institute. The collection comprised thirty-five paintings and twenty-nine drawings and studies by this famous artist.

SAM LOVEN, an employe of the Werner Company, in the Rand-McNally building, was sent to jail for ten days, January 9, by Judge Tuley, for violating an injunction restraining him from imitating the medicines made by Dr. Peter Fahrney.

THE Binner Engraving Company, which so successfully carried out the Egyptian idea in the advertising of the Pabst Brewing Company last year, has made a contract to furnish illustrated advertisements for that company for 1896, using the Gothic idea.

W. D. MESSINGER & Co., 179-181 Randolph street, have been appointed Chicago agents for the Magna Charta bond paper manufactured by the Riverside Paper Company, of Holyoke, Massachusetts, and printers in the West can now secure these goods through them.

THE funeral of George Stuart, who died January 11, 1896, was held on January 14, under the auspices of Typefounders' Union No. 3, I. T. U. Mr. Stuart has been for many years with Barnhart Brothers & Spindler, and was one of the most experienced men in his line of trade in the city.

I KEEP getting letters of inquiry concerning the World's Fair diplomas and medals, writes Mr. W. E. Curtis to the *Record*, and can only say that the treasury officials promise them on February 1. It does not look as if the promise would be fulfilled, but they may be able to make it.

FRIENDS of William Brogan, one of the oldest and best known pressmen in this city, were shocked to hear of his death, which occurred on January 15. He was a member of Chicago Printing Pressmen's Union, No. 3, under whose auspices the funeral was held on Saturday, January 18.

SAM R. CARTER, Gustave Zeese and Major McGregor are announced as the incorporators of the Chicago Colortype Company, the capital stock of which is said to be $40,000. New buildings are being erected in Lake View under Mr. Carter's supervision, in which the plant of the new company will be installed.

THE Christmas number of the *Trade Press* presented a new cover design in two colors, and a number of attractive features. The publication is now issued by the Trade Press Syndicate, Irving G. McColl being the manager. Trade and class newspaper men will find much matter of special interest to them in each issue of this publication.

DR. LEONARD JUCKET, one of the oldest citizens of Elgin, Illinois, and a former resident of Chicago, who died recently at the age of seventy-six years, possessed the press on which the first legal printing was done in Chicago. Its frame is 9 by 11. The press was brought from the East by the late Mr. Castle, of Elgin, who first took it to Michigan City, Indiana, and then to Chicago, and afterward to St. Charles.

THE Photo-Tint Engraving Company have purchased the plant and good will of the Drant Illustrating Company, and moved into the quarters lately occupied by that firm, at 65 and 67 Washington street. By this consolidation the capacity of the establishment is about doubled. Mr. D. C. Bitter continues as president, with a full corps of artists.

AN exploding oil tank in the David Blakely Printing Company's establishment, at 186 Monroe street, Saturday evening, January 4, caused a loss of $25,000. The estimates are: David Blakely Printing Company, $20,000; Hubbard building, fourth and fifth floors, $2,000; H. H. Hoffmann & Co., blank books and stationery, $3,000; William Johnston Printing Company, $3,000; T. H. Flood & Co., law books, $1,000.

THE half-tone illustration upon page 514 is from a snap shot of a young gentleman who has been referred to by several railroad men as the future general passenger and ticket agent of the Chicago & Alton Railroad. His name is James Charlton, Jr., and he is the six months' old son of George Charlton, the present assistant general passenger and ticket agent of that road. The photograph is by the well-known artist, Thayer, of Austin.

LETTERS of administration upon the estate of Eugene Field were granted January 2 to the widow by Judge Kohlsaat. The estate is valued at $17,000, of which $6,000 is scheduled as personal property. The realty, however, is subject to a large mortgage, which leaves but a small equity to the estate. It was announced that the estate would be kept intact for the children. The copyrights of the books of the dead poet will also revert to Mrs. Field.

JOSEPH MEDILL was formally installed president of the Press Club on the night of January 12. The parlors of the club were filled with members. The other officers are: First vice-president, H. E. O. Heinemann; second vice-president, Herman L. Reiwitch; third vice-president, Ernest McGaffey; recording secretary, W. H. Freeman; financial secretary, E. J. Baker; treasurer, George Schneider; librarian, John T. Bramhall; directors, W. E. Ray, T. F. Harvey, C. B. Whitford, I. J. Bryan, P. O. Stromme.

THE Advertiser's Club gave a banquet at the Richelieu on January 17, in honor of Franklin's birthday. Bishop Fallows spoke on Franklin as a man; General Merritt as a soldier; Slason Thompson as a newspaper man; and Doctor Hornsby of him as an electrician. Washington Hesing talked entertainingly of Franklin's service as relating to the postal system. W. M. Fulford was toastmaster. The programme was a curiously designed and worded print, bearing a picture of the man whom the toastmaster said all advertisers could study to advantage.

FRANK A. BURRELLE, manager of Burrelle's Press Clipping Bureau, Western Union building, New York, has presented the Press Club of Chicago with a Eugene Field memorial volume. It is made up of clippings from papers in all parts of the country in reference to the life, death and burial of the poet. The volume is about 18 inches long, 12 inches wide, and 2 inches thick. It is bound in fine morocco, and will be treasured as one of the choicest possessions of the club, which has tendered Mr. Burrelle a vote of thanks for his thoughtfulness and generosity.

THE proposed sale of the capital stock of Rand, McNally & Co., to an English syndicate, which was never consummated, was the basis of a damage suit which came to trial, January 7, in Judge Neely's Court. The plaintiffs are the firm of B. F. Cronkrite & Co., and William H. Belvin, a New

York promoter and capitalist, and they are suing to recover commissions which they claim they would have received had the deal been carried out. The jury awarded the plaintiffs damages in the sum of $10,000; and Rand, McNally & Co. announce that they will carry the case to the higher courts.

GEORGE JAC. DIENSTDORF, with Fred Klein & Company, printers, corner Randolph and Market streets, has accepted the sole agency for the United States of the well-known typefoundry of Julius Klinkhardt, of Leipsic, Germany, whose assortment of type, borders, ornaments, etc., have received the unqualified approval of the foremost printers of Europe. Orders intrusted to Mr. Dienstdorf will have careful attention, and any information desired be cheerfully furnished. We acknowledge, at his hands, complete specimen books showing all the material manufactured by the Klinkhardt foundry.

FRANKLIN Union of Pressfeeders, Job and Apprentice Pressmen, has elected officers, as follows: President, Frederick E. Wolff; vice-president, Edward J. Brennan; recording secretary, Charles F. Woerner; secretary-treasurer, John M. Shea; sergeant-at-arms, Thomas Dougherty; chairman shop committee, William M. England; directors — G. D. Davies, William Carr, John Egan, M. Flannery, Edward Hall; district organizers — William H. Lanzer, Philip Finnegan, James Wiley, J. J. Hammil, Frank Thomas, J. J. Conley; president of the junior union, James M. Wiley; recording secretary, Frank A. Thomas.

P. J. MAAS has been appointed district organizer for the International Typographical Union, his territory to cover Illinois, Indiana and Iowa. Mr. Maas' first official act will be to reorganize the Allied Printing Trades Council, of Chicago. It is probable that the council will adopt a new union label, and that it will be so arranged that in future none but union shops in good standing will be able to use it. It is proposed to number the labels issued to each office, and in this way the officers of the Union will be able at a glance to tell where any piece of printing was done that bears the union label, no matter whether or not there is an imprint of the office on it. This will enable them to tell whether an office is entitled to the use of the label.

THE Old-Time Printers' Association celebrated Franklin's birthday on January 17, at the Masonic Temple. Mr. A. H. McLaughlin, president of the association, welcomed the guests at the banquet, and after a menu of ten courses speeches were made, and the night was ended in dancing by the younger element present. Joseph Medill, editor of the *Tribune*, who is an old-time printer, acted as orator of the evening. He gave an extensive outline of Franklin's life, and declared that his ability in securing aid from France was one of the main factors in the success of the American revolution. Fred K. Tracy told the biography and eulogy of the old-time printers. About two hundred and fifty members and friends of the association were present. This was the eleventh anniversary of the organization.

FRANKLIN'S birthday was observed by the Chicago Typothetæ by a banquet at the Union League Club on January 17, a large number of employing printers and their friends being present. President R. R. Donnelley presided. D. M. Lord opened discussion by opposing "The Monroe Doctrine," and was severely criticised by David Blakely who took the opposite view. C. H. Blakely gave an interesting talk of his proposed trip to Mexico; Harry G. Collins, of Boston, the designer of the florette ornaments of that name, advocated the greatest simplicity in typography; P. F. Pettibone spoke of his interest in educational matters, and George E. Cole said the trip to Atlanta had opened wide his eyes as to the possibilities of trade in the Southeast.

THE Seventh Annual Family dinner of the *Tribune* staff was held January 1 at the Great Northern Hotel. Sixty members of the staff and two invited guests, Washington Hesing, editor of the *Staats-Zeitung*, and W. A. Vanderlip, of the *Economist*, formerly financial editor of the *Tribune*, were present. Mr. Hesing made a happy speech, in which he told of his career in the local newspaper vineyard and drew favorable comparisons between local papers and those of the world. Joseph Medill told of his first staff, consisting of four men, and described the multifarious duties in those days of the commercial and other editors. A unique feature of the dinner was the *Little Tribune*, a miniature edition of the parent paper, profusely illustrated, and filled with "scoops" of the purest ray serene. It was the second issue of the paper, the first being printed just one year before.

SPEAKING of the meeting arranged by the users of the Cox Duplex press, held at the Palmer House, on January 7, the Mansfield (Ohio) *News*, of January 13, W. S. Capeller's paper, says: "This is destined to be one of the greatest patent cases on record. The fight between the Cox Duplex Company, of Battle Creek, and the Campbell Press Company, over this patent, has been long standing, and has been fought out in the lower courts, the Campbell people having secured a decree in a Massachusetts court against the Battle Creek people. The case has been appealed to the higher court, where the battle will be fought over again. The Campbell people claim that the Cox people have infringed what is known as the Kidder patent, owned by the Campbell people. Eminent counsel is employed by the Battle Creek people, and the case is attracting much attention. Dallas Boudeman, of Kalamazoo, is assisting in the defense. The Cox people have spent nearly half a million dollars developing their patents, and will fight the Campbell people hard. The Campbell Press Company is endeavoring to collect royalties upon the Cox press, while the matter is yet in the courts and before it has been decided. A permanent organization was effected at the meeting of Cox press users, protective and defensive, to make common cause against any action that might be taken unjustly prejudicial to their interests, with a defensive fund subscribed for use if necessary. Mr. Campbell and Mr. Gibbs, of the Campbell Company, were present at a portion of the session, and stated that they were not insensible to the action of the meeting, and stated that they would advise the Campbell Company to take no further steps against the users of Cox presses until the patent litigation had reached a final conclusion."

NEWSPAPER GOSSIP.

THE *North American*, Philadelphia, is now published by McMichael & Sons.

THE *Morning Sun* is a new daily at Cambridge, Ohio. S. M. Johnson is editor and proprietor.

A. F. GILSON has commenced the publication of a paper called the *Tribune*, at Shelby, Michigan.

A NEW paper will shortly be started at Mt. Sterling, Ohio, by Will Hodges and Crabb Brothers.

MR. ITEM is a newspaper man at Medicine Lodge, Kansas. We do not know if this item is of importance.

A STATE PUBLISHERS' ASSOCIATION has been established at Des Moines, Iowa, with a capital stock of $200,000.

THE *Evening News*, Jacksonville, Florida, is now managed and edited by C. P. Hawk and Frank A. Walpole.

THE *Mirror and American*, of Manchester, New Hampshire, has commenced the publication of a morning edition.

A NEW monthly newspaper will shortly be started at Knoxville, Tennessee, in the interest of the Royal Arcanum.

THE *Michigan Tribune*, Port Huron, Michigan, which was recently purchased by the Sherman Publishing Company, has suspended publication, and the *Weekly Times*,

owned by the Sherman Company, will hereafter take the place of the *Tribune*.

NASHVILLE, Tennessee, has a new morning paper called the *Sun*, published daily under the management of A. L. Rowe.

FRANK A. MUNSEY, publisher of *Munsey's Magazine*, is erecting an eight-story publishing house at New London, Connecticut.

THE *Daily Chronicle* and *Daily Progress*, of Charlottesville, Virginia, have been consolidated. The *Progress* will continue to be published as an afternoon paper.

A NEW semi-monthly called *The Artist* made its appearance January 15. It is published at 12 Union square, New York, and is the international organ of the vaudeville profession. The price is 10 cents.

THE *Hustler*, of Charlestown, Indiana, is fast coming to the front. Its issue of January 10 presents a view of its new Potter press and Webster gasoline engine, and a two-column article about its prosperity.

THE *Social Mirror* and *Venowine's News*, of Milwaukee, Wisconsin, have been consolidated, and will hereafter be issued weekly under the title of the *Illustrated News*, with Mark Forrest as editor, and Fred Page Tibbits, manager.

CHARLES S. STONE has succeeded Col. A. J. Matheson as publisher of the Perth (Ont.) *Expositor*. If the subsequent issues of Editor Stone's paper come up to that in which he makes his bow as the man at the helm, we predict for him a prosperous future.

THE *Herald Enterprise*, of Golconda, Illinois, has entered upon the thirty-ninth year of its existence. It was established in 1857, and is consequently one of the oldest papers in southern Illinois. Since its establishment it has passed through several hands, the present publishers, Phil A. Craig and Sim V. Clanahan, having been in control almost seven years.

THE publisher of *The Art Student* has acquired the paper called *The Limner*, published in the interest of art students, and hereafter his journal will be entitled *The Art Student and the Limner*, and it will give, in addition to its regular departments devoted to free-hand drawing and illustrating, a large amount of space to art school news and art school literature.

THE Newark, New Jersey, *Sunday Call* have entirely rejuvenated their plant, putting in new engine, press, stereotype and typesetting machinery of the latest pattern. Evidently the New York papers do not bother Ure, Schoch & Company very much. The Scott triple printing machine will produce papers of two, four, six, eight, ten and twelve pages at a speed of 25,000 per hour, and sixteen, twenty and twenty-four pages at 12,000 per hour, delivering the copies folded, cut, pasted and counted in packs of fifty. The press is fed from three rolls of paper at one time.

THE Galignani *Messenger* says: That it was not till the end of 1851 that George Augustus Sala really began his career as a journalist. That autumn it happened that he was accidentally shut out of his room one night, and had to wander about till morning. He wrote a paper on his curious experiences from midnight to dawn, called it "The Key of the Street," and sent it to *Household Words*, for which it was immediately accepted by Charles Dickens. This was the beginning of Mr. Sala's connection with the novelist, whom he looked upon as his master, and for some years he lived in the clover of the £5 a week he made out of the paper.

A BILL has been introduced into the present session of the Georgia legislature in regard to the disposing of the county printing. Under the present law the various county officials have it in their power to select the newspaper in which their advertisements, citations and notices are to appear. In some of the counties the sheriff advertises in one paper and the ordinary in another. This bill is aimed to give uniformity and have all the advertisements published in one paper. Another point which the bill is meant to enforce is that the advertisements shall be given to the paper having the largest general circulation in the county, in order that the spirit of the law may be carried out, and that the advertisements may be read generally by the people whom they are meant to reach.

IT was in the days of easy access to the editor that the late Charles G. Green, of the Boston *Post*, had rather a narrow escape. A very excited individual dashed into his office one morning and announced that he intended to give him a good thrashing for something which had appeared in the *Post*. As the colonel was well built and rather vigorous he made a splendid fight, and it ended in his kicking the excited individual down two flights of stairs. The colonel followed his antagonist down to the top of the last flight, and stood there contemplating what he supposed was a dead body. Visions of a trial for murder flitted through his mind, and the possibility of imprisonment for life looked very promising, when suddenly the supposed corpse jumped to his feet and, shaking his fist at the colonel, he exclaimed, "You will hear from me again, sir." "Thank God;" said Colonel Green, "I was afraid that I never should."—*Gen. Charles H. Taylor.*

REPRESENTATIVE SCRANTON, the truthful editor of the Scranton *Republican*, published at Scranton, Pennsylvania, is entertaining his colleagues in the House of Representatives with some interesting bear stories during the recess. He says the place he comes from is one of the most civilized and cultured communities in the world, and that it is a city of 100,000 population and has two daily newspapers besides his own, with a public library, a telephone exchange, an electric light plant and various other modern improvements, yet only a week ago two friends of his shot three bears within twenty miles of its high school. And last winter a bear actually sauntered into Minooka, a suburban town three miles from the city hall at Scranton, and contemplated the attractions of the place like any other stranger. He was slain, however, and the good people of Minooka had bear meat for a week. Mr. Scranton is a member of the Episcopal church, has served four terms in Congress and has a good reputation for truth and veracity.—*W. E. Curtis, in the Chicago Record.*

THE recent contention over the Indiana state printing contract has brought out many suggestions from persons in the employ of the state as to how reform might be brought about, says the Indianapolis *News*. A man who has been in the state house several years says his observation has convinced him that the best way would be for each state officer and the trustees of each of the state institutions to send to the secretary of the printing board two or three times a year a statement of the amount of printing supplies needed. The secretary of the board should notify the printing houses of what was wanted, and ask for bids on the articles needed by each state officer or institution. This man says that the state could save many thousands of dollars if it would pursue some such method as this. "It was a waste of money to let the contract as a whole," said he. "Every time the office has to have anything the secretary of the printing board should buy it under competition. A few years ago this office ordered blanks of a certain kind for which $124 was charged. I made inquiry and found that, as a private citizen, I could have gone to any printing house in the city and bought the blanks for $33. Now, when I wanted those blanks the secretary of the printing board should have notified the competing houses here that so many blanks of that description were wanted. If that could have been done they would have been purchased for less than $33."

TRADE NOTES.

THE Dallas Paper Company is a new concern at Dallas, Texas.

THE Damon-Peets Company, New York, has recently incorporated.

GEORGE BARRIE, publisher, Philadelphia, has been succeeded by George Barrie & Son.

GLENS FALLS, New York, has a new printing and publishing house called the Colvin Company.

THE American Lithographic Company, New York, has been incorporated, with a capital stock of $4,000,000.

THE National Envelope Company proposes erecting a six-story factory building at Milwaukee, Wisconsin, to cost $50,000.

THE firm of A. W. Livingston & Sons, seed merchants, Columbus, Ohio, has opened up a printing office of its own on a small scale.

AMONG the latest novelties in papers placed upon the market by Bradner Smith & Co., Chicago, are their "Defender" covers and antique laid book papers.

GOLDING & Co's *Printers' Review* for January has a picture of their No. 15 Pearl press upon the first page, and contains a number of very important matters for printers.

THE Vosburgh & Whiting Company, Buffalo, New York, has recently been incorporated to do a stationery, printing and engraving business, with a capital stock of $50,000.

THE Deardorff Paper & Manufacturing Company, Chattanooga, Tennessee, has purchased a printing department, and will hereafter do business under the firm name of Kuster & Thompson.

THE *Repository*, Canton, Ohio, which was established as a weekly in 1815, has found it necessary to add a second fast perfecting press to its equipment to meet the demands of the rapidly increasing circulation of its daily and Sunday editions.

THE Campbell Printing Press & Manufacturing Company have just placed one of their new centerless motion pony presses in the office of the Campbell-Priebe Company, 81 Fifth avenue, Chicago, where those interested can see the same in operation.

THE first annual banquet of the Denver Typothetæ was held at the Windsor Hotel, Denver, on January 17, in commemoration of the birthday of Benjamin Franklin. THE INLAND PRINTER acknowledges the usual press courtesies at the hands of the committee.

THE Seybold Machine Company, of Dayton, Ohio, has recently received an order for one of their large high-speed Holyoke paper cutters and an automatic knife grinder from the Fuji Paper Company, of Tokio, Japan, to be used in a large paper mill which is being erected there.

MITSCHKE BROTHERS, Columbus, Ohio, have purchased a Mergenthaler, and are with its aid turning out a vast amount of work. This firm took the contract for publishing the public school report for 1896 at the low rate of 25 cents per thousand, which is the effect of machine composition.

TYPEFOUNDERS in any country who wish to have their designs noted and reviewed in THE INLAND PRINTER are requested to send early copies of specimen sheets by book post *in duplicate* to Mr. R. C. Harding, printer, Wellington, New Zealand, who supplies the regular monthly review in our columns.

THE *Evening Sentinel*, South Norwalk, Connecticut, in its issue of January 10, contains an interesting account of the Cox duplex press in use upon that paper, with an illustration of the machine. We notice that Mr. Richard M. Bouton, superintendent of the mechanical department, is to have full charge of the press. Mr. Bouton is known to many readers of THE INLAND PRINTER by his contributions to several of the advertising contests conducted by this publication.

THE Rev. Robert Dick Estate, Buffalo, New York, makers of Dick's patent newspaper mailer, announce that the margin of profit is now laid upon the machine itself, and payments for right, royalty or future demands are discarded. Their latest machine, with all the improvements to date, can now be had for $20.25.

HART & ZUGELDER is the firm name of the company manufacturing printers' rollers in Rochester, New York, formerly conducted by Henry L. Hart. Mr. J. P. Zugelder, the junior partner, was formerly pressman for the Union & Advertiser Company, of that city. He has been with Mr. Hart for the last five years.

THE C. B. Cottrell & Sons Company has lately received a large order from a publishing firm for presses. The order is for an entire plant which will probably number upward of twenty presses, and will be used in the printing of *McClure's Magazine*. A plant of this kind will require about three large rotary presses, about fourteen two-revolution presses, and the balance will be job presses.

THE Printers' and Publishers' Association, of Seattle, Washington, has issued a scale of prices that provides among other things that no job shall be turned out for less than $1; all time work shall be charged at 70 cents an hour; a discount of 10 per cent to churches and charitable institutions. For violation of the agreement a member shall be subject to a fine of one-third of the price of a job.

THE *Pacific Typograph* for January, 1896, issued by the Pacific States Typefoundry, San Francisco, has made its appearance. Considerable matter of interest to the printing fraternity, half-tone cuts of a number of newspaper men on the coast, and specimens of some attractive type faces adorn its pages. The "Biz Getters'" portion of the paper will be of assistance to those arranging advertising matter for newspapers.

WE acknowledge a card from 30 Grundmann Studios, Clarendon street, Boston, Massachusetts, bearing the names of a number of ladies engaged in decorative designing. Gertrude Fuller, Agnes Goodale, Isabel Stevens, Elsie L. Ewer, Alice Allyn, Edith L. Hull, Maude Stevenson are the names inscribed, with the announcement that special attention is given to designs for wall papers, book covers and book decorations.

THE Mergenthaler Linotype Company, to manufacture, sell and lease typesetting and casting machines, was incorporated December 16, 1895, with a capital of $10,000,000, and principal office in Brooklyn. In 1891, this company was incorporated under the laws of New Jersey, with a capital of $5,000,000. The directors are: D. O. Mills, Ogden Mills, William C. Whitney, Whitelaw Reid, Philip T. Dodge, Samuel M. Bryan, George L. Bradley, J. O. Clephane and Thomas J. Regan.

MESSRS. E. W. POWELL, P. L. Allen, and Charles Frankland have formed a partnership and bought the old-established printing plant of the Koch & Oakley Printing Company, of Seattle, Washington, one of the largest and most complete offices in that city. Mr. Powell, who retires from the type supply business; Mr. Allen, who resigns his position with the Allen Printing Company, and Mr. Frankland, who has had charge of the pressroom of the above plant for the past four years, are practical printers and all well and favorably known to the trade.

THE Child Acme Cutter and Press Company, of 64 Federal street, Boston, Massachusetts, report that they have received numerous orders during the past few months for the Acme cutter, and that this complete labor-saving machine seems to be giving the best of satisfaction in all

the establishments where it has been placed. The machines are made self-clamping, or self and hand clamp combined, or self and foot clamp, if desired. The labor saved in operating these cutters would pay for the cost in a very few years. They are made in forty sizes and styles, from twenty-eight to seventy-two inches. An illustration of their high-grade self-clamp machine is shown upon another page of this issue.



On January 2 an explosion occurred from a large quantity of fireworks stored in the premises 309 North Second street, St. Louis, Missouri. In this block there are more printing houses than in any other block in St. Louis, and almost every one suffered more or less loss. In the Frey Stationery Company and the Little & Becker Printing Company several compositors were injured by falling glass. Four of the employes of the Inland Typefoundry were cut about the face and hands, and Mr. W. A. Schraubstadter sustained several cuts in the face. One of the porters in the Brown, Clarke Paper Company was also slightly injured. Every pane of glass and almost every sash was blown out in the Inland Typefoundry. The Commercial Printing Company, Flannger & Grawl, Edward J. Schuster, and S. J. Burnham also had most of their windows destroyed. The most severe loss was that of the Levison & Blythe's Ink Company, whose premises immediately adjoin the warehouse where the explosives were stored. This concern was formerly quite a factor in the printing business, but since a few years ago has confined its business to manufacturing writing ink. Their building was almost entirely destroyed, the rear portion being blown completely to pieces at the first explosion. Two of their employes were killed, their bodies being recovered from the ruins. Within an hour and one-half after the explosion, the Inland Typefoundry had printed and addressed postal cards to everyone of their three hundred city customers, and within twenty-four hours had notified every customer on the books that they were ready for business. For a few hours they were literally keeping open house, but all their female employes and those who suffered injuries were sent home, the foundry being kept running. A large force of men was put to work at boarding up the openings and repairing the damage. They are running full force by artificial light, and will not allow the accident to interfere with their orders.

Lena Sherman, Grand Rapids, Michigan, was given a judgment for $50, against the Grand Rapids Engraving Company, January 10, in the Superior court, for using her photograph without her permission for advertising purposes. The plaintiff is only two years old. Her beauty is enhanced by a wealth of curly hair. A photographer took her picture, it is said, with her parents' consent, gratuitously, to place in his show window, and the engraving company borrowed it to reproduce on a fancy calendar. In giving the judgment the court, evidently without discrimination, scored the photographer for loaning a photograph as a betrayal of a trust, and strongly condemned the action of the engraving company for making use of it without consent. As the photographer practically purchased the right to use the photographs for exhibition purposes, it is questionable if this decision would not be reversed if carried to a higher court. However, it is a lesson in the cautious use of portraits of other than public characters.

OBITUARIES.

Finley B. Pfaff, of Noblesville, Indiana, died in Denver, Colorado, on January 18. Mr. Pfaff was a prominent attorney and journalist. He was in the service of the Indianapolis *Journal* for twelve years, and at intervals in the employ of Chicago and Cincinnati papers.

Alvan H. Pratt, the head of the well-known advertising agency of Pratt & Company, Ninth and Arch streets, Philadelphia, died on January 15. He was born in Stoddard, Massachusetts, in 1834, and for several years prior to 1866 was engaged in business in Pittsburg, since which time he carried on an advertising agency in Philadelphia. He was a prominent Mason and a member of a number of secret and beneficent orders. Mr. Pratt was unmarried and left no immediate relatives.

C. H. Shattuck, the junior member of the firm of E. J. Shattuck & Co., manufacturers of printing and lithographic inks, died at his residence at Central avenue and Union street, Alameda, California, near San Francisco, December 13, 1895, after an illness of some duration. He suffered from a severe attack of rheumatism which culminated in a complication of diseases. Mr. Shattuck was thirty-eight years of age, and a native of Massachusetts. He leaves a wife and one child.

Bernhard Gillam, the cartoonist who has made *Judge* famous, died at the home of his father-in-law, James Arkell, at Canajoharie, New York, on January 19. Mr. Gillam, although but thirty-five years of age, had been connected in an artistic capacity with *Harper's*, *Leslie's*, and *Puck*, but for the last ten years his entire time had been devoted to *Judge*, which he and W. J. Arkell purchased in 1886, and the enviable position in the field of comic illustrated journalism now occupied by that paper is almost entirely owing to his efforts.

Joel G. Northrup, well known as the builder and inventor of the Northrup printing presses, died December 5, 1895, in Marcellus, Onondaga county, New York. He was born in Connecticut in 1807, and located in Onondaga county at the age of twenty-one. In 1842 he obtained his first patent on printing presses. In 1851 he set to work and built a press capable of running off 1,000 copies an hour. He

built many other presses, but, like all inventors, reaped but little from his genius. In 1884 he invented a web perfecting press, but was too old to complete further work, and he retired to Marcellus and remained there till his death.

ALFRED E. BEACH, for fifty years editor of the *Scientific American*, died at his residence in New York, on January 1, 1896, of pneumonia. Mr. Beach was born in Springfield, Massachusetts, in 1826. He was the son of Moses Y. Beach, who established and conducted the *Sun* for many years. He was educated at Monson Academy, after which he entered his father's office, where he acquired a practical knowledge of newspaper work. In 1846, he and his former schoolmate, Orson D. Munn, founded the firm of Munn & Company, and became the proprietors of the *Scientific American*, which at that time was the only weekly journal of its kind published in this country. Mr. Beach had an inherent taste for mechanics and all branches of science, and was well adapted for the business he had chosen. He leaves a widow, one daughter and a son, the latter being actively engaged upon the *Scientific American*.

JAMES R. CARMICHAEL, a well-known compositor of the *Herald*, Boston, Massachusetts, died at his home in Somerville, December 14, 1895, after a brief illness, from pneumonia. Mr. Carmichael was sixty-four years old, and was born in Inniskillen, Ireland. At an early age he went to London, where he learned the printing business. Coming to this country he found employment on the New York *Tribune*, where he remained until the early stages of the war of the rebellion, when he entered the navy. After serving his period of enlistment, he went to Boston and secured employment in the *Herald* composing room, leaving there to assume the position of foreman of the composing room of the Boston *Post*. Later he worked in the composing room of the *Advertiser*, where he was employed about twenty-five years, but returned, in May last, to the *Herald*, where he was employed at the time of his death. During the greater portion of his residence in Boston he lived in Charlestown, where he had a large circle of friends, and removed to Somerville about two years ago. He was a member of several organizations in Boston, among them being the Franklin Typographical Society, Boston Typographical Union, No. 13, and the Boston Press Rifle Association. He leaves a widow, three sons and a daughter.

MRS. MARTHA HOLDEN, better known to newspaper readers under the *nom de plume* of "Amber," died at St. Luke's Hospital, Chicago, on January 16. She was born at Hartford, New York, her father being the Rev. Mr. Evarts. At the age of seventeen, Martha Evarts came to visit relatives in Chicago, and accompanied them on a trip to California, where she married and lived about two years, at the end of this time returning to Chicago. Forced by adverse circumstances to take up the battle of life for herself and children, she learned telegraphy, and for several years was in the employ of the Western Union Company. Her natural inclination for literary work asserted itself, however, and while still at the telegraph key she wrote frequently for the newspapers, her contributions being of such a character as to soon attract attention. Andrew Shuman, then editor of the Chicago *Evening Journal*, was the first to give her an opportunity to display her real genius, and a series of brilliant letters from her pen in that journal attracted still greater attention to her writings. Since 1892 she has been connected with the Chicago *Times-Herald*. The funeral was conducted by W. W. Evarts, of Omaha, John McGovern, on behalf of the Press Club, speaking of the character and work of the dead writer.

THE Japanese use paper towels and napkins and wrap their packages up in cloth.

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE CHALLENGE FOUNTAIN.

The advantages of having a fountain attached to a job press are so many and so valuable, that we are surprised at the number of presses of this class which are yet without this adjunct. Uniformity of color is an important matter, and the use of a fountain is the only means of obtaining this. The next thing is the evenness of distribution, and this can be secured by using the Challenge fountain, because it is constructed on the same principle as first-class cylinder press fountains, including a composition ductor or feed roller which delivers the ink properly distributed to the inking rollers. The question of expense has, perhaps, been the chief reason why so few job printers have adopted the Challenge fountain, but if they would make a few calculations they might see that it is a saver of money, improving the quality of work done and increasing the product of a press fully twenty per cent.

CONCERNING SCRIPT TYPE.

The Book of Scripts, 64 pages, recently issued by the American Type Founders' Company, and procurable at all its branches, contains the biggest, best and most varied collection of scripts ever presented under one cover to the printer. From it we select specimens of the smallest two scripts made — one on 10-point, the other on 12-point body — and a specimen of the largest size of the Spencerian Script — admittedly the best script ever cut. Between these extremes every requirement of the printer is met.

The smallest Scripts made.

This is a specimen of 10-point Royal Script, manufactured by the American Type Founders' Company, U. S. A.

This is a specimen of 12-point Steelplate Script, made by the American Type Founders' Company

60 point Spencerian Script.

Young Conjuror

Other publications desirable to have, and which are sent on application, are: "Florets and Borders," a dainty booklet showing the latest in this line; "Mural Ornaments," and "All the De Vinnes," showing the original De Vinne, De Vinne Condensed, De Vinne Extra Condensed, De Vinne Shaded, De Vinne Italic and De Vinne Italic Outline. De Vinne Italic is one of the best of the De Vinnes.

IMPORTANT TO PRESSMEN.

When a pressman or the man who runs a folding machine once uses H. L. Roberts & Co's Tape Coupler, he will never be content with anything else. But a few seconds are required to join the ends of the tape with this device, and when joined they never part. They are in use in the pressrooms of the New York *Herald*, Philadelphia *Inquirer*, Washington *Star*, Cincinnati *Post*, Cleveland *Press*, St. Paul *Dispatch*, and many others, and are indorsed by R. Hoe & Co., Chambers Brothers Company, and others. Send to H. L. Roberts & Co., at Center street, New York, for samples and prices.

IT WILL PAY

Photo-engravers to send to Scovill & Adams Company, 423 Broome street, New York, for their photo-engravers' catalogue with latest information concerning the art.

PRINTING INK SPECIMENS.

The Jaenecke-Ullman Company, 538 Pearl street, New York, are sending out some specimen sheets of their printing inks, on which are shown the portraits of two very bewitching young ladies, one of which graces a page in this number of THE INLAND PRINTER. Those of our subscribers who would like to see them both, may doubtless obtain them by writing to the Jaenecke-Ullman Company.

A NEW TYPE FACE.

The Tudor Black Condensed shown elsewhere in this issue is not the only new face Barnhart Brothers & Spindler have in line or have recently brought out. The cap series shown in combination below will, when completed, comprise

LATEST TYPE NOVELTY

MADE BY

BARNHART BROS. & SPINDLER

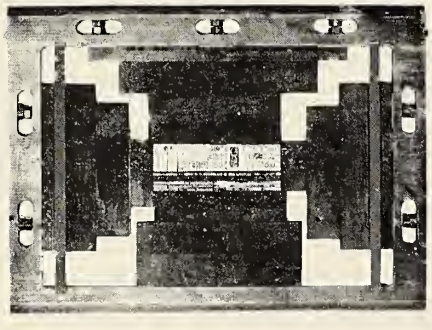
NOS. 183 185 187 MONROE STREET

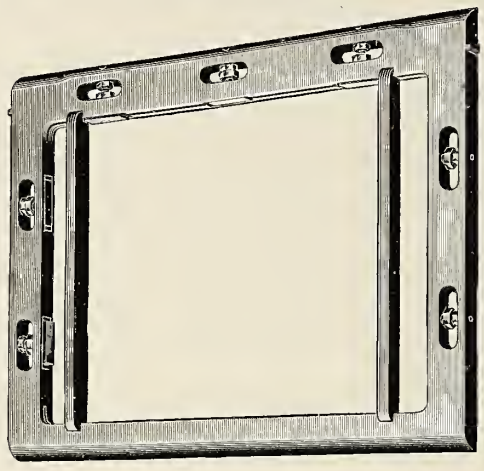
CHICAGO ILLINOIS

eight or more sizes and will be ready for the market the latter part of February. This new letter has not yet been named, but it will unquestionably be a good seller for the reason that artistic printers have for a long time been looking for just such a type for jobwork where engraved effects are desired.

A NEW CHASE.

A combination chase and quoin for job presses has lately been placed on the market by the Rafter Manufacturing Company, of Hartford, Connecticut. As it is decidedly a novelty, we think a description will not be without interest to our readers. By reference to the cut herewith it will be seen that it resembles the chase now in use, but has the frame thickened somewhat on three sides, in order to accommodate the screw which actuates the locking device, which consists of a plate that, when not in use, fits into a recess in the wall of the chase, presenting the same smooth surface as the ordinary chase. In locking the form it is only necessary to fill in the blank space with the requisite furniture, when the locking can be done with the fingers, the form being prevented from working loose by a lock-nut. The many advantages of this device are so apparent that they scarcely need mention, but attention might be called to the following: In an office equipped with these chases the time gained which is now lost in waiting for quoins during a rush would result in a vast saving, and as none of the room in the chase is taken up by quoins, a much larger form can be run than would be possible with the old lock-up, which in many establishments would do away with the necessity of adding a larger press to the plant. The manufacturers, in addition to the combination chase above mentioned, furnish adjustable square chases in fonts, and the perfect book chase. Their advertisement appears on another page of this issue, and those interested would do well to write them for further particulars.





THE BEST IMPRINTS.

Specimens of a novelty in imprints are shown below. These are cast in one piece on 6-point body, in copper alloy metal, and are more accurate, have a better face, are more durable and are cheaper than electro imprints.

Style No. 1	Style No. 5
COMMERCIAL PRINTING CO., ST. LOUIS.	WOODWARD & TIERNAN PRINTING CO.
Style No. 2	Style No. 6
R. P. STUDLEY & CO., PRINTERS, ST. LOUIS.	BANNER PTG. CO.
Style No. 3	Style No. 7
THE MAYNARD-GOUGH CO., PRINTERS, WORCESTER.	LITTLE & BECKER PRINT.
Style No. 4	Style No. 8
TRIBUNE JOB PRINTING CO	NIXON-JONES

"Copper Alloy imprints" are made only by the American Type Founders' Company, in eight styles. Fifty of one style and from same copy cost $5, and 100 cost $8, but if one imprint exceeds 1¼ inches in length it must be made in two or more pieces, and an extra charge of $3 per 100 is made for each extra piece. Order from any branch. An imprint should be put on every job. It should be inconspicuous, but readable. It is good advertising, especially when the printer is a good printer. Order now while you think of it.

THE ARABOL MANUFACTURING COMPANY.

There is a good deal of economy and a great deal more of satisfaction in dealing with a house of old established reputation. Most business men have found this out, and that is why the goods of the Arabol Manufacturing Company, New York city, are to be found in bookbinderies and printing offices all over the country. They make prepared gums for label and envelope work, etc., glues, sizes and finishes, pastes, cements, mucilages, etc., and received the highest award at the World's Fair in Chicago. They not long since purchased the plant and good will of the Acme Composition Company, of New York, and are now supplying the market with the composition of that name. One of their specialties is Liquid Pad Cement, which needs no heating before use, and which becomes almost indispensable when it has once been used and its good qualities made

apparent. Their flexible glue for heavy bookbinding is far superior for that purpose to ordinary glues, on account of its elasticity. Their advertisement appears on another page of this issue.

PRESSES FOR BOXMAKERS.

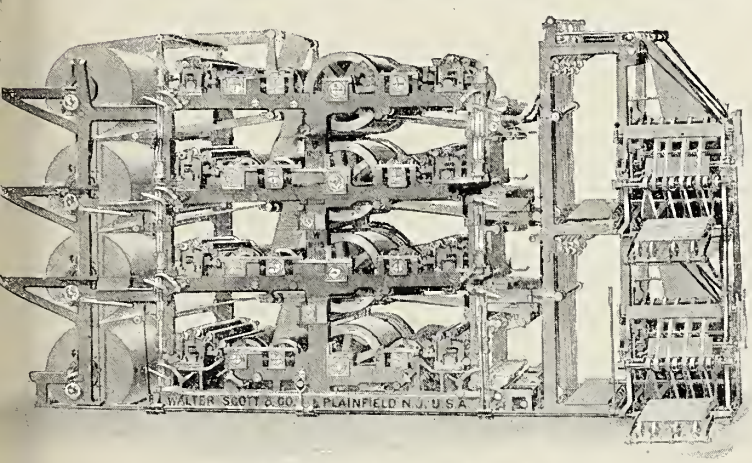
Boxmakers in need of new printing machinery will be interested to know that a pattern of the Golding Jobber especially adapted to their work is now ready for sale. It is a very strong press, and the motion of the platen is such that large sheets can be easily fed at a more profitable speed than on any other press in the market. Messrs. Golding & Co., Boston, Philadelphia, Chicago, and 28 Elm street, New York, will be pleased to correspond with those in need of machinery in this line, and will furnish full description of their machine.

"A GREAT PRINTING PRESS."

"Imitation is the sincerest flattery," and that is why Mr. Walter Scott is pleased with the following notice, which appeared in a recent issue of the *Press News*, of London, England, under the above title:

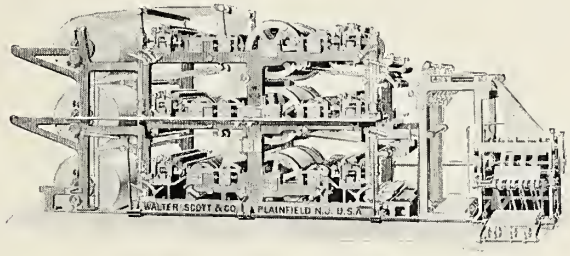
> Provincial journalism is going ahead. The proprietors of the Sheffield *Daily Telegraph* have ordered from Messrs. Hoe & Co., of London and New York, one of their new rotaries, to be built on the lines of one that was shown at the Chicago Exhibition. There is at present nothing like it in England, and the purchasers have named it the "three decker," as it will consist of three printing presses placed one above the other, and so arranged that they will print separately or all together.
>
> From this wonderful giant, readers will receive their paper cut on the top, properly folded and gummed, and the Saturday's issue of the above journal will consist of 10 or 12 handy pages, in place of the large sheet of 8 pages. This new machine will print 4-page papers at 48,000 per hour, 6-page papers at 48,000 per hour, 8-page papers at 36,000 per hour, 10-page papers at 24,000 per hour, 12-page papers at 24,000 per hour, also any other size up to 24 pages, either 6, 7 or 8 columns to the page.

What gives Mr. Scott satisfaction in this notice is the fact that the press at the World's Fair referred to was built and placed there by his firm, and its good points were so



THE NEW SCOTT OCTUPLE PRESS.

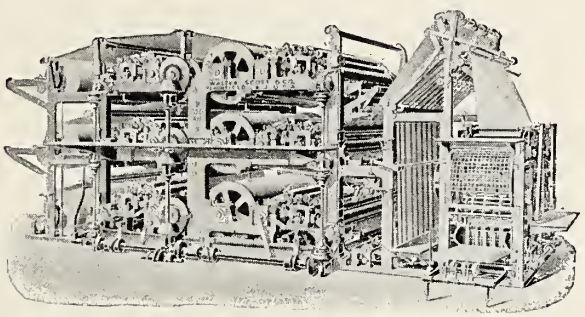
manifest that about twenty-five of them have been built for newspapers here and in Canada. The order given to R. Hoe & Co. referred to above was for a press similar to two now running in the Montreal *Star* office, which are three-tiered presses with tandem folders. They will run 2, 4 and 6 pages at a speed of 50,000 per hour, 8 pages at 37,000 per hour, 10 and 12 pages at 25,000 per hour, 20 and 24 pages at 12,500 per hour, delivering the papers cut, pasted and folded in book form and counted in fifties. The sextuple will work 2, 4, 6, 8, 10 and 12 page papers at 50,000 per hour, 16, 18, 20 and 24 pages at 25,000 per hour. The Chicago *Tribune* office has two sextuple presses, with auxiliary folders. This extra folder is to fold the web from the upper press, when the lower two presses and folders are working 8 pages or less, and also when working 16 pages. By this means the machines will produce per hour 75,000 of 2, 4, 6 and 8



THE SCOTT THREE-TIERED PRESS.

pages, 50,000 of 10 and 12 pages, 37,000 of 16 pages and 25,000 of 20 and 24 pages.

The octuple machines, with four folders, will produce per hour: 100,000 of 2, 4, 6 and 8 pages, 50,000 of 16 pages, 37,000 of 18 and 20 pages, 25,000 of 22, 24 and 32 pages.



THE SCOTT SEXTUPLE PRESS.

There are many excellent inventions embodied in these machines, which at once commend themselves to the practical pressman.

THE BEST PIECE FRACTIONS.

A patent was issued September 3, 1895, for these self-spacing piece fractions. They can be used with ordinary as well as self-spacing type, and leave nothing to be desired.

6 Point Old Style No. 27

491/357 12345 1/12345 1/9 3/8 2/7 5/6 1/5 3/4 2/3 1/2 567890 567890 582/469

8 Point Old Style No. 22

254/63 12345 1/12345 1/2 2/7 2/5 4/9 5/6 1/3 567890 567890 365/16

10 Point No. 17

2/87 12345 4/67890 2/7 5/6 3/4 7/8 5/9 12345 67890 5/60

12 Point No. 31

32/43 1234 4/5678 1/2 2/3 3/4 4/5 3456 7890 83/75

They are made in 6, 7, 8, 9, 10, 11 and 12 point sizes in modern and old style faces. The price for a font of any size is $2.50. Made by the American Type Founders' Company, and on sale at its branches and agencies.

THE ADVANTAGES OF A SPECIAL BUYER.

A great many business men are not fully alive to the advantages to be gained through having a buyer in the East to look after their important purchases. W. D. Romaine, World building, New York, will act as your confidential buyer if you desire to purchase lithographic or printing

presses, machinery of any kind, paper, cardboard, envelopes, etc. Mr. Romaine's office is located in the center of the greatest market in the country, and he can get quotations which are not generally to be obtained through correspondence. Manufacturers want his orders, and are willing to make concessions to get them.

THE BEST MAILING TYPE.

This Time-Saving Mail List Type speaks for itself. Nothing could be plainer or clearer. Every character is cast on uniform en body, so that it justifies itself, and can be set quicker than ordinary type. It is more condensed than ordinary mail list type, although it looks so much bigger. Just compare them.

AaBbCcDdEeFfGgHhIiJjKkLl
AaBbCcDdEeFfGgHhIiJjKkLl

Daniel Webster 3Apr65
WISEVILLE.

Henry Monroe 2Jan83
AMSTERDAM, N.Y.

Edmond Burke 6Aug54
BLISSTOWN, O. K.

Cond. Milk Company
WATERTOWN, N.G.

Time-Saving Mail List Type is the cheapest 10-point mailing type purchasable. Made by the American Type Founders' Company, and for sale at all its branches.

A SPECIMEN EXCHANGE.

The plan of an international specimen exchange, which has been in successful operation in Germany for some time, affords an opportunity for comparison and criticism of job-work which can be obtained in no other way. We would direct attention to the advertisement of John Geye, in our want column of this issue, as offering the printers in this country a chance to become posted on the current work of the world.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 20th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

BOOKS.

ADVERTISING WITHOUT COST is acquired only by perusal of the book, "Some Advertising that Advertises," by Wright, Electric Printer, Buffalo, N. Y. Price reduced to 75 cents to close out. Sold everywhere. Highly indorsed. Come quick.



ALL LIVE PRINTERS should have H. G. Bishop's "Practical Printer," 200 pages, price $1. Also his "Job Printers' List of Prices and Estimate Guide," price $1; the "Specimens of Job Work," price $2; the "Printers' Order Book," price $3; the "Printers' Ready Reckoner" and "Diagrams of Imposition," price 50 cents each. Sold by H. G. Bishop, 143 Bleecker street, New York, and all typefounders. Handiest and most useful works published for printers. All who are starting in business need these books.

ALL those sending for a copy of "Specimens of Printing" during February, will also receive, free of charge, a copy of our new book, soon to be issued. Send along your quarters at once. KEYSTONE PRESS, Wellston, Ohio.

ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, 197 Potter Building, 38 Park Row, New York.

ECONOMICAL SUBSCRIPTION LEDGERS—Save time, prevent errors. Every detail apparent at a glance. Simple, lasting. Ledgers registering 1,200 names, $2.50; 1,800 names, $3.25; 2,400 names, $4.00; 4,800 names, $6.50. For specimen pages address GRAPHIC PRINTING CO., Pine Bluff, Ark.

Just Issued. **Portfolio of Specimens and Annual for 1896.**—Ought to be in the hands of every progressive and ambitious craftsman. Composition compiled by one of Chicago's leading job artists. Showing practical illustrations of artistically displayed typography, presented in forms so unique that they cannot but attract the attention of all tasty printers. A production which may be accepted as a representative of the highest progress thus far achieved by American typographers. The ideas that can be derived from studying the various designs will more than repay you for the expenditure. A marvel of beauty and typographical excellence. A rare combination of off-hand originality. Printed in colors. Sent, postpaid, on receipt of $1.25. Address L. A. MACDONALD, Box 988, Portland, Oregon.

LAST MONTH'S offer has made us acquainted with many printers from all parts of the United States and Canada. The edition of "Up-to-Date Ideas" is not exhausted. Copy mailed on receipt of 3 cents in stamps for postage. If your letter arrives too late, stamps will be returned, and catalogue sent you. Canadian printers should send United States stamps. HARRISON RULE MFG. CO., Norwalk, Ohio.

OUR new book will be a "dandy." Better send a quarter today in order to secure a copy *free*. KEYSTONE PRESS, Wellston, Ohio.

PRINTERS—Mail $5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO., 1921 Kinney avenue, Cincinnati, Ohio.

SPECIMENS OF PRINTING—Few remaining copies, slightly damaged by smoke, sent to any address for 25 cents. KEYSTONE PRESS, Wellston, Ohio.

TO ANYONE IN ANY BUSINESS—A list of books and periodicals, relating to business, printing and advertising, will be sent you by the Society of Economic Research (Girard, Pa., U. S. A.) for ten cents. If you will add to this list the name and publisher of any book, periodical or special article relating to these subjects, the society will send you free a copy of its 50-cent edition of "How the Seller Reaches and Talks to the Buyer, or, Business, How to Get it, How to Keep it." Address E. M. PRATT, Chicago Branch, 232 South East avenue, Oak Park, Ill.

FOR SALE.

FOR SALE—Colt's Armory Eccentric Action Embossing press; 12¼ by 18. The most rigid and powerful press for heavy embossing made. In perfect order; used but short time. Must be disposed of at once. Cost, new, $1,000; will sell for $650. Address "B 12," care INLAND PRINTER.

FOR SALE, CHEAP—Job printing machinery, presses, ruling machine, knives, etc. Address J. M. CROWDER, Receiver, Birmingham, Alabama.

FOR SALE—Huber 2-revolution, 7-column quarto; Campbell 2-revolution, 6-column quarto; Potter drum cylinder, 6-column quarto; Babcock Standard, 7-column quarto; Campbell Complete, 7-column quarto; Hoe drum cylinder, 6-column quarto. EMPIRE PRINTING PRESS AND MANUFACTURING CO., 249 Centre street, New York.

FOR SALE—Johnston Steel Die Power Stamper, with wipers, chest and two fountains, for less than half cost. Address "B 13," care INLAND PRINTER.

FOR SALE—One Emmerich & Vonderlehr Bronzing Machine for cards and photo mounts; one-third original price. Address B. W. FAY, 27 South Clinton street, Chicago.

FOR SALE—Three fine patents on automatic paper feeding machines and attachments. Paper separator; electricity dissipator; side-registering mechanism; safety device for automatically stopping machine when sheet goes wrong, etc. Send for copies. LINTON C. HOPKINS, Atlanta, Georgia.

GREAT REDUCTION IN CABINETS.—Twelve full-case cabinet, $18; guaranteed equal to those sold for $28. Wood-type cabinet, ink cabinets, imposing stones, etc. Send for circular. ALLEN MEMBERT, Hudson, N. Y.

SITUATIONS WANTED.

A FIRST-CLASS cylinder pressman would like a steady situation. Address "B 29," care INLAND PRINTER.

AN educated gentleman, having 21 years' experience handling everything used by the craft, acquainted with western and southwestern trade, would like to represent either printers' supply house, press manufacturer or paper house. References. Address "B 33," care INLAND PRINTER.

ARTIST—Pen and ink; also wash drawings. Foreman would like to make a change, with enterprising newspaper. First-class references. Address "B 27," care INLAND PRINTER.

JOB COMPOSITOR, with modern ideas, would like position in Eastern state, or local work on summer paper; can read proofs; some capital and might invest; references. Address "B 20," care INLAND PRINTER.

MAN WITH MONEY to engage in printing business (job printing and magazine). Writer thoroughly understands job printing and possesses literary ability; furnish best references. Address "B 32," care INLAND PRINTER.

PHOTOGRAPHER AND ETCHER on line work, desires to put in an engraving plant for some enterprising newspaper of good standing. Can give reference and samples. Salary moderate. Address "B 26," care INLAND PRINTER.

SITUATION WANTED—By a first-class cylinder and platen pressman. Sober and steady. Can take charge. Address "B 30," care INLAND PRINTER.



Printed on a "Colt's Armory Press."
JOHN THOMSON PRESS COMPANY, Manufacturers,
New York. Chicago. London.

Three-color Half-tone Reproduction by
GEORGE H. BENEDICT & CO.,
CHICAGO.

Three-color Process Inks made by
THE AULT & WIBORG CO.,
Cincinnati, Chicago and New York.

1896
COMMENCEMENT



PHENOMENAL SUCCESS

has been our reward during the past two Commencement Seasons.

Why?

Because we have offered to the trade Invitations and Programs for Graduating Exercises which met every requirement, and had the merits of originality and good taste, besides possessing artistic beauty, which insured their preservation as Souvenirs.

Printers and Stationers.

Our line is finer than ever, and as we do not sell direct to schools and class committees, we look to you to secure the orders in your vicinity.

Samples supplied as usual.

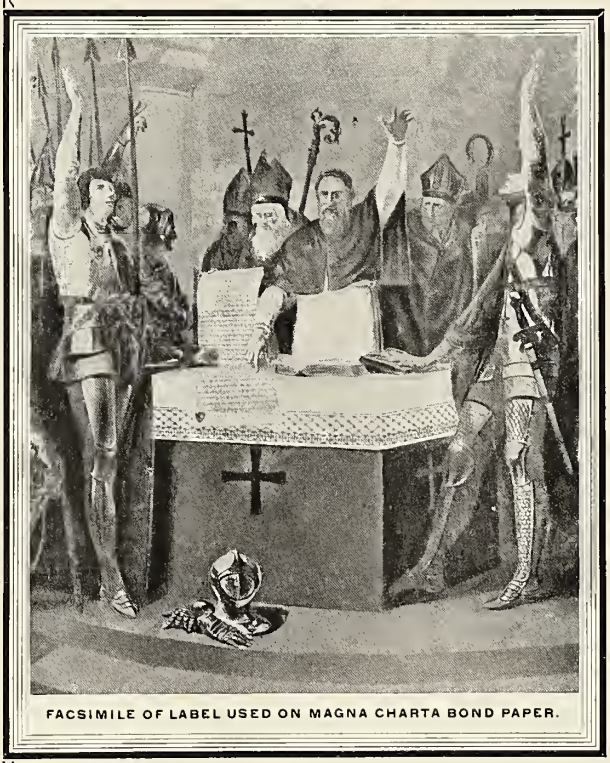
J. W. Butler
Paper Company,
212-218 Monroe St.,
Chicago.

MAGNA CHARTA BOND

A PAPER THAT WILL WITHSTAND THE RAVAGES OF TIME.

The Leader of all Bond Papers—

TRADE MARK.



FACSIMILE OF LABEL USED ON MAGNA CHARTA BOND PAPER.

Magna Charta Bond.

Made from new rag stock.
Free from adulteration.
Perfectly sized.
Long fibre.

THE MAGNA CHARTA BOND PAPERS ARE ALL FINISHED BY PLATING.

Blue:
17x22—16, 20 lb.
17x28—20, 24 lb.
19x24—20, 24 lb.

White:
17x22—12, 14, 16, 18, 20, 24 lb.
17x28—16, 20, 24, 28 lb.
19x24—16, 18, 20, 24, 28 lb.
22x32—32, 40 lb.

Crushed (in white only):
17x22—16, 20 lb.
17x28—20, 24 lb.
19x24—20, 24 lb.

.... MANUFACTURED BY ....

RIVERSIDE PAPER COMPANY, Holyoke, Mass.

THIRD PRIZE.

Design submitted by W. E. Van Buren, Irvington-on-Hudson, New York, in the Riverside Paper Company's advertisement competition, conducted by the Inland Printer Company, Chicago.

A 160-page pamphlet containing the 148 designs, complete, full size, offered in this competition, will be sent by The Inland Printer Company, Chicago or New York, on receipt of 50 cents.

TYPE—
NOT
STEREOTYPE.

FOR the Hustling, Progressive, Growing Newspaper, too small, maybe, to stereotype, too big to operate a sheet press economically, we offer the

CAMPBELL "Multipress"

This machine prints and folds four, six, or eight page papers at the rate of 4,500 to 5,000 papers per hour, from **Flat Forms of Type.** It is built under patents 291,521 and 376,053, recently sustained in the United States Courts in the following decisions:

December 11, 1894,
July 2, 1895,
October 26, 1895,
and Final Decree, December 14, 1895,

as covering the Duplex Press. We have the sole right to build presses of this nature.

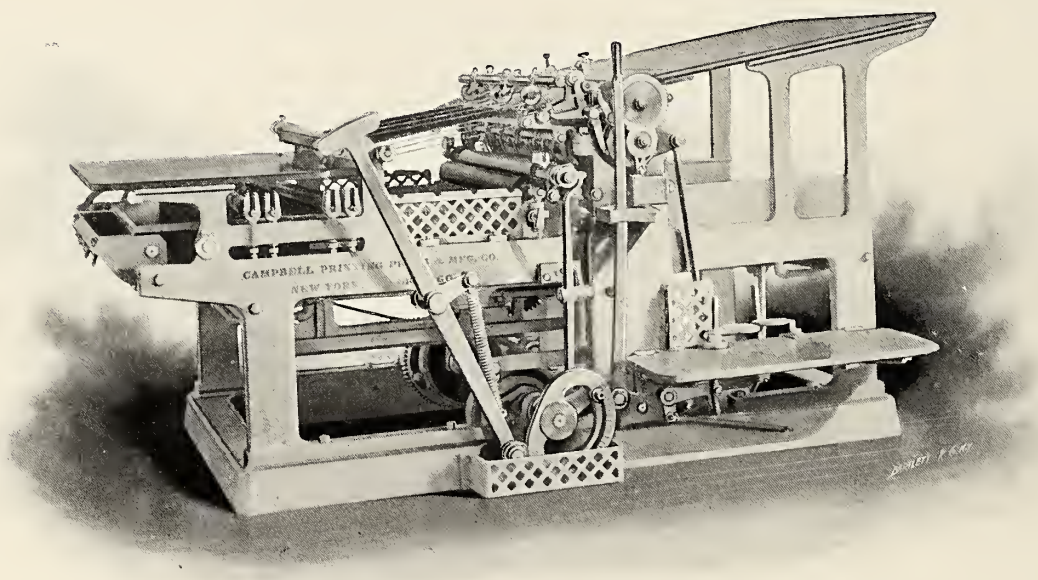
CAMPBELL PRINTING PRESS & MFG. CO.

5 Madison Ave., NEW YORK.
1334 Dearborn St., CHICAGO.

5,000
Folded Papers
from the
Web.

Delicate Adjustments

—increase labor, worry the pressman and consume valuable time. A mechanical feature of the **"Century" Pony** is that its adjustments are all strong, *simple*, durable. Its vital parts are positive, labor-saving and convenient for the pressman.



To the printer it is a profitable machine to operate. To the pressman it is a labor-saver—a mechanical marvel that shortens his hours and renders the largest returns for his day's work.

Campbell Printing Press & Mfg. Co.

5 Madison Avenue, New York.
334 Dearborn Street, Chicago.

The "Century" Press In Larger Sizes!

SINCE the introduction of the "Century" Pony, early in last year, we have been repeatedly urged to supply the trade with a full line of large sized presses, built in accordance with the ideas peculiar to that press. As the extraordinary earning capacity of the "Century" Pony became more widely known these requests grew in number and frequency, and we determined to comply with the demand.

We now announce that "Century" Presses in the following large sizes are rapidly approaching completion and will, early in next month, be ready for the market:

No. 0. Bed, 43 x 56 . . . Type Form, 38 x 52
No. 1. " 39 x 52 . . . " " 34 x 48

In these machines will be found the features of the "Century" Pony—what they are it is unnecessary to state, as the "Century" is now well known, and is recognized as the initial machine of a new type of press which must supersede all two-revolution presses now in use.

For a few months the production of these machines will, of necessity, be limited; it is, therefore, our intent to distribute them over as large a territory as possible, accepting orders only from representative concerns.

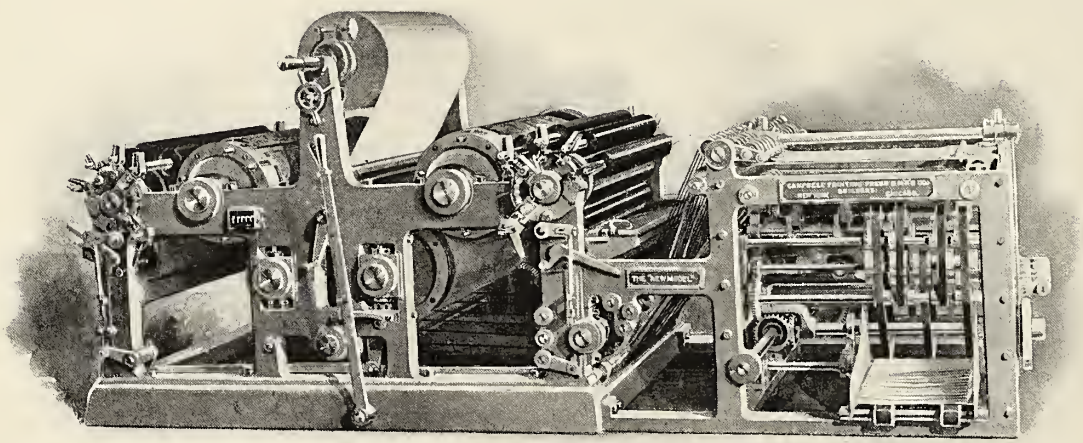
⚜ ⚜ ⚜ ⚜ ⚜

Campbell Printing Press & Mfg. Co.

5 Madison Avenue, New York.
334 Dearborn Street, Chicago.

There is no such word as Fail....

That is the reason of the tremendous success of the **"New Model" Web.** We *refused* to consider the *impossibility* of high speed with a single folder, or simplicity in adjustment and construction, or low cost of operation.



The **"New Model,"** therefore, stands today as the *one machine* which appeals not only to the circulation and advertising departments, but to the financial as well, for it earns money while it saves money.

Campbell Printing Press & Mfg. Co.

5 Madison Avenue, New York.
334 Dearborn Street, Chicago.

Printers' Rollers.

AN OLD ESTABLISHED BUSINESS UNDER . . . A NEW TITLE. . . . .

UNDER THE SAME . . . MANAGEMENT AS WHEN FOUNDED IN 1880. . . .

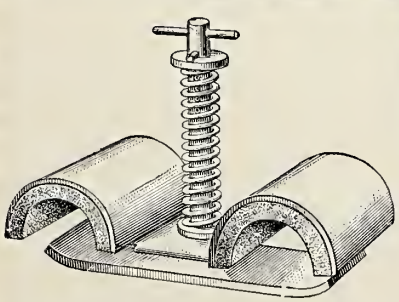
The same goods produced

which have given the old firm its reputation for making the best Printers' Rollers of any manufactory in the United States.....



324 & 326 PEARL STREET.
NEW YORK CITY.

Sole Agent in the United States for the sale of the



Meier Angle-Roller Brake.

Send for a Circular.

Printers' Rollers,
Roller Composition,
Tablet Glue,
Electric Annihilator.

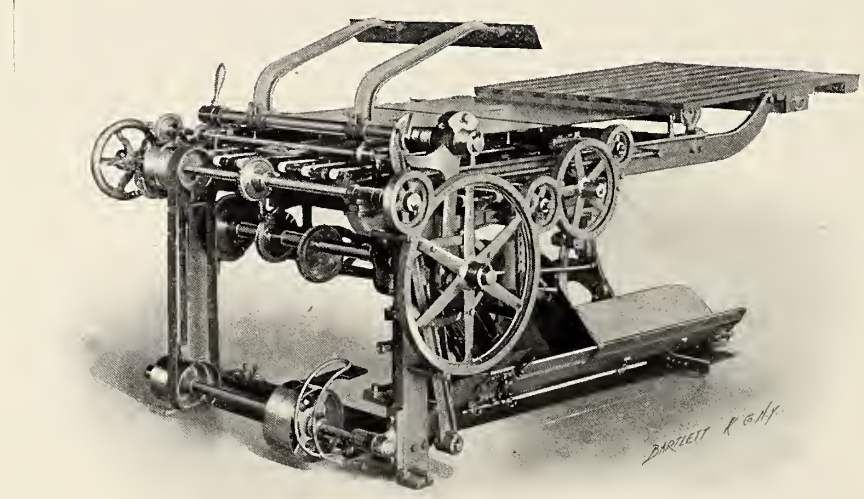
Are You

making as much money as the volume of your business warrants?

If not, there is a LEAK IN YOUR PROFITS.

Don't throw them away in trying to meet new conditions with old facilities.

Stop the leak and start a bank account.



WE OFFER INDEPENDENCE IN FOLDING.

ONE Seybold Job Folder handles a range of work usually requiring two to cover.

It is so simple that the girl who feeds it can, unaided, make every change and adjustment.

Take your pencil and figure—the wages of three hand folders will more than pay for it in a year. After that, it is all profit.

Then think of the jobs you can take that you are now refusing because "there is no money in it by hand," or because your neighbor folds by machinery and you cannot touch his prices.

Let us send you full particulars.

The Seybold Machine Co.

Makers of Machinery for Bookbinders, Printers, Lithographers, Paper Box Makers, Paper Mills, Paper Houses, etc.

DAYTON, OHIO—53-55 Louie Street.

NEW YORK CITY—44 Centre Street. **CHICAGO, ILL.—371-373 Dearborn St.**

TRADE

"Bentrovato"

MARK

Dispels electricity from paper on the press. Apply a very little to tympan, "ZIP!!"—electricity is gone. You can't afford to be without it. Only genuine and reliable bears signature on label. Don't accept worthless substitutes.

All up-to-date dealers have it, or should have it.

Large (8-oz.) bottle, 50 Cents.

Bingham Bros. Co.

Sole Manufacturers,

... 49-51 Rose Street,

New York.

Also...

"Machine-cast" Printers' Rollers.
Composition.
Padding Glues.

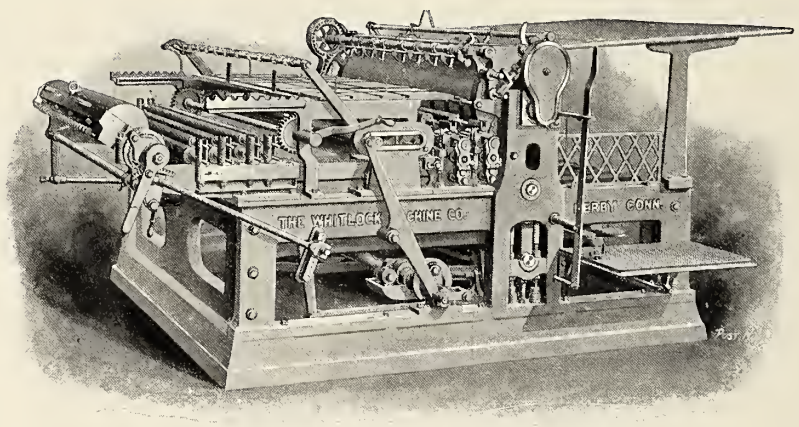
5-lb. Cake PADDING GLUE, $1.25. Try it; you will not regret it.

THESE TIMES demand of printers production of the highest quality, in the greatest quantity, at the least productive expense. : : : : : : : :

THE PATENTED FEATURES incorporated in

Whitlock Presses

(and found in them only) encompass these ends in a manner unapproached by any other machine in the market.



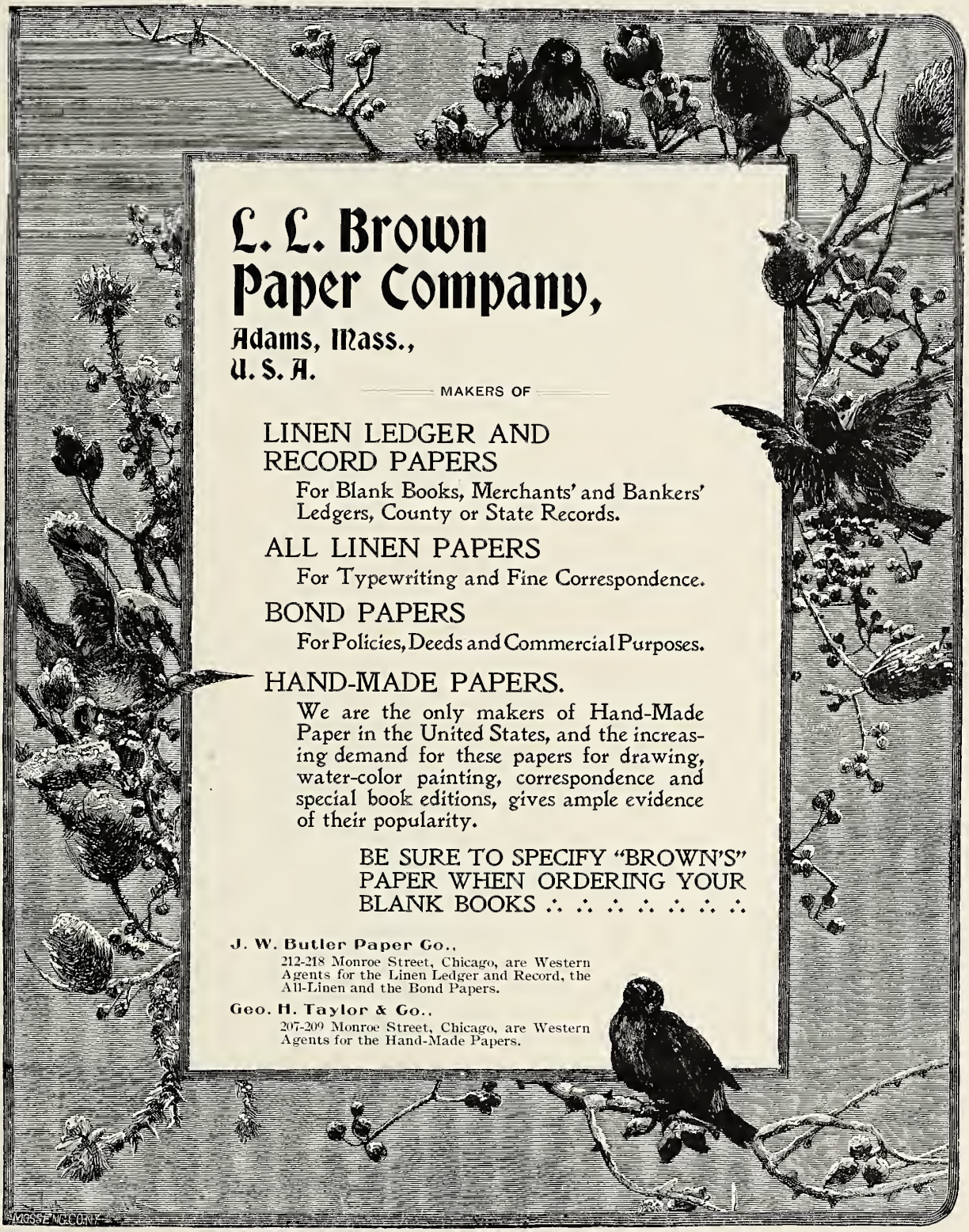
WRITE AND LEARN.

The Whitlock Machine Co.

NEW YORK:
Times Building, 41 Park Row.

BOSTON:
Mason Building, Corner Milk and Kilby Streets.

ST. LOUIS:
307½ Pine Street.



L. L. Brown Paper Company,

Adams, Mass., U. S. A.

MAKERS OF

LINEN LEDGER AND RECORD PAPERS

For Blank Books, Merchants' and Bankers' Ledgers, County or State Records.

ALL LINEN PAPERS

For Typewriting and Fine Correspondence.

BOND PAPERS

For Policies, Deeds and Commercial Purposes.

HAND-MADE PAPERS.

We are the only makers of Hand-Made Paper in the United States, and the increasing demand for these papers for drawing, water-color painting, correspondence and special book editions, gives ample evidence of their popularity.

BE SURE TO SPECIFY "BROWN'S" PAPER WHEN ORDERING YOUR BLANK BOOKS ∴ ∴ ∴ ∴ ∴ ∴ ∴

J. W. Butler Paper Co.,
212-218 Monroe Street, Chicago, are Western Agents for the Linen Ledger and Record, the All-Linen and the Bond Papers.

Geo. H. Taylor & Co.,
207-209 Monroe Street, Chicago, are Western Agents for the Hand-Made Papers.

A. ZEESE & SONS,

(INCORPORATED.)

PHOTO-PROCESS ENGRAVING



HALF-TONE
ZINC ETCHING
COLOR WORK
MAP AND WOOD ENGRAVING
ELECTROTYPING

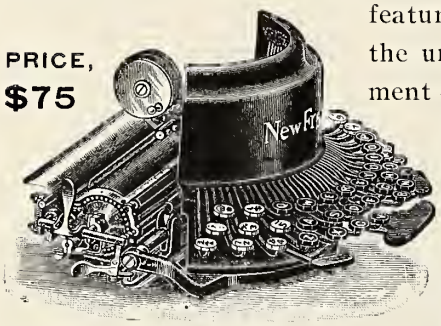
TELEPHONE HARRISON 605

300-306 Dearborn St.,
CHICAGO.

The Writing is always in sight

in operating a New Franklin Typewriter, and the operator can produce more work because of this feature alone. It has the universal arrangement of key-board, and therefore can be operated at sight by any operator. It is compact and takes up but a small amount of space. Being built of the very best material, it lasts longer and wears better.

PRICE, $75



There are other good points about the New Franklin, and we will be pleased to send on request a booklet giving some of them.

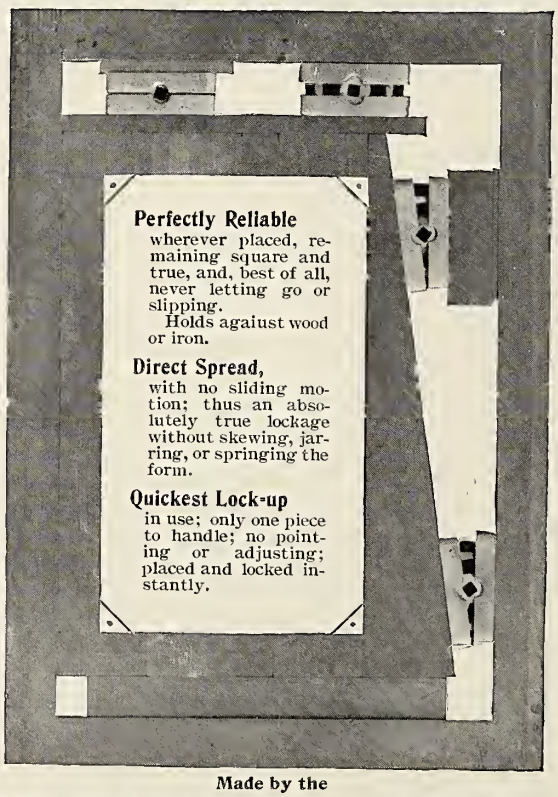
TOWER, DAWSON & CO.

Broadway and Duane Street,
NEW YORK.

The Wickersham Quoin

REQUIRES ONLY A TRIAL TO PROVE ITS SUPERIORITY.

PRICE PER DOZEN, $2.50. KEYS, EACH, 50 CENTS.



MADE IN TWO SIZES. FOR SALE BY ALL DEALERS.

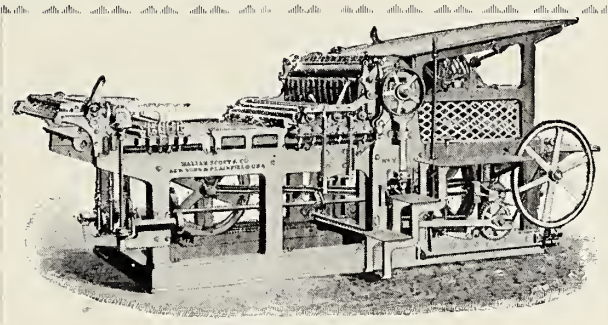
Made by the
WICKERSHAM QUOIN CO. = BOSTON, MASS.

Scott Printing Presses

"If not superior to all others, are certainly inferior to none."

Unequaled for

Speed, Durability and Accuracy of Register.



Class I.—Stop Cylinder.

They are

Safe, Sure and Satisfactory to the user.

We manufacture sixty-seven different kinds of Printing Presses, besides Electrotype and Stereotype Machinery. The machines are covered by over one hundred patents, besides half as many now pending. Our illustrated catalogue, giving full descriptions of these presses, will be sent on request.

New York Office, - Times Building.
Chicago Office, - Monadnock Block.
St. Louis Office, - Security Building.

Walter Scott & Co.

PLAINFIELD, N. J.



It is not even Interesting....

to hear constantly of what people are about to do or are willing to do. Deeds speak louder than words. We do the business, others the talking. If you want rock-bottom prices, come to us. We carry a complete line of material, machinery and type, and as we keep buying and selling all the time, we have on hand always the latest and best.

We sell the American Cylinder, a press you will be sure to be interested in.

The Manhattan Type Foundry,

54 Frankfort St., NEW YORK.

A Halo of Glory

set with shining shekels awaits the printer who is first in his community to introduce the

Evelyn Tint Block Process

There is a growing demand

for artistic printing, and the fellow who is best fitted to do it will catch the creamiest jobs sure as fate. By its use you "whet" public curiosity and its attendant interests by producing more effective printing than your competitor. Over 3,000 printers use and praise it because popularity and increased business follow. Let us prove our preaching. Put us to the test. Ask for testimonials, samples, etc.

Ornaments for Book and Job Work.

Our catalogue, size of *The Inland Printer*, printed in twenty colors and tints, shows over 1,000 artistic designs in sectional vignettes, head, tail, corner and side pieces, ornamental borders, pictorial blocks, initial letters, etc. These goods are all novelties, original with us, and have been designed to enable the compositor to more fully cope with the pen artist in embellishing superior printing. Sent **only** on receipt of 25 cents.

Preston Fiddis Company,

(Successors to EVELYN PATENT TINT BLOCK CO.)

PRINTERS' SUPPLIES. BALTIMORE, MD.

IF YOU ARE DISSATISFIED in any way with your Blank Books, have them made of the celebrated

Scotch Linen Ledger,

and you will adopt this brand permanently.

PARSONS PAPER COMPANY,
HOLYOKE, MASS.

Send for Samples

LON SANDERS, PREST.

Sanders Engraving Co.



Engravings by all Methods.

HALF-TONE PHOTO-ENGRAVING ZINC-COPPER-ETCHING.

314 N. Broadway, St. Louis, Mo.

TELEPHONE 3800.

HAKE DES.



Fixed for Business.

You can't give us anything too hard—don't care what sort of a numbering machine you may have use for, if you'll give us an inkling of what work it's to do, we will make it for you. We've figured out so many "puzzlers" of late, that we are not afraid to tackle anything in the line of numbering machines. Get our new catalogue, and if you can't find what you want among the regulars, let us know what you have in your head.

Jos. Wetter & Co.

20 and 22 Morton Street, BROOKLYN, N. Y.

Do You Rule?

That is, do you rule paper? If so, you need Ruling Pens. We have a large stock on hand. Our

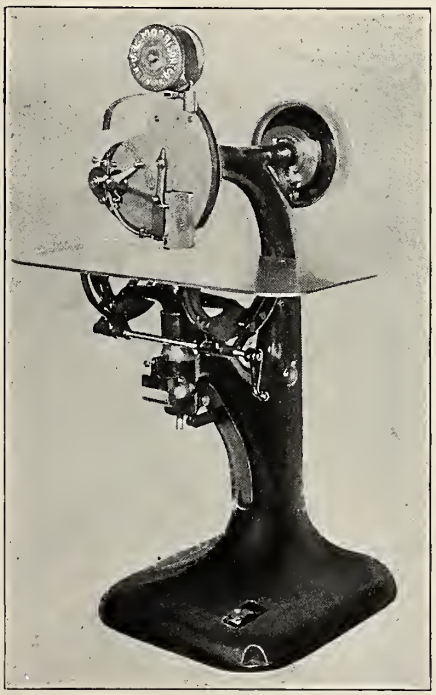
Extra Blue Paste

is the best thing for making Blue Ink for feint line ruling.

GANE BROTHERS & CO.
116-120 Market Street,
CHICAGO.

Bookbinders' Supplies.

"Before you can say Jack Robinson"



ISN'T IN IT WITH THE INSTANTANEOUS ADJUSTMENT OF OUR



"New Perfection No. 7"

FROM ONE SHEET TO SEVEN-EIGHTHS OF AN INCH
"QUICK AS A WINK."

Send for folders and information to

The J. L. Morrison Co. **15-17 Astor Place, NEW YORK.**

Artistic effects in Antique Printing are easily obtained by correct use of the beautiful Old Style Romans, Italics, Texts, Borders, Ornaments and Initials, made by A. D. Farmer & Son Type Founding Company, 111 and 113 Quincy Street, Chicago.

Linden Loft Dried Papers Are the Best!

BONDS, LINENS,
LEDGERS,
FLATS, BRISTOLS, MAPS,
RULED GOODS.

Specialties of all kinds made to order.

Linden Paper Company,
Holyoke, Mass.



Bear Repeating

Good stories upon any subject bear repeating, and, therefore, the one about the excellence of the inks of a certain Buffalo house can here be mentioned to advantage and profit.

BUFFALO PRINTING INKS

are becoming so popular and the calls for them so frequent that the capacity of our works is being taxed to its utmost. We are filling orders promptly, however, and can please you. Write for specimens and information.

Buffalo Printing Ink Works,
BUFFALO, N. Y.

Samuel Bingham's Son Mfg. Co.

Manufacturers . . . of **PRINTERS' ROLLERS**

Nos. 22-24 Custom House Place,
CHICAGO, ILL.

Bingham's Flexible Tableting Compound.

It is as Elastic as Rubber.

The Best and Cheapest Composition ever invented for Tablets, Pads, etc.

A material of excellence and perfection, surpassing all others. Elastic and tough as rubber.

Warranted not to Break or Scale, not to Pull Off on the Edge of Sheets, and to be Unaffected by Heat.

AFTER USING THIS YOU WILL USE NONE OTHER.


Printers Attention!
You use
PLATED · COATED · and ENAMELED ·
PAPERS · very largely · · ·
You are troubled in finding a
BLACK INK that will work smoothly · · ·
Cover thoroughly and yet
NOT PICK the face off these delicately
faced papers · IS IT NOT SO ?
Well, we can fix you out, if you are so troubled and
You need pay no fancy price for the INK.
Write to us · · · · · This Sheet a Sample · ·
THE AULT AND
WIBORG Co
CINCINNATI ·
NEW YORK ·
CHICAGO ·



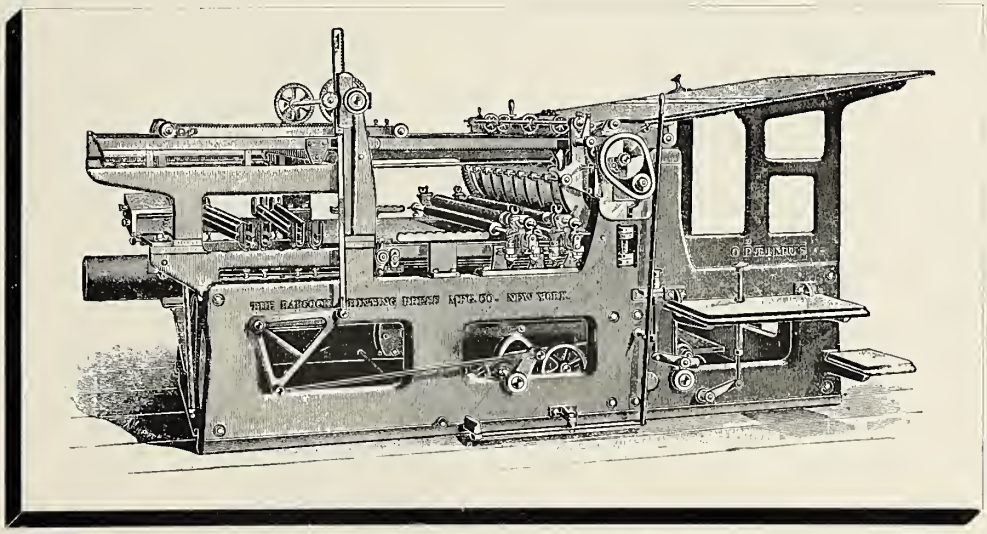
CINCINNATI. NEW YORK. CHICAGO.

Babcock Printing Press Manufacturing Co.

New London, Conn.

C. A. COLLORD,
Manager New York Office,
940 Tribune Building.

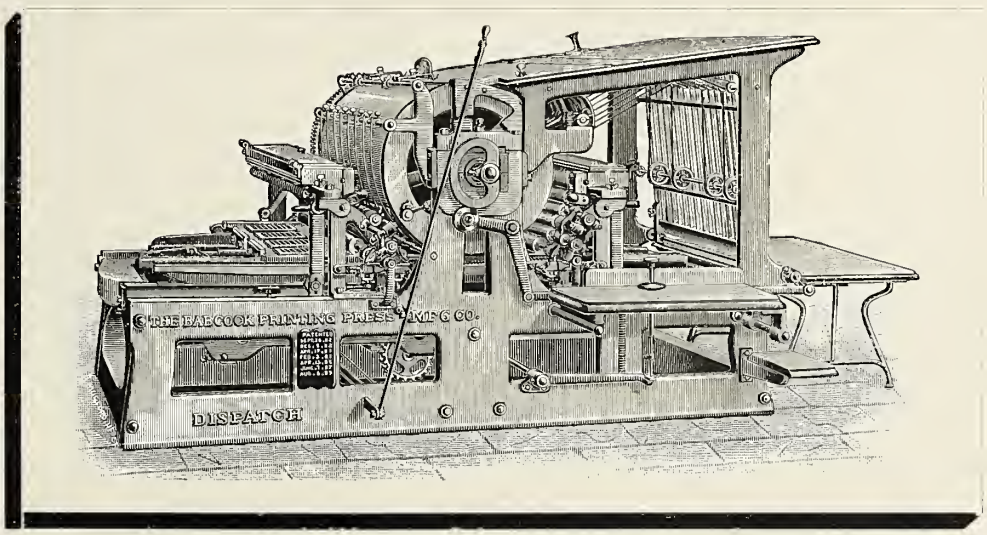
Optimus and Dispatch



Optimus

Two-Revolution Press.

The only perfect front-delivery—printed side up—without fly, grippers, or adjustment of any nature, from smallest to largest sheet. Built especially heavy for fine half-tone, catalogue, book and letterpress work. The BEST Two-Revolution Press ever constructed. Nine sizes.



Dispatch

Drum Cylinder Press.

A rapid Drum Cylinder Press for newspaper and plain job work. Speed 2500 to 3000 per hour.

Barnhart Bros. & Spindler General Western Agents for . . . .

183 to 187 Monroe Street, Chicago, Ill.

For sale by
Minnesota Type Foundry Co., St. Paul, Minn.
Great Western Type Foundry, Kansas City, Mo.
St. Louis Printers Supply Co., St. Louis, Mo.
Great Western Type Foundry, Omaha, Neb.

The Babcock Optimus Two-Revolution
Dispatch Drum Cylinder Press
Standard " " "
Regular and Country

Send for Catalogues.

And other presses of this Company.

This page is set in Barnhart Bros. & Spindler's new Tudor Text Series.



NOTE...We missed February—did you notice it? Not wishing to slight Cupid, we decided to run our special February or St. Valentine's plate in this number.

BINNER ENGRAVING CO., Chicago.

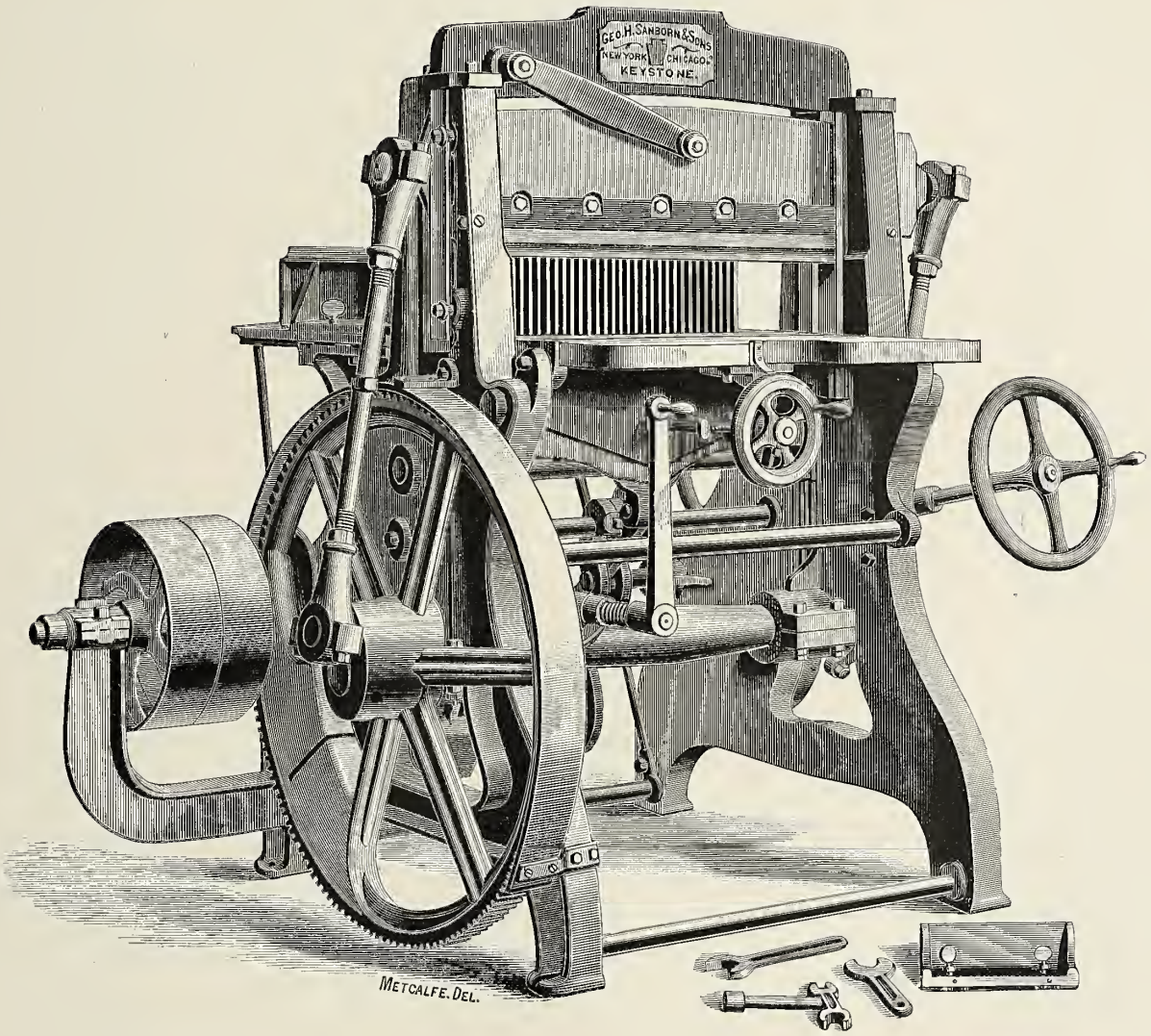
ENLARGED EDITION

"MODERNIZED ADVERTISING"

Sent on receipt of Ten Cents postage. If you have the first two editions, you want this one. Remember it is full of new and novel designs. We claim originality.

...SANBORN'S...

"Keystone" Cutter



GEO. H. SANBORN & SONS

69 Beekman Street, NEW YORK

42 & 44 West Monroe Street, CHICAGO

MANZ & Co.

Engravers, Electrotypers ... AND ... Commercial Photographers,

183 and 187 Monroe Street,
Chicago.

LONG DISTANCE, BRANCH EXCHANGE
TELEPHONE SERVICE.

Main Office . . . . . .
183-187 Monroe Street. Main 217.

Electrotyping Department . .
200-202 Clinton Street. Main 217.

Photographic Department . .
192-194 Van Buren Street. Main 217.

Engraving Department . . . .
183-187 Monroe Street. Main 217.

Correspondence invited.
Estimates cheerfully furnished.
Write us before placing your orders.

(*Mention The Inland Printer.*)

NOTICE.—Electrotypes of this border, mortised, $4.75. Other sizes at proportionate prices.



"WHEN THE SWALLOWS HOMEWARD FLY"









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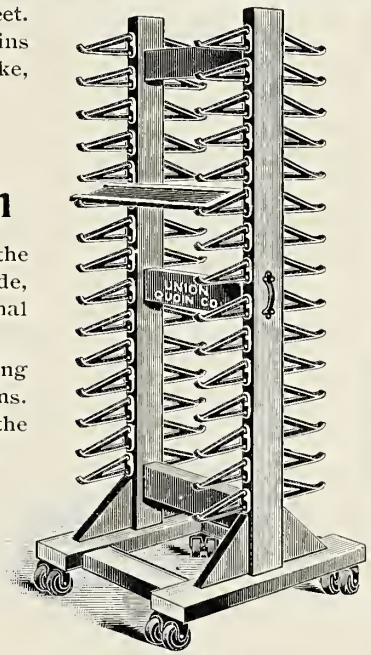
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Gentlemen,—Below is a record made on our Thorne machine with our operators for the past week:

Total hours, 47:30—setting 276,300 ems.

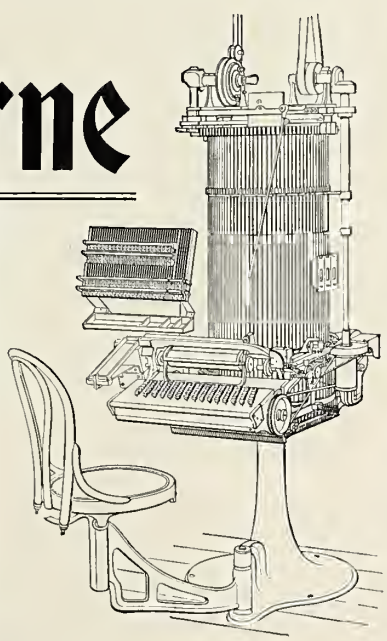
Yours very truly,
JAS. H. NICHOLS, Foreman.

OFFICE OF
WEEKLY LAW BULLETIN,
COLUMBUS, OHIO, Jan. 24, 1896.

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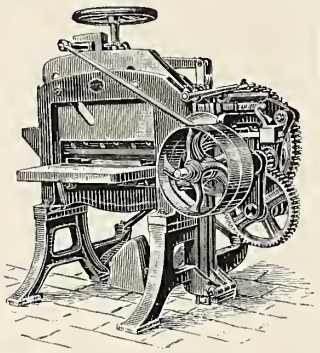
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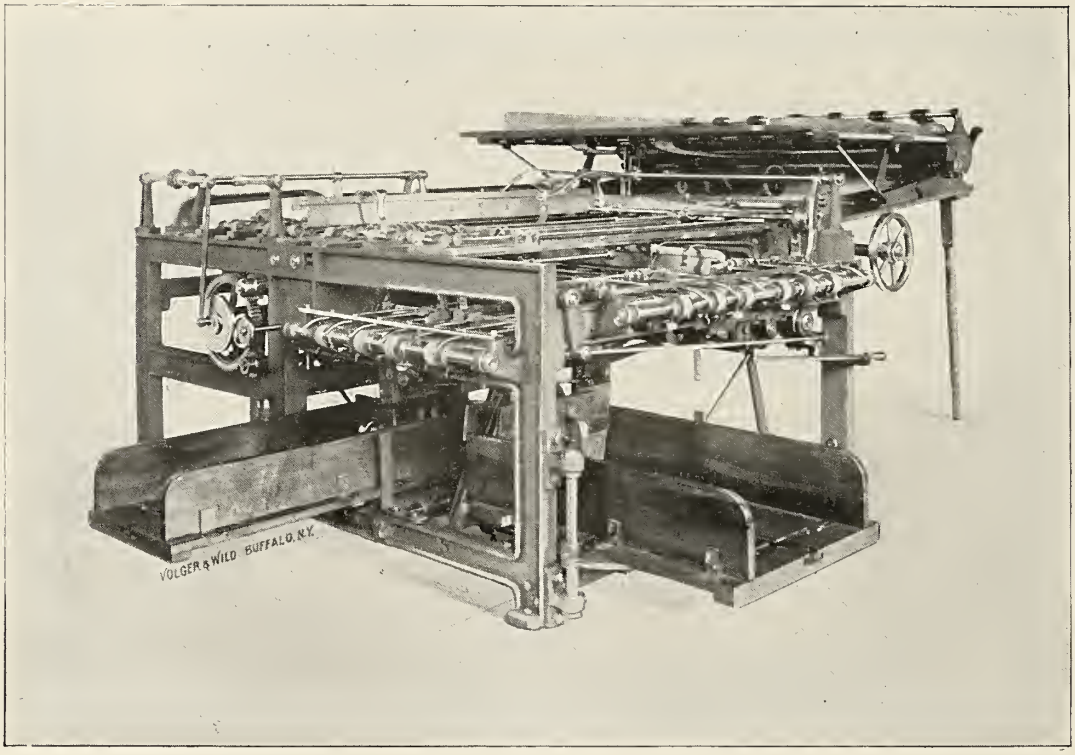


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ABa	55	21½	485	115.50	610	145.50	160	38.10	105	25.00	80	19.10
AC	60	23½	575	136.90	700	166.90	175	41.70	110	26.20	85	20.25
ACa	65	25½	650	154.75	775	184.75	185	44.00	115	27.40	85	20.25
AD	71	28	740	176.20	865	206.20	200	47.60	120	28.60	90	21.45
ADa	76	30	825	196.45	950	226.50	220	52.40	125	29.80	90	21.45
AE	83	32½	950	226.20	1075	256.20	240	57.15	125	29.80	95	22.55
AEa	91	35¾	1050	250.00	1175	280.00	250	59.50	130	31.00	95	22.55
AF	95	37½	1150	273.80	1275	303.80	260	61.90	135	32.20	100	23.80
AFa	100	39¼	1250	297.60	1375	327.60	280	66.65	140	33.35	100	23.80
AG	108	42	1400	333.35	1525	363.35	315	75.00	145	34.50	105	25.00
AGa	113	44½	1500	357.15	1625	387.15	325	77.50	150	35.70	105	25.00
AH	120	47¼	1600	381.00	1725	411.00	340	81.00	155	37.00	110	26.20
AHa	140	55	1950	464.20	2075	494.20	365	86.90	160	38.10	115	27.40
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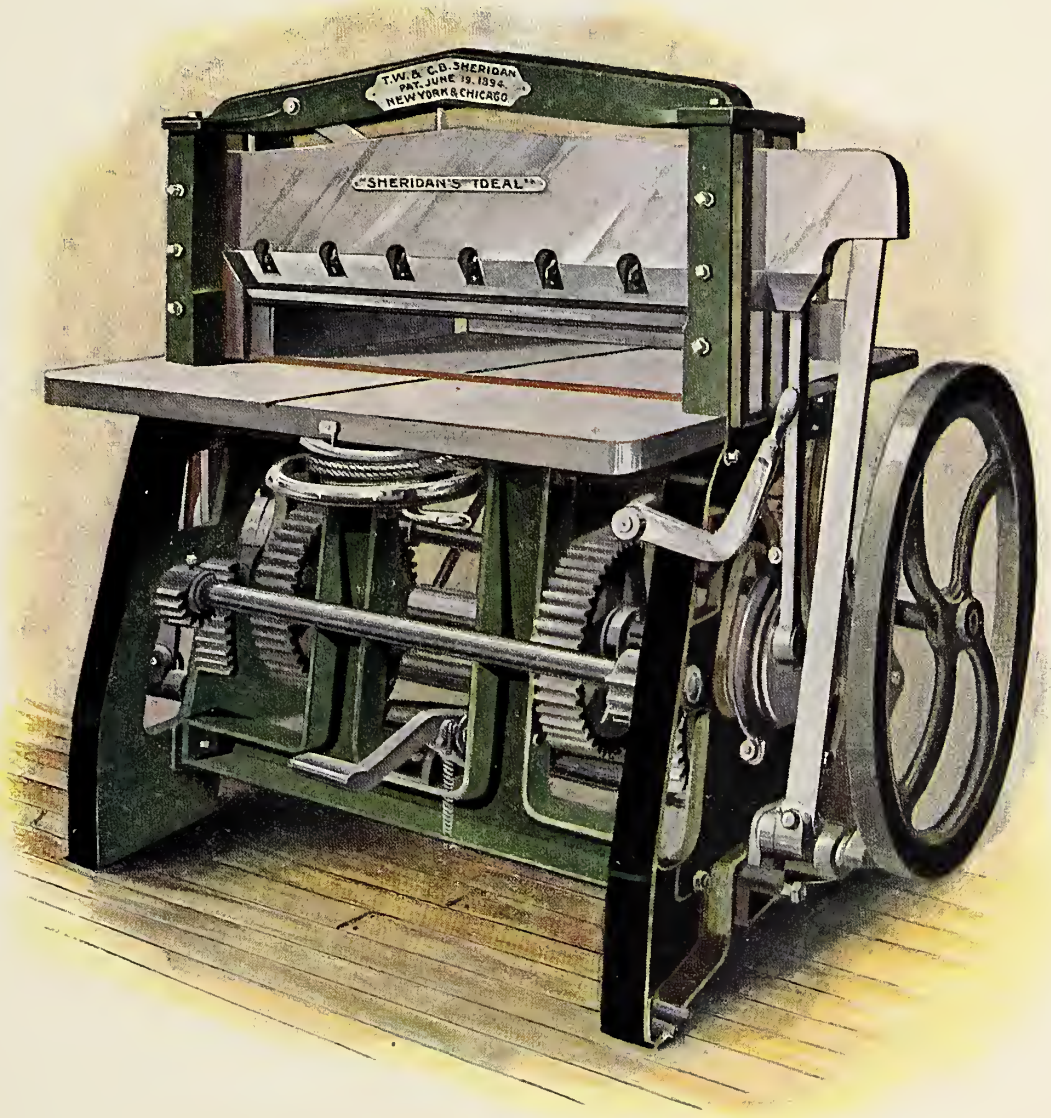
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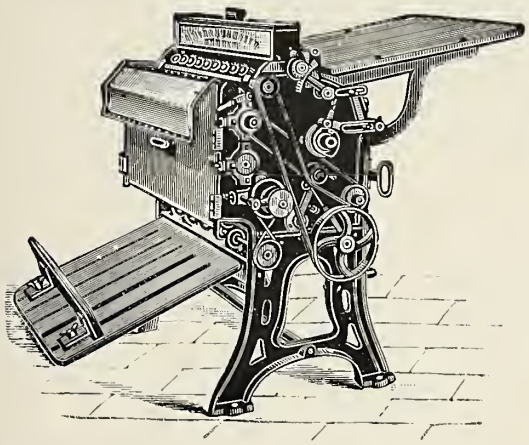
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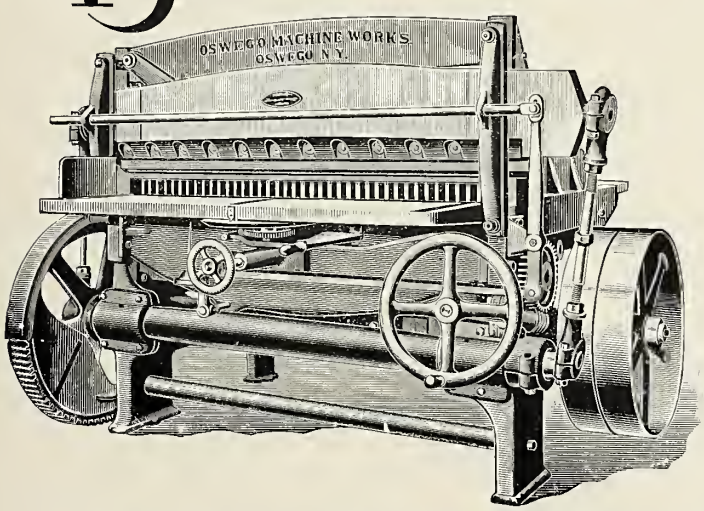
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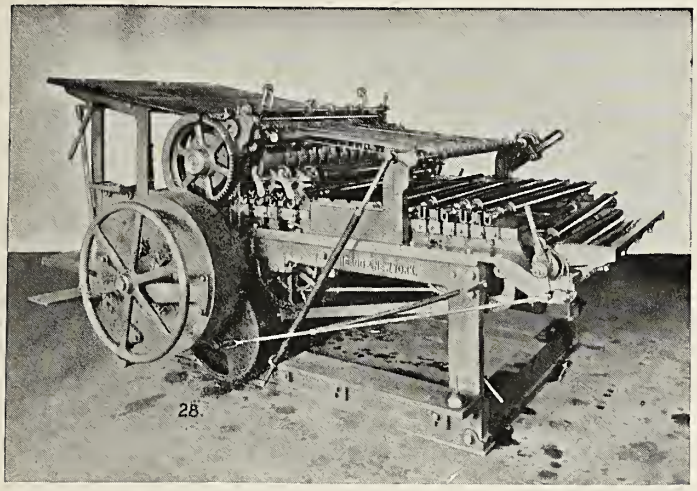
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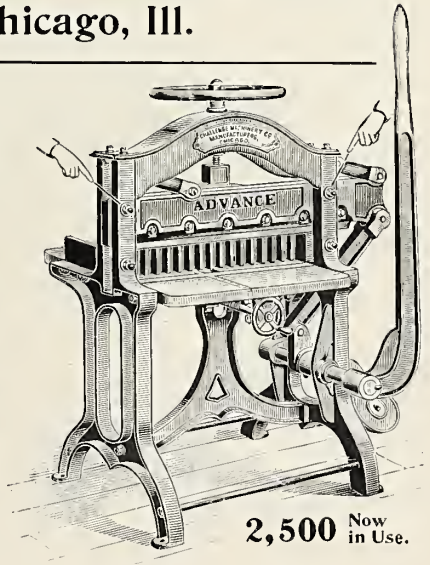
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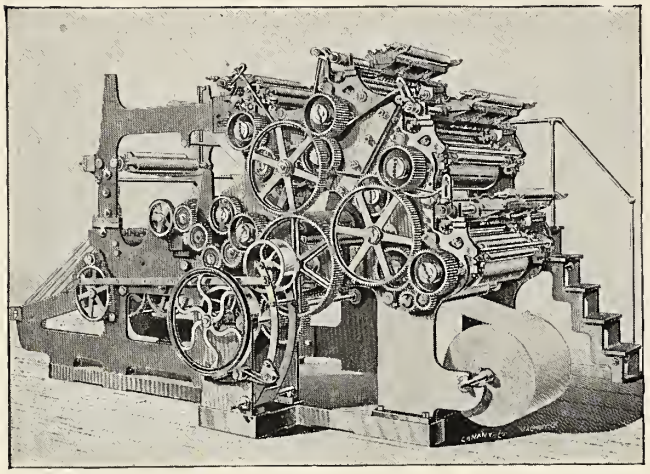
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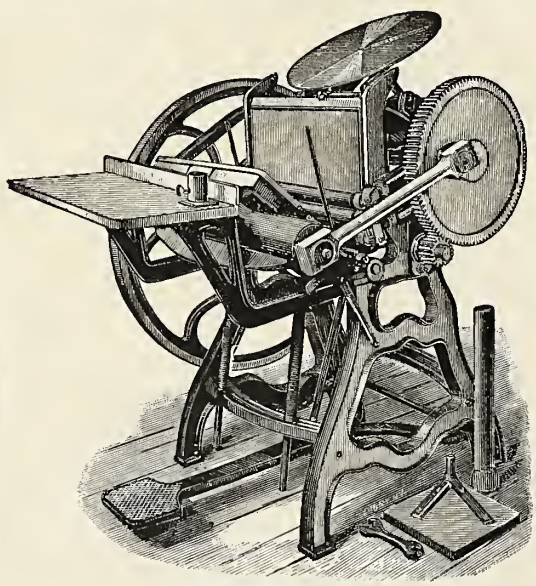
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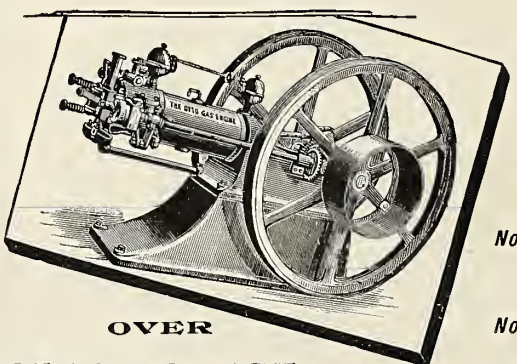
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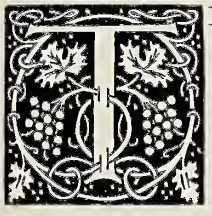
The Inland Printer

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XVI—No. 6. CHICAGO, MARCH, 1896. TERMS, $2 per year, in advance. Single copies, 20 cents.

THE DECLINE OF THE BOOKWORM.

BY JOHN ALDEN LEE.



HOUGH China claims the honor of the discovery of papermaking, the fact remains that, having known the art for over two thousand years — a thousand years before it was carried to any other part of the world — she has now but three paper mills in her whole enormous empire, while in the one little city of Holyoke, Massachusetts, there are twenty-four, with a total capacity of 547,000 pounds of paper every twenty-four hours. But why give China the credit of the discovery? Did not the wasps and the hornets make their nests of paper-like substance long before?

Little progress seems to have been made in the development of papermaking from the first coarse, cotton paper made in China to the introduction of the industry into Europe, probably in the early part of the thirteenth century; but it was not long after, that an immeasurable stride was taken by the substitution of linen for the cotton. The particulars of the discovery are a matter of question. By some it is claimed that the first linen used came from the catacombs, from round the bodies of the mummies, and indeed the catacombs yielded a rich harvest of the finest linen; but the more natural supposition would be that, as the industry was carried north, the scarcity of cotton compelled first the mixing and then the substitution of linen.

Spain was the first European nation to manufacture paper. There it was introduced by the Moors. Soon after, Italy took it up and became the great center of the industry. No doubt it was she who invented the watermark, the first examples of which appeared early in the fourteenth century. The Boston Public Library owns a collection of fifty samples of paper made in the fourteenth, fifteenth and sixteenth centuries. The oldest of the specimens was made in the year 1340 and has for a watermark a bull's head, the horns raised perpendicularly, with a cross between them. The paper is rather coarse, though in excellent condition. It presents an interesting feature in that, although it has the narrow horizontal "laid mark," there is apparently no vertical mark of the dandy; yet the sample dated ten years later has both.

Probably the oldest paper mill now in existence is in the province of Ancona in Northern Italy. This house was founded in the year 1417, and still holds its own against the host of modern competitors. No one appreciates more fully than the maker of handmade paper that it is *not* possible to compete with modern machinery in producing cheap paper, but that it *is* possible to surpass it in making the best paper. That is to say, out of a given material, a stronger and better paper can be made by hand than can be made by machinery, chiefly because the handmade process is slower, and the fibers have more time to adjust themselves before the fabric becomes hard. Accordingly, we see that, while the machine papermakers are competing with one another to produce paper at the lowest price, the makers of handmade paper are vying with one another to produce paper of the finest quality.

England has natural advantages over makers in other countries, for her water is purer, and there is an abundance of clean linen trimmings to be obtained from the factories. The paper made in England is characterized by its strength and its freedom from dirt, yet it must be confessed that Russia now holds the lead, when we consider the industry as a fine art. The papers made especially for the state and official correspondence are not only wonderful in themselves, but show one branch of the art still awaiting development: this is the watermark. From what she has already done in this direction it would seem that there is no

practical reason why the most elaborate design could not be reproduced in this form.

In treating papers of different countries and makes, the printer should always consider the special peculiarities of the paper he has to use, in order to obtain the best results. If the paper has an elaborate watermark, care should be taken, in selecting a proper size, to allow the watermark to come if possible in the center of the page, and then pains taken, so that the mark will come right side up in reference to the impression. Very hard-sized paper should be avoided, unless the pressman is prepared to wet the paper before printing, as is done with excellent results in England. Then there is the deckle edge. How many printers have made this a stumbling block! The reason old books have deckle edges is because all paper not made by machinery is made in a mold, not unlike a fly screen; that is, wire netting stretched over a wooden frame, called the deckle. Of course, the netting is very elaborate, but the principle is the same. Now, when the pulp is put into the mold and shaken, the water drains off through the netting at the bottom, but the edges of the pulp, coming against the wooden sides of the mold, do not drain so fast, hence the peculiar, irregular edges are formed.

The early printers had no cutting machines to trim off these edges, in order to facilitate good registration, but they did have such an endless amount of care and patience, that, whenever we pick up one of their books, we see the beautiful effects they obtained, and many of us jump at the conclusion that the effects are due entirely to the deckle edge. This accounts for the fact that so many deckle-edge books are printed nowadays, which show too plainly that no more attention was given to the registration than if there had been four smooth edges to gauge by. So impossible it is to obtain good registration with a deckle edge without great care and pains, that one may be pretty certain that a book has been carefully made if it has a deckle edge and good registration throughout; but if it has a deckle edge and bad registration, it should be regarded with suspicion. Far better cut off the deckle edge and get the registration, than leave it on and disregard that feature. Some of the leading publishers have endeavored to avoid this difficulty by putting on a sham deckle edge, after the book has been printed, by means of a patent, saw-edged trimming knife. The result is neither beautiful nor picturesque; neither does it resemble the marks of the deckle—possibly it might be termed a freckled edge.



THE NEGRO QUARTER, ASHEVILLE, NORTH CAROLINA. Photo by T. H. Lindsey, Asheville, N. C.

But there are plenty of excellent printers who think that all this talk about handmade papers is a mere waste of time and money, and that the modern, machine-made paper is plenty good enough for all practical purposes. The old saying of the mariners—"Rats leave a leaky ship"—can well be applied, it seems to me, to the bookworm and the modern substance called paper. It is a curious fact that, as books have, year by year, increased in the most astonishing ratio, the bookworm has in like

proportion decreased, till now it might almost be considered extinct. Though this fact, at first sight, would seem to be contrary to the laws of nature, an explanation is not hard to find. During all these years of competition, the substance of ordinary book papers has passed from good to bad, and from bad to worse. Instead of paper being made of pure linen, the modern papermaker has no hesitation whatever in stating that his paper is made chiefly of wood, treated with chemicals, to which a certain amount of clay is added, and perhaps a little pulverized granite. Is it a wonder that the bookworm has languished?

The risk we are taking, when we intrust the preservation of our best literature to such paper, is appalling. One would think the author, himself, would see that ten or a dozen copies, at least, were printed upon proper paper, and, when one thinks of it, the expense would not be great. Suppose, for example, his book weighed a pound. The difference per pound in cost between ordinary book paper and a pure linen handmade paper is not more than 25 cents. The deckle edges can be trimmed off, and the sheet made the exact size of the regular paper. Thus, with an additional expense of but $2.50, and a very little trouble, an edition of ten copies can be printed upon handmade paper, in the same run with the regular edition, and, aside from any artistic feature, the author would have the satisfaction of knowing that, whatever might happen to the books printed upon the modern paper, he has ten copies on paper which will stand the test of centuries. It will be for the next generation to decide whether or not the worm-eaten leaves of the middle ages are not easier to decipher than the decayed and discolored pages of eighteen hundred and ninety-six.



SHOOTING CRAPS. Photo by T. H. Lindsey, Asheville, N. C.

Written for THE INLAND PRINTER.

ENGLISH AND AMERICAN ELECTROTYPERS.*

BY F. J. HENRY.

THE art of electro-deposition of metals having originated in Europe, it might naturally be expected that its greatest development would take place on that continent. It was, however, reserved for America to apply the discovery to a number of the everyday needs of business, and in no other country has greater effort been made to extend its usefulness. One of its most valuable applications is in the manufacture of plates for printers' use, and the product is so much superior to the old-time stereotype plates that there are very few stereotypes now used, except for the daily newspapers, for which the time permitted for the making of plates is too short for the production of electrotypes. During the last few years the time necessary to make electrotypes has been very greatly shortened, yet further shortening is necessary to bring the process within the limit; there is, however, a belief in the possibility of its accomplishment in the not very far distant future, and that

*NOTE.—The attention of the reader is directed to the department of Notes and Queries on Electrotyping and Stereotyping, conducted by Mr. Henry on another page of this issue.—EDITOR.

some of the present generation may live to see it in use for almost all—if not for quite all—newspaper work. The superior quality and greater durability of electrotypes, and the fact that a



CHICAGO ART INSTITUTE CLASS WORK.
Subject: "Tales of a Wayside Inn."
Drawn by Miss Ames.

cheaper grade of paper can be used than in printing from stereos and produce a printed sheet having a better appearance, may compensate for a little delay in going to press. There are no indications that the electrotype process can be sufficiently shortened to make it possible to turn out a plate as quickly as by the papier-maché process of stereotyping; but so much that seemed impossible has been accomplished in recent years that no one, except a very venturesome person, feels inclined to assert that some ideas which are now considered visionary may not shortly be made practicable.

That all electrotypes are not equally good should be well known to every user. Such does not seem to be the fact when one hears some of the statements of customers. The matter of quality appears to be secondary to price and promptness of delivery. There is a wide difference in the products of different foundries in this country, yet, taken as a whole, American plates are preferred over those made elsewhere. Printers experience considerable trouble with English plates and find it necessary to charge extra, on work printed from plates made in England, to cover the additional time required in making ready the forms. English electrotypers should turn out as good, if not better, plates than are made here. The prices received are fully as high as in this country, while the cost of materials and labor are considerably less. Electrotype molders and finishers there receive about $10 per week, in New York $24 and upward; so it is not a question of the cost of materials or of labor.

While on a visit to England I took advantage of every opportunity to call on printers and electrotypers and was very cordially received. On every hand I heard words of commendation for American electrotypes, and regrets that work of as good quality was not done in that country. I expected to learn something regarding the art from our British cousins, but supposed I should obtain information of an entirely different character. Naturally, I endeavored to ascertain the reason why their plates are not as good as are made in this country. The materials used being of good quality, I concluded the difficulty must be in the method of working, and probably largely attributable to a disinclination to adopt modern machinery and the latest methods. On this side of the Atlantic there is a strong desire among manufacturers in all lines to keep informed regarding whatever is new which will facilitate the more rapid production of goods without lowering the standard of their quality, and when a new machine or process is brought out, the question is not, Can I afford to adopt it? but, Can I afford to be without it? The money spent for improvements is considered as an investment, as solid as stocks or bonds, and, as a rule, yielding a larger dividend on the outlay. A live business man believes that if he neglects to use the latest and best facilities in his business he will give competitors an opportunity which may place him at a serious disadvantage in the struggle for trade.

The readiness to adopt the latest sometimes affords opportunities for the sale of inventions of doubtful utility, but a sufficiently large proportion of new things have proved serviceable so that the market is still open for further improvements.



CHICAGO ART INSTITUTE CLASS WORK.
Subject: "Thanksgiving."
Drawn by F. Israel.

This condition, while true regarding the electrotype business, must not lead to the conclusion that there is a large profit in the trade, although I have heard it quoted as an evidence of prosperity. I think it indicates an opposite condition, that competition is so keen that any new method which promises to increase business or lessen expenses is grasped as eagerly as the proverb states a drowning man catches at straws. If English electrotypers were subject to as sharp competition, they would, from necessity, be as eager to adopt means for increasing the quantity and improving the quality of their output as Americans are; but so long as a manufacturer can make a fair profit without increasing his plant, he is likely to invest his spare funds in real estate, stocks or bonds — which may appreciate in value — rather than in machinery which depreciates very rapidly, in fact loses nearly one-half its selling value the moment it has been paid for.

I do not claim that the American method is better for the electrotyper than that of our English brethren. In fact, I believe the English electrotyper is in the better position; here, the advantage is on the side of the publisher, printer, and the public. The present condition of affairs may be said to have had its beginning with the introduction of the dynamo, which made it immediately possible to turn out a shell in about one-fourth the time required by the Smee battery and at less expense for depositing the copper. The first dynamos used here for electrotyping were made by Wilde, of Manchester, England. Other improvements soon followed, but the time necessary to make plates has not kept pace with the demand for earlier delivery. At the present time it is not a rare occurrence for a printer to — not modestly request that a piece of work be delivered as early tomorrow as practicable — but to say: I must have the plate in less than three hours, with the MUST heavily underscored. If the work is not delivered as per order, the printer feels that he has been slighted, that the electrotyper has not treated a good customer with proper consideration.

The American electrotyper has accomplished much in the way of advancing the usefulness of the art, but the business is now in a very unsatisfactory condition, in consequence of low prices and high expenses; while the more conservative tradesman across the water, having pursued a less aggressive course, continues to conduct business in a manner that enables him to realize a fair margin of difference between the cost and selling price of his goods.

There is no question but that the American system is advantageous to the workmen, the difference in wages is large — out of proportion to the relative cost of living in England and here. It is sometimes held that in this country men work so much more rapidly that for the same output the cost is about the same there as here. While this may be to some extent true, the English electrotyper has an additional advantage in lower prices for his supplies.

Do not suppose that English electrotypers are doing their work by hand, and deposit copper with a Daniels or a Smee battery. Such is not the case; but the use of the dynamo and some improved machinery, while evidences of progress, do not by any means comprise all modern methods.

I could not if I would, and I would not if I could, have modern appliances dispensed with and return to the use of those employed thirty years ago; the motto of the age is "onward," and those who are not disposed, or are unable, to keep in step might as well stand aside to avoid being trampled by those who are struggling to lead the procession.



CHICAGO ART INSTITUTE CLASS WORK.
Subject: "Thanksgiving."
Drawn by Harold Delay.

Written for THE INLAND PRINTER.

PUNCTUATION — THE COLON.

NO. V.—BY F. HORACE TEALL.

ALL treatises on punctuation prescribe much more use of colons than is common in practice. Formerly the colon was much used after clauses held to be nearly but not quite full sentences, and the reason for such use is as good now as it ever was, but is not so commonly recognized. Some of the difference between former and present usage seems to arise from a difference in the construction of sentences.

Some of the rules made by the best writers are so vague in their expression, and especially so little different from rules for the use of the semicolon, that they do not serve as unmistakable guides for practice. Possibly a little uncertainty as to exact distinctions may be unavoidable, as it not infrequently happens that there is no absolute choice of practice, so far as real principle is concerned. Thus, G. P. Quackenbos says: "A colon was

formerly, and may now be, placed between the members of a compound sentence, when there is no conjunction between them and the connection is slight; as, 'Never flatter the people: leave that to such as mean to betray them.' With regard to the cases falling under this rule, usage is divided. Many authorities prefer a semicolon; while others substitute a period, and commence a sentence with what follows." His other rule for such use of the colon is stated positively, as follows: "A colon must be placed between the great divisions of sentences, when minor subdivisions occur that are separated by semicolons." Only one example is given under this rule, and it is properly punctuated; but many writers would divide this example into two sentences, and it would not be wrong to do so.

John Wilson says: "It is to be regretted that some grammarians have expressed a wish to discard the use of the colon, and that others have ventured even to expel it from their systems of punctuation. But, though in former times it was common to employ this point where the semicolon or the period might have been more serviceable, there are in composition well-ascertained cases in which the insertion of the colon tends to bring out the idea of a writer with greater facility. . . . On the other hand, some writers are accustomed to insert colons between clauses or phrases where, both from the construction and the sense, semicolons should be used." Wilson gives a positive rule in place of Quackenbos's merely permissive one, and exemplifies it by sentences that do not by any means prove the assertion about "well-ascertained cases," as most writers and most of the special authorities on punctuation give exactly similar sentences with semicolons instead of his colons. His examples include the one quoted above from Quackenbos, which may properly be divided into two sentences.

Both of the authors cited quote the sentence already alluded to in this writing as instanced by Quackenbos, who gives it with a colon under his rule having the word "must" in it: "We perceive the shadow to have moved along the dial, but did not see it moving; we observe that the grass has grown, though it was impossible to see it grow: so the advances we make in knowledge, consisting of minute and gradual steps, are perceivable only after intervals of time." Wilson gives part of it with a semicolon, as follows: "As we perceive the shadow to have moved, but did not perceive it moving; so our advances in learning, as they consist of such minute steps, are perceivable only by the distance." He gives it in full with a colon, as follows: "As we perceive the shadow to have moved along the dial, but did not see it moving; and it appears that the grass has grown, though nobody ever saw it grow: so the advances we make in knowledge, as they consist of such minute steps, are perceivable only by the distance." Most of Wilson's examples are at least as well punctuated with a comma where he uses a semicolon as in this one, and so the need of a stronger point than the semicolon, as where the colon is used above, disappears. The cases are not so well ascertained as Wilson says they are. Quackenbos's colon might reasonably be made a period.

This leads to a conclusion that might not, to some people, have appeared so reasonable without the leading as it may with it. Some sentences are better punctuated with a colon after a clause not connected closely with what follows, yet not sufficiently independent to be made a complete sentence; but such treatment must be left to individual decision, preferably that of the writer, because it is not amenable to fixed rule. Writers on punctuation have not, in their examples, clearly differentiated the colon and the semicolon uses, and they cannot be so clearly differentiated in rules that every student of the rules will apply them alike in all cases.

The commonest present use of the colon is that indicated in Wilson's rule that "a colon should be placed before a quotation, a speech, a course of reasoning, or a specification of articles or subjects, when formally introduced." Much unnecessary use of the colon probably has its origin in the indefiniteness of this rule. No discrimination is made in it, beyond the uncertain indication inherent in the word "formally." Instances of this unnecessary use (often, it might truthfully be said, erroneous) are easily found, because of their frequency. A magazine article on "The Fastest Railroad Run Ever Made," happening to be the most convenient printed matter for reference at the moment of writing, gives the following example: "Whiting must be very near, and — but just as we began to fear that he had missed the station, the word came: 'Ready for Whiting!' and the response, 'Ready for Whiting!' A few short seconds of silence, and then: 'Now!'" Why the comma was used before one of the sayings quoted and colons before the others is beyond guessing, unless it is mere accident; but the comma is the right point in each instance. The colon should be used only when the matter in hand fits the following

RULE.—A colon should be used after a word or clause introductory to a speech, a letter, a statement of particulars, or a quotation of a long sentence or a number of sentences.

Proper application of this rule, according to the intention of its maker, is exemplified a number of times in this article. Improper application of it, or of any similar rule, is often found in type composition, but not so frequently in print, especially in statements of particulars when the first part of the sentence is not formally introductory. Thus, the writer, in reading proofs, has often had to strike

out a colon after the verb (were) in such a sentence as, "Among those present were John Brown, Adam Smith, Charles Jones." No point should be used when the sentence is thus uninterrupted in sense. If, however, the names are accompanied with other particulars, necessitating the use of semicolons in addition to the commas, a colon may be used after the verb; as, "Among those present were: John Brown, who made a speech; Adam Smith, with his wife and daughter; Charles Jones," etc.

A common use of the colon not distinctly covered by the rule here given, but arising from the same principle, is found in the stating of a place of publication and the name of the publisher, as in title-pages. Thus, "Chicago, Ill.: The Inland Printer Company."

THE ADVANTAGE OF PRINTERS' TECHNICAL CLUBS.*

BY EMMET F. WILSON.

THERE are always before us a vast army of incompetents trying to excuse themselves by reviling at fate and complaining at bad luck. Not having sown good seed in their youth, what reason have they to expect a harvest in their old age? We have but one youth; and if that be wasted there can be no hope of wealth and influence in later life.

It pays a young man, in whatever line of work he may be engaged, to acquire a complete knowledge of the business. If you do not inform yourself concerning the details of your business, you will never rise.

Thus it is with the printer of today. If he does not become thoroughly informed concerning the details of his trade; if he does not diligently apply himself to making all the advancement he possibly can; if he does not try to obtain a higher technical knowledge of the printing art than it is possible for him to obtain under the present conditions of the average printing office, he will find himself numbered a private in the rear rank of the vast army of incompetents, trudging along in the dust of the busy, hustling highway of life, and living on the crumbs dropped from the table of those who have become thoroughly informed in the "art preservative of all arts," and who stand at the head of the procession of "Successful Ones."

Printers' technical clubs offer advantages beyond value to printers desiring to become more proficient in their work. They afford a place where, from business manager to office boy, they can meet on the same level, and all alike be benefited by an interchange of ideas, which cannot be received during the busy hours of the day where each individual has his or her allotted task to perform. They afford a place where topics of interest to printers can be brought up and discussed; they afford a place where all the puzzling questions of the week can be satisfactorily answered, and they afford a place where craft-love can be awakened and where a hand-to-hand conflict against the innumerable difficulties and discouragements of the day can be met and piled in a promiscuous heap in the corner, conquered forever.

In the race for supremacy in the printing industry, those at the front in America today are the wide-awake, progressive element. And how do they keep wide-awake and progressive, do you ask? By making the best of their opportunities, by studying their business, by keeping in touch with the thoughts of successful printers, and by spending their spare moments learning how to facilitate and increase their business. It has been said that "people seldom improve when they've no model but themselves to copy after." So it is. Take a printer, and let him remain as a "hermit," and what progress does he make? He is simply a "shut-in" from the busy world around him. He is not informed in the graphic arts, and he is doing the same class of work that his grandfather did one hundred years ago. Why? Because he fails to keep in touch with his trade and because he fails to compare notes with his fellow-craftsmen.

Skilled labor is always in demand. A first-class printer is seldom out of a job. It is necessary, therefore, for the new generation to cease dawdling; to give up being "jacks-of-all-trades"; to give themselves vehemently to some special department, and to become masters of that. There never yet was a time when it was not easier for a printer to earn $4 per day because he was worth it, and because he was a specialist in his line, than for him to earn $1 per day at work which a million others could do as well as he. The lesson, we think, is clear and emphatic. Let us be conversant with our trade. Let us read our leading printers' journal—THE INLAND PRINTER—and, by so doing, keep abreast with the times. And let us form printers' technical clubs all over this broad land, and study together and help one another to advance, remembering that "in union there is strength," and remembering also that, "We are the architects of our own fortunes," and that "we must build the ladder by which we rise" from the lowly positions which we now hold to the vaulted skies of success, and "mount to its summit round by round."

*One of six essays offered in competition at the suggestion of THE INLAND PRINTER to the Rockford Printers' Technical Club, of Rockford, Illinois.

A MATERIAL TESTIMONY AND A TESTIMONY OF WORDS.

May I add my testimony of words to the material testimony of my renewed subscription. The gratitude of the printing craft at large is undoubtedly due THE INLAND PRINTER for the pains and care manifestly spent in making your journal so helpful to us all.—*J. Davis Adams, Philadelphia, January 4, 1896.*



CROSSING THE BROOK.

The Inland Printer

[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, Editor.

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The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

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Foreign Subscriptions.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, 54 Farringdon Road, London, England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

OPINIONS OF THE MAGNA CHARTA ADVERTISEMENT COMPETITION.

UNDER the heading of correspondence in this number of The Inland Printer will be found a variety of opinions expressed respecting the merits of the specimens of advertisement composition comprising the Magna Charta book of specimens. Out of the many diverse ideas voiced in this "open court," the young printer will no doubt gather much food for reflection. In regard to the method of appointing the judges and the general conduct of the competition, we may say that the advice of gentlemen experienced in contests of a similar character in the past is highly in favor of the plan carried out by this magazine. We desire that the contests should be so conducted that the competitors would be placed on an even footing with respect to the opportunities and facilities at their command; but to do this would require a succession of classifications, barring out many candidates and impoverishing the interest of the competition. However, in response to a number of private suggestions, there is now in contemplation a plan of competition which, it is hoped, will give the country printer a chance to compete with country printers and none other.

THE PRESENT STATUS OF THE TYPOGRAPHICAL INDUSTRY.

WHENEVER the introduction of typesetting machines is taken up for discussion it naturally and irresistibly raises the question as to how much or how little the prosperity of the journeyman printer has been affected thereby. Recent developments leave no room to doubt that in certain industrial centers the supply of printers far exceeds the demand, and it is a pertinent question to inquire into the extent of the distress accompanying this lack of employment. It would also be well to determine, so far as possible, the extent to which this lack of employment is due to the use of mechanical typesetting devices. When the hardships which employers labor under at the present time are taken into the account, is it not reasonable to suppose that a large share of the difficulty may rightfully be attributed to the prevailing depression in business? Intelligent observers are of the opinion that at the present time the employer finds it as difficult to make ends meet as does the employe. The supposition that the machine is not entirely responsible for existing distress is borne out by returns received from different localities touching the actual condition of affairs there existing. These reports inform us that in localities where business is good (few though they may be) there is no perceptible increase in the number of unemployed printers now, compared with former seasons, and this notwithstanding that machines are as extensively used in these places as elsewhere. It is where business is abnormally dull that we find the loudest complaints against the evil effects of the machine and its capacity for limiting employment. There is no question but that the scarcity of employment is a crying evil of the times; but the lack of business for the employer is equally pronounced. The difficulty is not entirely due to Mergenthaler and his invention.

As a matter of fact, employer and employed are alike in distress, and perhaps will be until we

experience in a substantial manner that "revival of business" now so long promised and so long deferred. Employer and employed are alike in need of sympathy and encouragement, and often of assistance. This leads to the question, Where should the printer and his employer look for words of hope and encouragement if not to each other? And we may say that where all realize the difficulties to be encountered and overcome, and will cheerfully assist each other in surmounting the obstacles to be encountered, the task will be much easier than otherwise would be the case. That identity of interests of which we have all heard so much and cared for so little in prosperous times now looms up as a tangible reality, the truth of which can be recognized and appreciated as never before. Should the present business depression result in establishing a greater cordiality and a better understanding between the countingroom and the composing and pressrooms, it will certainly be something to be thankful for. There is nothing in the way of a consummation of this most desirable end, unless it should be a little old-time prejudice, and the present is a most opportune time in which to wipe out prejudices.

We realize that many employers entertain strong feelings of antipathy against the typographical union, a sentiment so strong that it might stand in the way of a restoration of that good feeling which pervaded the printing office in our boyhood days. We have had enough of the antagonisms, the storms and tempests of later years; still the storms may have answered a good purpose if they have cleared the atmosphere so that we can all see more clearly in the future the way to a better understanding of the rights and privileges of others; to more surely discern where each should stand without trespassing upon the rights of another. The more intelligent observers of the present generation, men who investigate causes and conditions that humanity may be bettered, are uniformly of the opinion that trades unions have answered a most worthy purpose. They lead the worker to reason in matters where his employer is as much concerned as he is himself, and this is of prime importance. They prevent a demoralization in wages, which would otherwise inevitably take place on the appearance of even the shadow of a panic, and we all know, even if we are not prepared to admit, that such demoralization would be of no benefit to anyone in the long run. Without doubt the worker would be demoralized as a result — and perhaps the only result — but this would not add to the happiness or prosperity of the employer. Then the beneficial features of the union are commendable, however viewed. And here it may be observed that printers' unions in particular do more in this way than they ever guarantee. Take the present time as an illustration. There is not a printers' union in a locality where the unemployed is a vexed question but where it will be found that the printer in employment is putting forward the most unselfish and liberal efforts to relieve the distress of his less fortunate co-worker. These may be but the natural traits of the printer, certain to come to the surface whenever an emergency will exist, but, nevertheless, they are traits which will enlist the admiration of mankind in general.

It is conceded on all hands that the future of the printing business is confronted by uncertainties such, perhaps, as can be associated with the future of no other industry. The improvements, the changes and the innovations that will take place may affect the employer fully as much as they will the journeymen. The issue, whatever it may be, should be met by a display of disinterested concern for each other's welfare such as would in every way be creditable to the good sense and unselfishness of the present-day representatives of our time-honored craft.

WHO IS THE PRINTER LAUREATE?

THIS interesting question, one, indeed, that has often occurred to us and which must have frequently arisen in the minds of others, has been occasioned in this instance by the receipt of a letter which we cannot do better than reprint in full. It is as follows:

NEW YORK, February 13, 1896.

The Inland Printer, Chicago, Ill.:

GENTLEMEN,— At a meeting of employing printers held recently, a discussion arose as to who is the representative employing printer of America. Everyone present was of the opinion that there *is* a representative printer, but no agreement could be reached as to *who* he might be. The writer was present, and on the spur of the moment made an offer to give a printing press to any printer who should be decided to be entitled to what might be called the "Printer Laureateship of America." The offer was not accepted because the contest would need to be a national one, and there was no way in which the small assemblage present could place the matter before the printers of the country for their decision. So much interest was aroused by the proposition and its subsequent discussion, however, that we determined to carry it to a definite issue, and we, therefore, offer to present one of our "Century" pony presses to any American printer who shall be decided by the printers themselves, through THE INLAND PRINTER, to be best entitled to it.

We respectfully present this idea for your consideration, and, if you think well of it, will cheerfully carry out our part. Yours very sincerely,

CAMPBELL PRINTING PRESS & MANUFACTURING CO.

Here is indeed a generous offer, and one to which we feel inclined to accord a prompt and cordial acceptance. It is especially meet that just at this time, when the drawing to a close of the nineteenth century marks an epoch in which the art of printing has attained a very high degree of excellence, that there should be singled out from among the many well-known printers of America one who is, in their judgment, best qualified for the title of

"Printer Laureate." It is with pleasure, therefore, that THE INLAND PRINTER takes upon itself the work of getting the matter under way, and proposes to give every printing establishment in America a chance to register its choice for a man upon whom to bestow the honor. That the result may be open to no criticism whatever, and to enable the successful candidate to know to whom he is indebted for his victory, a full list of the names of the persons voting for him will be presented to him. Complete details as to method of voting, conditions of the contest and all particulars regarding this interesting proposal will be fully set forth in our next issue.

THE PRINTERS' TECHNICAL CLUB OF OAKLAND, CALIFORNIA.

THE printers of Oakland, California, have taken the suggestion of THE INLAND PRINTER, and have formed a club modeled on lines similar to the Printers' Technical Club, of Rockford, Illinois. The club was formed on January 16, and at the present time has a membership of twenty-one. The meetings have been well attended and much enthusiasm is manifested. All branches of the printing trade are represented in this club—pressmen, jobmen, binders, electrotypers, etc.—so that there is an exceedingly good list to draw from to make the meetings interesting. It is also anticipated that photo-engravers will be represented in the club soon. The officers of the club are: Frank J. Brainerd, president; J. B. Leavitt, vice-president; and J. W. Meyers, secretary-treasurer. It is with much gratification we note the growth of the sentiment in favor of technical clubs, more particularly as this journal has received graceful acknowledgments from those interested in the promotion of this plan of elevating the trade. We anticipate that we shall have an opportunity before long of laying before our readers some of the studies of the Oakland Club, No. 2. Meanwhile we await to learn what city will be link No. 3 in the chain of technical progress.

DUTIES ON IMPORTED PRINTING.

THE very fine distinctions made in the duties imposed on the various classes of printing imported into this country is illustrated in a decision which has been rendered by General Appraiser Sharretts, in the protests entered by Louis C. Wagner & Co. against decisions of the collector of customs at New York, as to the rate and amount of duty chargeable on certain merchandise imported by them at various times.

Two classes of goods were in question, one of the two being cigar labels printed in part in metal leaf, and the other class containing cigar labels and bands, which were printed in less than ten colors and in bronze printing, all which of were produced by a lithographic process.

The collector of the port assessed a part of the above under the following provision of paragraph 308, act of August 28, 1894, namely: "Lithographic cigar labels and bands, . . . if printed in whole or in part in metal leaf, 40 cents per pound," and the balance under another provision of the same paragraph as "lithographic cigar labels and bands, . . . if printed in ten or more colors, or in bronze printing but not including metal leaf printing, 30 cents per pound."

L. C. Wagner & Co. claimed that they were properly dutiable under still another clause of paragraph 308 as "lithographic cigar labels and bands, lettered or blank, printed from either stone or zinc, if printed in less than ten colors, but not including bronze or metal leaf printing, 20 cents per pound." The reason for this classification is that the importers claim that the application of metal leaf in such cases is not printing; but it was the opinion of the board, from evidence taken before them in other cases, that this process is a species of printing and is so considered by the trade here. It was conceded by the board that the second class of goods have less than ten colors, provided that bronze printing was counted as two colors.

It was therefore decided by the board that such of the goods as contained metal leaf were correctly classified, and should pay the duty of forty per cent as assessed; on the other hand they decided that such of the goods as contained bronze were lithographic cigar labels and bands, printed in less than ten colors, and are not commercially known as cigar labels, printed in bronze; they therefore sustained the protest on this second class of goods and overruled the first.

THE NEW YORK TRADE SCHOOL.

THE great need of better methods of educating apprentices and workmen in the printing trade has become more manifest as the trade has become more specialized in its various branches. In the agitation of the apprentice question, THE INLAND PRINTER has presented in its columns almost every phase of the matter applicable to the trade in this country. Some time ago favorable mention was made of the efforts of the New York Trade School to aid young printers in obtaining a sound technical education. Advices were received from New York a short time after the matter was published, which stated that the New York Technical School was a competitor for work with the printers of that city. The principle involved in this being prejudicial alike to the trade and to the advancement of technical schools, a letter of inquiry was addressed to Mr. H. V. Brill, general manager of the New York Trade School, to which,

under date of February 10, he makes reply as under:

There are many men among both employers and workmen who have a misconception of the true intent of the trade school; what it aims to accomplish, and what it does and does not do. These erroneous opinions are principally due, I find, to two things: Lack of intelligent investigation of the subject, and unjust prejudice.

In reply to the inquiry you make, I can say that the school has never done any work whatever for anyone. Although opportunities for pecuniary gain in this manner have been presented the school, in every instance the work has been declined. This applies not only to the printing branch, but to all the trades we furnish instruction in.

We are opposed to trade schools entering the market for work. Such a system would simply be playing into the hands of that irresponsible class who are always seeking for cheap work and cheap labor. We believe the mechanic is worthy of his hire, and should be paid the wages his skill and ability entitle him to.

The establishment of the New York Trade School was due to the philanthropy, foresight and energy of the late Col. R. T. Auchmuty. Colonel Auchmuty was by profession an architect, and as a result of thus being in touch with the various building trades, he saw that the apprenticeship system, while it had answered the demands of the past, had, owing to changed conditions, ceased to be the best method of teaching a young man a trade. The subject of education, in all its various channels, had his deep interest, sympathy and support. Knowing the difficulties that beset the path of a young man desiring to acquire a trade, he realized that a school for mechanics would be of great benefit and aid to young men. Not only this, but that it would also benefit the trades, by reason of the care devoted to the instruction of the apprentice and the endeavor directed to make a good workman of him.

Colonel Auchmuty founded the New York Trade School in 1881, and from that time until his death, in 1893, he gave his time and money to its upbuilding. I say money because the school has never been self-supporting, and was not conceived for the purpose of making money. A tuition fee is charged the student seeking admission, but the sum is merely nominal. There are many young men who are averse to being subjects of charity, and it is believed that a young man who pays something for his education will value it more highly. Colonel Auchmuty personally directed the affairs of the institution, and the lives of many have been made brighter by the influence of his counsel and interest.

Just previous to his death, the school received an endowment from J. Pierpont Morgan, of New York, of $500,000. The school was then incorporated and a board of trustees appointed, by which it is now managed. The trustees, in addition to the gift from Mr. Morgan, received the equipment, buildings and the land upon which the plant stands and a large sum of money from the founder. Previous to the incorporation of the school, Colonel Auchmuty was its sole sustainer, so that his gift to the trustees does not represent all the money he has devoted to the furtherance of the education of the mechanic. Each year the expenditures were greatly in excess of the receipts from scholars, and this excess was paid by him. The deficiency now is met by the income from the endowment.

I give you these facts to show that the institution is purely a philanthropic enterprise, and its sole motive is to provide instruction in mechanics or trades to young men. The income from its endowment is ample to meet all demands without entering into the market for work, which, as I have said, is not approved of.

I am glad to see THE INLAND PRINTER advocating the establishment of facilities for the education of the young men of the printing trade, for it is by education that the trades can be placed on a higher plane.

I have written a somewhat lengthy letter, not with the object of seeking any glory for the institution, but because I feel that you, like the school, are interested in the welfare and advancement of the mechanic. Yours truly,

H. V. BRILL, *General Manager.*

This very satisfactory and candid explanation is exceedingly gratifying to us, and we believe that the school is accomplishing much good. But there is no possible doubt in the minds of those who have given the subject investigation that the most influential factor in the development of the apprentice to the skilled workman lies in the technical club, as exemplified in the Rockford Printers' Technical Club, No. 1, and in the Oakland Printers' Technical Club, No. 2.

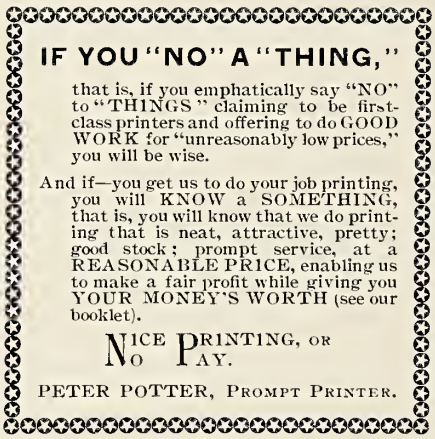
Written for THE INLAND PRINTER.

ADVERTISING THE JOB PRINTING DEPARTMENT.

BY ARTHUR DIXON MC KINNEY.

HOW can I profitably advertise the job printing department? The brain of the proprietor or manager burns day and night with this important question, yet it is easily answered. The job printing department is about $\frac{99}{100}$ of the country newspaper business, and it frequently occurs that it is the "backbone" in the business of the metropolitan daily.

Therein lies a mint of gold for the bright, enterprising, up-to-date man who uses the best



methods and mediums of publicity for his job printing department.

This article is for exclusive job printing offices also, and will contain many beneficial points.

The sleepy, ambitionless job printers and managers will have to take seats in the gallery; the lower floor is reserved for the wide-awake, hustling fellows who are building up big businesses by giving it liberal doses of that BEST of tonics, JUDICIOUS ADVERTISING.

There isn't any kind of an ad. as full of results and profits as a good newspaper ad. Newspaper advertising is guaranteed to bring results. Your auxiliary matter is a profitless investment of

energy, time, money and material, without good, sound business newspaper advertising.

"Fine job printing, neatly done," is a guy phrase—meaningless. You have to get up something original, smart and fetchy. If you can't write good ads., employ some good ad.-writer to

A Butter Print,
A Calico Print,
A "Tramp Print,"
"THE NEWS PRINT."

A "butter print" is used to mold and print butter.

A "calico print" is used to make ladies' wearing apparel.

A "Tramp print" is used to tramping around over the United States, giving "advice" to country editors.

"THE NEWS PRINT" is altogether a different kind of a "print." Those business-like, attractive posters or handbills, or pamphlets, or circulars, or catalogs, which you see attracting so much attention, say down in the lower left-hand corner, "The News Print." WE PRINTED THEM. Prices on application.

THE NEWS PRINTING CO.

write and direct your advertising; it will pay you. Herewith are shown a few model display ads. Ten (10) to twenty (20) inches, double column, is sufficient space at any time.

And here are a few "locals" and "wants." Lots of profit in them. Use them liberally.

SET up together in artistic groups; that's the way our job printers set up type for that jobwork you want. (See our booklet.) Business cards, 50 cents per 100.

WE'VE got some new ideas. Let us put them into your job printing? Bradley posters a specialty.

BRAINS plus new type, plus fresh stock, plus skilled workmen, plus new ideas, equals fine up-to-date job printing; the kind you want, the kind we do.

TALK about style, talk about it! But have you seen the stylish wedding invitations, party cards, individual cards we are putting out? They're *pure* style. Don't you need a trifle of printing in the above lines just about now? One pack daintily printed visiting cards, 50 cents (copperplate).

IT'S just a way we have of doing job printing that satisfies your fastidious tastes. Our Bradley posters for instance! Get prices.

WE have some new schemes. *Free* with every piece of job printing we do. We put them in our printing. You'll say the schemes alone are worth the money.

WANTED—A chance to prove that our job printing is nice. $1 gets 100 each letter-heads and envelopes as a proof.

WANTED—Business men to acknowledge the truth, that "Peter Potter is a Prompt Printer," printing job printing properly at pleasing prices.

WANTED—You "want" job printing that will not **disgrace** your name. We are doing the kind that business men say is a **credit** to their firms.

I cannot take space for more of this, you can appreciate the effect of this kind of advertising only by putting it into practice. I know it to be successful. I believe in good illustrations and use them profusely. I reproduce in my paper model jobs with a brief entertaining reading notice; also reproduce a "very poor job" and a "very good job" and show the difference in a short article.

A combination booklet and type-and-design catalogue is the proper thing in the booklet line. This wants to be the finest material and workmanship you and your force are capable of producing. First part—eight pages of crisp, entertaining reading matter, descriptive of your department, facilities and management, appropriately illustrated. Second part—a complete catalogue of your type faces, rules, borders, ornaments, etc., each numbered so that a customer can select the type faces, etc., he wishes used in his jobwork or ads. Append to this catalogue the code of type measurements and laws of combination of type faces. Third part—reproductions of forms and types, etc., used in invitations, letter-heads, bill-heads, envelopes, cards, commercial blanks, etc. Size of page 6 by 9, No. 4 book (enameled), cloth-covered cardboard back, first quality black ink or good combination.

I find that a box of samples is a very profitable investment, and should consist of the following:

Letter-heads: twelve sheets different quality, three sheets typewriter, all stapled together, and printed in conspicuous place prices on lots of 500, 1,000, 5,000, 10,000, printed and lithographed. Envelopes: No. 3 to No. 10 rag and manila (white and yellow), No. 4 to No. 6½ rag (assorted colors), No. 5 to No. 8 cabinet rag and manila, No. 2 to

A "JUNK SHOP,"
A "BLACKSMITH,"
"TWO-CENT APPLE BUTTER,"
"ROTTEN STOCK" and
A "HUNCHBACK,"

is a poor combination from which to expect a production of anything respectable in the job printing line.

A "junk shop" means a worn-out assortment of type, rules, etc.; a "blacksmith" is a bungle-some printer; "two-cent apple butter" is synonymous of the poorest quality of printing ink; "rotten stock" is poor-made and cheap paper; and a "hunchback" is a press which is so old that it has naturally worn out of shape and usage.

WE TAKE A PRIDE

in our job printing equipment, our skill and our materials; that's the reason why we do such splendid work.

A $5 BILL WILL

get 1,000 letter-heads and 1,000 envelopes PROPERLY and APPROPRIATELY PRINTED.

IF you believe it, try it; IF you don't believe it, the more need to try it.

HERALD PRINTING CO. (Ltd.)

No. 5 coin, open end and side; stapled in series, and prices printed as above. One set No. 1 to No. 6 manila shipping tags. One set No. 117 to Postal round corner cards, with prices on extra heavy and medium translucent. One set, No. 117 to Postal square corner cards, with prices on 4-ply white

or cream bristol. A color list of inks, an order sheet and a book of "copy paper." All packed in a neat pasteboard box and presented to your regular customers.

In the following I present several advertising schemes which have paid for themselves and attract and hold customers. The first is "The card of pens." For this use cards No. 84, extra heavy translucent, assorted colors. Divide the card into three equal spaces. In the top space print:

Take a Pen Point!

A good pen point is *one* essential to good business methods. Good *commercial blanks* are the *important* essentials.

In the lower space print:

Take a Pointer!

Our commercial blanks are the *best* material, *first quality*, and incidentally the *printing* is good.

PETER POTTER, PROMPT PRINTER.

In the middle space fasten six No. 2 banking pen points, by means of hat rubber. Distribute these cards to business firms bimonthly.

Convert "cuttings" into (1) shaving paper pads, make them say "There are no whiskers on Peter Potter's job printing"; (2) Telephone pads, "Hello, Central! gimme No. 444. Hello! is this Peter Potter? Yes? Well, Pete, send me 1,000 each letter-heads and envelopes for $5. Your printing just exactly suits us." (3) Figuring pads, "Are you good at figures? We are experts, let us try an estimate on your jobwork."

You often have strips of cardboard that are suitable for theater tickets, milk tickets, bread tickets, etc. Solicit ad. from some business firm for back of ticket and keep the theater manager, dairymen or bakers supplied with tickets.

One of the most useful things I ever saw was a combination calendar, local railroad time table and time cards when mails were made up, printed on 8-ply cardboard, for desk use. Another was a vest-

ADAM PRINTED A KISS

on the cheek of Eve. It made a good impression. It was a neat, tasteful, stylish job. Eve liked that kind of printing. We do that kind of printing—**neat, tasteful, stylish.**

1,000 each { Letter-heads, / Envelopes, } for $5.00

PROMPTLY—PLEASINGLY—PRINTED.

We are desirous of making a **good impression** with you. Give us a **chance.**

THE NEWS JOB PRINTING CO.

pocket book of information, size 2 by 5, containing calendar, local railroad time table; time make-up of mails and for what trains; code of fire alarm signals; sheet of railroad time tables; the whole interspersed with lively bits of information about "Mack's Pretty Printing." I don't believe there is a business man in the city who hasn't got one of these books in his vest pocket, and "Mack" is the busiest man in town.

A printer with a brilliant idea.—Buy a thousand bottles of good mucilage, print new labels, and paste on the bottles, saying: "When using this *stickum*, let each daub stick you tighter to

A Postscript.

P. S.—Jim: Please excuse these horrible letter-heads. I got caught on a cheap lot of jobwork, by a smooth-tongued "junk shop" printer. I will write again tomorrow morning on one of those elegant, just-the-kind-that-pleases letter-heads, which our old stand-by, Peter Potter, Prompt Printer, is getting out for me. I want you to see those 1,000 each letter-heads and envelopes for $5. I am sure you will appreciate Mr. Potter's work and give him a trial order.

Truly, Tom.

Dick's modern job printing, and you will never get stuck on inferior work." Distribute to business houses and prepare for a boom in business.

Another scheme was the distribution of paper collars bearing this legend: "We are out to *collar* your job printing. We will print one hundred cards for 50 cents this week. All we want to do is to prove our claims. FERGUSON PRINTING COMPANY."

An appreciated scheme.—Print on slips of No. 3 book, 4 by 6: "While you enjoy a refreshing smoke make out an order for some of our fine job printing. Our work cannot be matched in the city. Prices very consistent." (Name.) Wrap in each slip one good cigar and one match, have them distributed. The effect of the above scheme was made *great* by a newspaper reader on day of distribution. And then the newspaper's editorial comment was fully worth the money expended.

Keep barber shops and telephones and desks supplied with pads.

In all pads, etc., of printing put slip saying: "How did you like this job? Very good? We are ready to serve you again; or some like solicitation.

The Barrel of Money.—Here is a very attractive and sensational advertising novelty: A little wooden keg is filled with paper imitation of silver and gold coin, and a small slip containing this wording:

A Barrel of Money Saved!!

You are probably fleeced by some unscrupulous printing firm, who are charging exorbitant prices or faking off inferior work and goods at good prices. In the course of year you have been defrauded of a considerable amount of money. We are here to save money for you. We are printers—good printers—we are business men—we value your

dollars—we value your patronage. We know how to figure and plan your job printing to save you money in year—*A Barrel of Money;* and job printing so neat, attractive, and right that it will make you A Barrel of Money in a year. Get our booklet, it tells the tale. A postal card will get the booklet and a solicitor.—BESACK, BUSINESS PRINTER.

I could write volumes on this subject, giving hundreds of good ads. and advertising schemes.

What you do, do well, advertising is a failure if you produce shoddy work.

A judicious application of advertising will put the job department on top and make it a very paying business. "Keeping everlastingly at it brings success"; keep posted, read INLAND PRINTER and some of the best advertising journals. Study to learn, learn to improve, improve your business, and you will have more time to study.



THE CHAPERONES.

Written for THE INLAND PRINTER.

CARRYING A CORRECT STANDARD OF COLOR.

BY WILLIAM J. KELLY.

EVERY printer and publisher should adopt some fixed standard of *full* color on the various grades of printing produced by them; and this standard should be as near precise opaqueness as possible.

The purpose of this statement will become apparent to the reader when to this is added that one of the prevalent faults of American printers—and I mean skilled printers—is the "irregular color" they carry on most of their best productions. There are few of us who have not at times been somewhat convinced of this fact. That our printers do know how to carry correct color is not disputed; but that they do not give this very essential part of printing their usual attentive consideration is what I complain of, and what the critical eye of the colorist is ever ready to protest against.

Time and time again, on looking over fine periodicals and other prints of beautiful volumes of American serial and standard works, has this peculiarity thrust itself upon me as a printer. There is no reason for this defect in our presswork, for we can correct it, and we should begin to do so at once, by acting on the suggestion embraced in the opening paragraph of this article.

Nor is this defect in uniformity of color confined to the better class of periodical publications or standard works, for delightful *brochures* and catchy bits of job printing are also among the neglected in this respect. Indeed I have seen black ink carried so flagrantly far off from its proper depth of color as to be mistaken for a strong gray tint. This may have been a matter of individual taste—and there are erroneously styled printers with just such inconceivable taste—but it is not right, nor does it represent *color opinion* of the "rank and file" of our workmen.

SETTING STANDARDS FOR COLORS.

As different qualities and makes of papers, as well as of inks and rollers, enter into the consideration of this undertaking, it is well that a knowledge of these be obtained from a practical standpoint; by which is meant, that the printer should make himself familiar with whatever peculiarity these several articles seem to possess, in so far as they tend to deepen or lighten colors. To that end the different grades of papers should be proved up on the press with suitable qualities of ink, and the exact carrying capacity of the stock and covering of color noted. When a *thorough* and *truthful depth* of the color of the ink in use has been obtained, by which it may be considered *opaque* (and yet not too deep, by reason of a surplus quantity), a sufficient number of perfectly printed copies of these proofs should be carefully laid away, to be made use of by the pressman *when setting color* at the fountain for similar stock.

In this way a *color scale* is obtained, by which, on comparison at any time, and as often as may be necessary, the same color can be set and maintained on short or long series of forms, and with different grades of ink and stock. Of course this scheme is specially applicable to regular publications in black and white or other full-colored inks, as blue, red, purple, blue-black, dark olive, dark brown, green, etc.

HOW TO KNOW WHEN TOO MUCH INK IS FEEDING.

To ascertain when too much ink is being fed on a form, it is only necessary to pass the hand lightly and quickly along the freshly printed sheet, and if it "blurs" the printing perceptibly, then it is a sign that too much ink is running to the rollers and that it should be cut off at the fountain. In justification of this plan it is only necessary to add, that any quantity of ink the paper cannot readily absorb is *a surplus* and *a waste*, provided the ink is of suitable consistency, or not over-strong.

It may be contended by some that in cases where heavy cuts are set in a form that this test would not apply sufficiently for guidance. Try it. As has been stated, when a color is carried to its full depth, and no more, it matters not about the character of the cut, for it will only need its requisite

amount of color to become as absorbent as the lighter parts of the form.

The same rule will apply to work printed in tints, whether large or small jobs. Color scales for tints should be made for all standard or long running work, where uniformity is essential. The adoption of such a scheme will be found beneficial as well as economical. Beneficial, because it produces correct results; and economical, because it does away with experiment and waste of color.

HOW TO PROVE WHEN COLOR IS UNIFORM.

It may seem paradoxical to some when I state that barely one man in a thousand is able to set a positively uniform color on a full-covered printed sheet of paper over superroyal size by examining it in the usual sheet shape. Yet this is a fact, for the eye will deceive us in the undertaking. To know and prove when color is absolutely uniform, take the sheet when it "seems" even in color, and smoothly cut it up into pages or sections of eight or sixteen, and transpose these into various positions on a table or flat board — joining the sections closely together as each transposition is made — when any irregularity in the running of the color will become apparent, and where to remedy it made manifest. This plan is in use by playing card printers, who cut up a sheet containing a pack, in order to test the evenness of the color on the back of their cards before proceeding with an edition. Without exception, the printing of the backs of playing cards is the most exacting of all other kinds of printing in use, in so far as uniformity of color is an essential desideratum.

Written for THE INLAND PRINTER.

EQUIPMENT FOR PROCESS ENGRAVING.

NO. V.—BY H. JENKINS.

LINE NEGATIVES.

IN making negatives, the operator cannot exercise too much care in every detail. The experienced hand knows too well that often carelessness in what might seem to the uninitiated a trivial matter may result in failure.

CLEANING THE GLASS.

The glass upon which the negative is to be made must be scrupulously clean. To provide for this there should be obtained two tubs, large trays, or jars, into one of which a strong solution of lye should be placed, and into the other a quantity of nitric acid diluted with water. The glass should first be allowed to soak for hours in the lye until any particles of matter adhering to it are destroyed or loosened. It should then be taken from it, washed well to remove the lye and any dirt from it, and placed to soak in the acid. When removed from the acid it should be washed again and placed in a negative rack to drain, or if desired for immediate use it may be dried by rubbing with a clean towel, and afterward with a piece of soft cotton cloth. Before collodionizing it should be carefully dusted with a camel's-hair brush, to remove any specks which might enter the bath or cause spots in the film. A number of plates should be cleaned at a time and kept in a negative rack for use. Some operators albumenize the glass by flowing over it after washing a solution of 1 ounce albumen in 4 ounces water, and 1 dram of aqua ammonia. The glass, after drying in a rack, is put away with the albumenized sides all one way. Such glass does not require an edging of rubber before collodionizing.

FOCUSING.

Care should be exercised in focusing to obtain absolute sharpness of the image on the ground glass, as any blurring of the lines will render the negative practically useless. Fasten the copy to the board so that the image will occupy the center of the ground glass, put a large stop in the lens, and move the camera until the image, when perfectly sharp on the ground glass, is of the size desired. In general, the focusing should be done upon that part of the copy about midway between the center and the edge, particularly if the copy is one of large dimensions.

The lights should be so placed that the illumination of the copy will be as uniformly distributed as possible. In photographing large copies by the electric light, it is sometimes advantageous to move the lights during exposure, to obtain an even illumination over the whole. In photographing tracings or line drawings on thin paper, a sheet of white paper should be placed back of the copy. Copy which is crumpled, or which cannot be made to lie flat on the copy board, may be placed in an ordinary printing frame and photographed through the glass. The cover glass in such a case should be clear and well cleaned.

A small magnifying glass is often of service in focusing to examine the lines of the image, especially if the ground glass is of coarse grain, or if the reduction is great, or the lines of the copy indistinct. With indistinct lines it often facilitates accurate focusing to place a piece of newspaper or other printed matter across the face of the copy, and focus on that, removing it afterwards, of course. After the focus is obtained, fasten the camera in position by means of the set screws at the back, take out the ground glass, remove the large stop and substitute a small one. In photographing line work it is necessary to use a small stop to obtain clear lines, especially if the lines on the copy are fine, or the reduction great. Having the copy focused, the next operation is the

COLLODIONIZING AND SENSITIZING.

Having cleaned and dusted the plate, dip a small brush (or a small stick, around one end of which a

tuft of cotton has been wrapped) into a solution of rubber in benzine (see Chapter VIII), and run a narrow strip of this around the edge of the plate. The solvent will evaporate, leaving the rubber around the edge, which will prevent the film slipping from the plate. Now hold the plate by one corner in the left hand in a horizontal position, and pour the collodion from the vial in a pool near the upper right-hand corner D, as shown in Fig. 4.

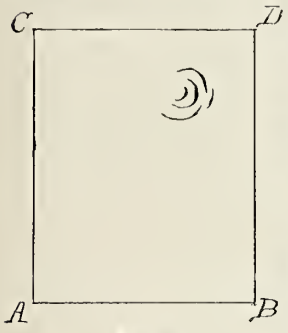


FIG. 4.

Use sufficient collodion to cover the plate and move the plate so that it will run first up to D, then to C, then to A, and finally to B, from which it is to be drained into the phial. While draining, the plate must be carefully rocked to obtain an even coating. When the collodion has become set, invert the plate, place it on the dipper and lower steadily into the silver bath. Close the cover to the bath and let the plate remain for several minutes, and it will then be ready for exposure.

EXPOSURE.

Close the darkroom door and have the plate-holder resting on its shelf in an upright position and open to receive the plate. Then draw the dipper holding the plate from the bath. If properly collodionized and sensitized the film should be free from any spots or streaks and should have a creamy appearance, with the silver solution on the surface in an even sheet. If the solution lies over the surface in greasy looking streaks, return the plate to the bath at once, moving it around for a moment in the solution, and let remain for several minutes longer. When the plate is found ready to expose, let it drain for a minute or two with its lower edge on clean blotting paper, wipe the back with a rag or tuft of cotton, then place in the holder so that the film side will be toward the copy when placed in the camera, close the back of the holder and place it in the position of the ground glass in the camera.

Having the cap on the lens and the lights properly placed, draw the slide from the holder, then remove the cap from the lens. The time of exposure must be a matter of experience, as it will vary with the character of the lens, the intensity of illumination, the amount of reduction of the copy, etc. Short exposure gives broad lines, with lack of intensity in the negative, and the resulting print will be lacking in detail. Long exposure gives fine lines, detail and density, but tends to fill the fine lines. For blue or weak lines give as short an exposure as practicable, for such lines tend to affect the sensitive film, and if the exposure is lengthened, the lines in the image will fill. Light blue lines cannot be reproduced on the ordinary plate. When the ground of the drawing is yellowish, give ample exposure, as such a color does not readily affect the film. Shorten the exposure time in proportion as the image is reduced in size. If the copy is brightly illuminated it will require less time than when the light is weak. When the exposure has been considered sufficient, replace the cap on the lens, return the slide to the holder, and take the holder to the darkroom. The plate is now ready for

DEVELOPMENT,

Which must of course be done by the non-actinic light in the darkroom. To develop the image, hold the plate horizontally in the left hand and flow the developer from a beaker or graduate over the film in one even wave; then holding the solution on the plate, keep moving the plate gently to cause the developer to flow from side to side. The negative image will soon appear, and the time of its appearance will indicate whether the exposure was properly timed. If the proper exposure was given, the image will appear in a few seconds, the white ground having a dark appearance and the lines retaining the color of the film before the developer was applied. If, however, the image flashes up at once and some or all of the lines become darkened, it indicates over-exposure and the lines will be filled, as the whole surface has been impressed and the silver will be deposited to some extent on those parts which should remain clear.

If, on the other hand, the image is slow in appearing, and the details are brought up with difficulty, the plate has been under-exposed. If one portion of the image appears before another, it indicates uneven lighting of the copy, and when that portion which appears first is sufficiently developed, it should be held to wash under the tap while the developer is allowed to act upon the other portions of the plate. Otherwise the fine lines in that portion might fill by the time the other parts become sufficiently developed. When the whole image has attained the proper intensity, and the details are visible, the plate should be immediately washed under the tap to entirely remove the developer and unreduced silver solution. The remaining operations can be performed by daylight.

FIXING.

Now flow the fixing solution over the film until the unaffected portions are entirely dissolved, when the lines should appear as clear glass. It is a good plan to keep the fixing solution in a bath holder. Then wash the plate well again, and examine carefully to determine if the film has proper density, if the lines are fine enough, and if all are clear. Some experience will be required to detect these qualities. If any of the lines are filled they will have a hazy appearance, quite readily detected, but if not too badly filled they can be cleared by a subsequent

operation explained below. If the plate is satisfactory thus far, it must be intensified to make the ground opaque, for in its present condition the light would pass through the ground so readily as to render the negative useless for obtaining a print upon the metal.

INTENSIFICATION.

The intensification may be done with either the copper and silver or the mercury intensifiers. To intensify with the former, flow over the fixed and washed negative the copper solution, until the film becomes white, then wash well and flow with the silver solution until it is blackened throughout, then wash well again. It will usually be necessary to repeat the process a second time, and sometimes even three or four times, if the exposure has been short, but twice will as a rule be sufficient if the exposure has been rightly timed. If any portion of the ground should still appear thin, after the other portions have become sufficiently dense, repeat the operation on that part alone, to increase its density.

If, after the entire ground has acquired the proper density, the lines all appear sharp and clear, additional blackness may be given to the film by flowing with the ammonium sulphide solution No. 4. Before using the solution No. 4, flow with the dilute nitric acid solution No. 3, and rinse. This will preserve clearness. Wash thoroughly after blackening with the sulphide solution. If the lines are at all veiled or closed, the sulphide is liable to turn them yellow, and in such a case it should be omitted. Additional density in the intensification may at times be obtained by treating the film with a dilute solution of iodide of potassium, after the copper and before the silver is used. This turns the film a lemon yellow color. This treatment will, however, sometimes cause a stain if the bath and other chemicals are not in a clean condition. The solution is made by dissolving a few crystals of iodide of potassium in water.

CLEARING.

If, after intensifying with the copper and silver solutions, any of the lines are filled, they must be cleared. To do this, flow over the filled portions the dark red solution of iodine and iodide of potassium, and rinse. Then carefully follow with the *very* dilute solution of cyanide, applying it until the filled portions are cleared. If the cyanide solution is any too strong it will dissolve the film also and ruin the negative. During the operation the water should be kept running from the tap and immediately applied if the action shows any tendency to proceed too far; and at times it is to advantage to let the water run over the plate, while the cyanide is being applied, to cause the action to proceed slowly. This treatment of the film will cause it to become whitened. To blacken it, the ammonium sulphide solution must be used as directed above.

Instead of using the iodine solution strong and the cyanide solution weak, some operators prefer to dilute the former and use the latter strong, intensifying again after the clearing. Instead of using the solutions separately, they may be mixed by adding cyanide to the iodine solution until the color disappears, and diluting with water. The solution is then applied until the lines are cleared. If the lines are too badly filled it will be impossible to clear them, and the negative will be worthless.

THE MERCURY METHOD.

Have the mercury solution in a tray and allow the fixed negative to remain in it until bleached. Then flow with the acid and sulphide solutions to blacken. For greater density, place in the mercury again until of a grayish color, and repeat with the sulphide solution, washing well between each operation. The sulphide solution tends to weaken the film, and in washing the negative after its use the water should not be allowed to run on it with much force. In intensifying, there is great danger of the solutions getting under the film and staining, or the flow of water in washing tearing the film. This need not be feared if, after cleaning the glass, it was flowed with the albumen substratum previously mentioned. Having obtained a negative with clear lines and opaque ground, it may be dried spontaneously or over heat and is then ready for reversing, the operations for which will be described in a future issue.

(*To be continued.*)

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

JUST sixteen patents relating to printing were issued during the last five weeks — an average of three a week. Two of the patents related to folding machines.

In the first figure is shown a diagrammatic view of a printing press designed by Henry A. Wise Wood, of New York city, assigned to the Campbell Printing Press Company, of the same place. The special aim is to produce a

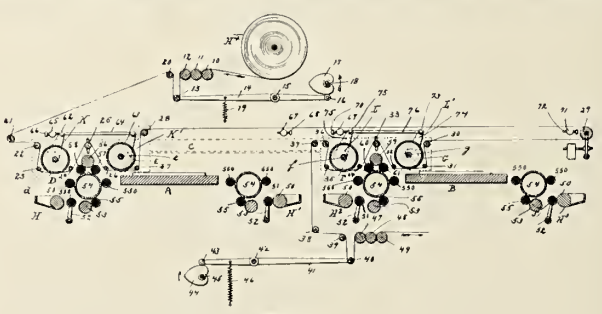


FIG. 1.

press which may be either single or double, and in which the stroke of the parts shall be very short and the inking very efficient. The impression cylinders are alternately raised and lowered, and the web feeding mechanism is adapted to

draw forward the proper length of web when the impression cylinders are off the form bed in either direction.

Fig. 2 shows a perspective view of one of the folding machines—the invention of James G. Hardie, Jr., of Canton, New York—especially intended for use in small country offices where a supplement is to be folded within a second sheet. The supplements are placed upon the feed table, 16, and are fed one by one by hand against the gauges at the foot of it. The outer sheets are fed beneath this table by

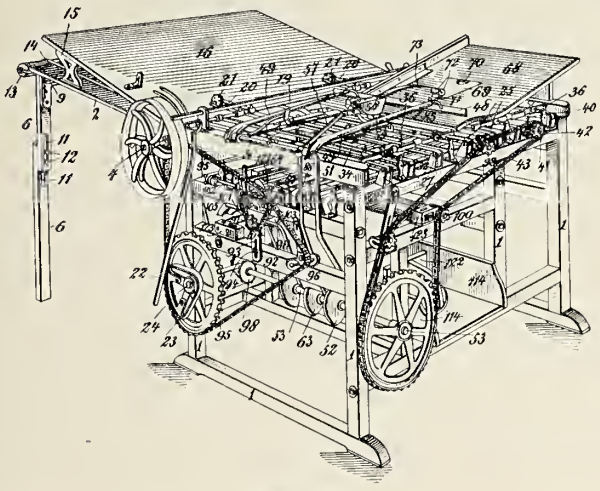


Fig. 2.

tapes from the press over a lower table, 2, which is adjustable to fit any form of printing machine. The sheets are pasted and delivered properly folded.

The second folding machine was patented by Wellington Downing, of Erie, Pennsylvania. Any number of sets of folding rolls may be used. The gist of the invention lies in the arrangement of the conveying tapes, which are carried below the rolls upon separate shafts so they can receive the

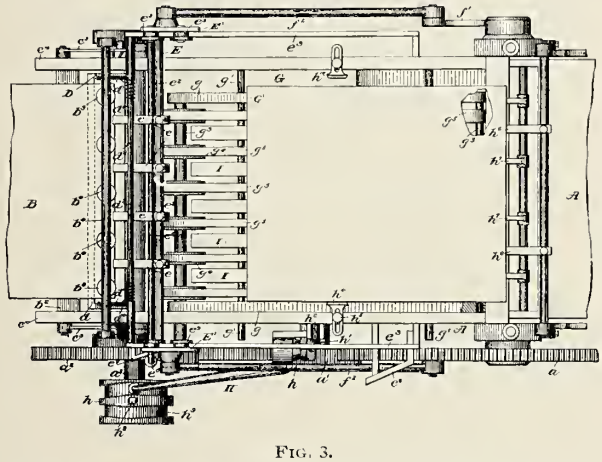


Fig. 3.

folded paper without passing as they usually do around one of the rolls. In this way it is claimed that "buckling" of the paper is avoided, as well as injury to the tapes if the starting blade descends when there happens to be no sheet ready to be folded.

Charles N. Comly, as administrator of John P. Comly, deceased, late of Lebanon, Ohio, and Samuel W. Probasco were granted a patent covering a paper-feeding machine. A partial plan view of the machine is shown in Fig. 3. The sheets are transferred singly by a pneumatic feeder to a reciprocating table, upon which the sheets are first registered by a side and then a front register, as the table is moving toward the printing machine.

Fig. 4 shows a gripper for job presses, patented by Joseph Watson, of Newark, New Jersey. The fingers can be easily moved laterally by turning the screws and held firmly when adjusted by the set screws. The fingers can be set while the bed and platen are close together, and no wrench or other tool is needed.

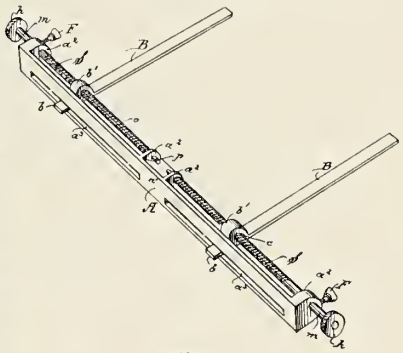


Fig. 4.

Vincenzo Calendoli, of Paris, France, took out during the month a United States patent covering a simultaneous typesetting machine which he had previously patented in Belgium, France and Italy. The apparatus is too complicated to be clearly shown in a single view, but the peculiar arrangement of the key board can be understood by referring to Fig. 5. It will be noticed that the same character is repeated several times. The keys which represent the letters or groups of letters of a word are touched simultaneously. The short type, which have notched bases, are ejected by electrical connections and drop astride a guide rail. The line of type advances down this rail to the page-forming device, which carries short rails one line long, and as these

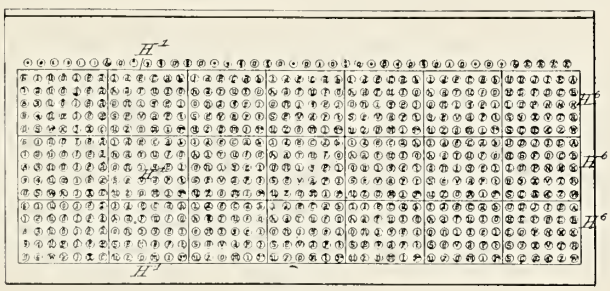


Fig. 5.

rails come one after another in register with the main rail they receive the proper number of type.

William Hollingsworth, of Baltimore, Maryland, received a patent covering a printing press especially designed to print the wooden ends of soap boxes, etc. The boards are fed one by one from the bottom of the pile and passed beneath the form cylinder.

The roller adjustment for printing presses shown in Fig. 6 was invented by Peter Splithoff, of Boston, Massachusetts. The object of the invention is to prolong the usefulness of the form rollers by so mounting them that they may be moved axially away from adjacent rollers or the form when the press is stopped. This will prevent the flattening of the rollers, which now causes so much trouble.

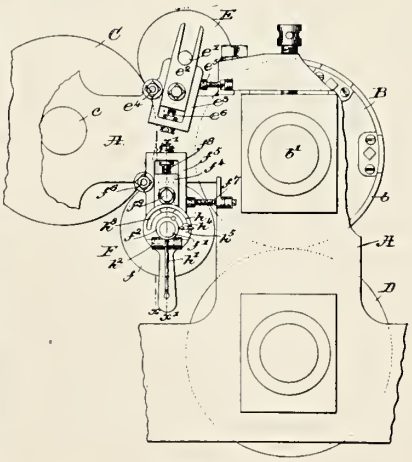


Fig. 6.

Fig. 7 shows a coloring attachment for printing presses, patented by Michael P. Kenna, of Dubuque, Iowa, a one-third interest in which has been assigned to Frank L. Murray, of same place. With this device certain portions of the sheet may be colored before printing, at definite points or intervals. As many different colors as desired may be used. This may

be used, for example, to attract attention to special advertisements.

The ruling machine shown in Fig. 8 was invented by C. F. Foerste, of Leipsic, Germany, and the United States

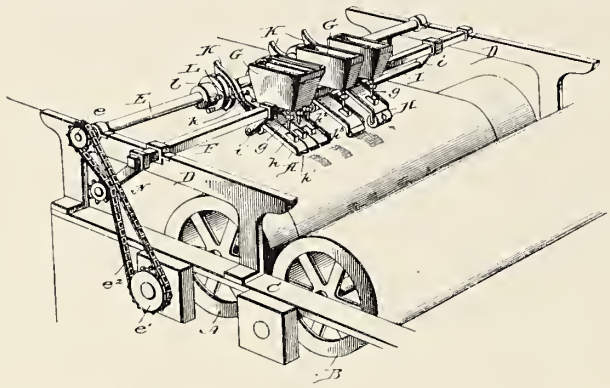


Fig. 7.

patent has been assigned to Foerste & Tromm, of the same place. The ruling disks are so arranged as to be brought out of contact with the coloring roll at the moment they leave the paper, and the tension of the conveyor apron is regulated independently of the threads. Novel means are also used to raise the disks so as to interrupt the lines at will.

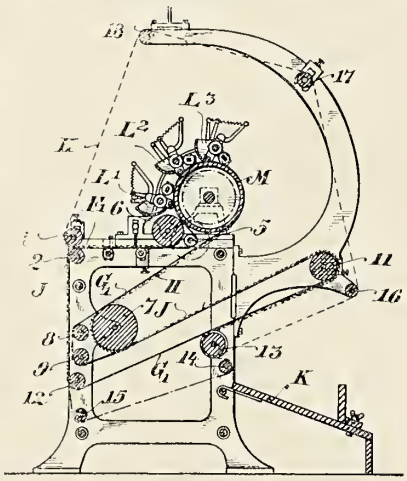


Fig. 8.

John W. Osborne, of Washington, D. C., received a patent covering a method of treating type so as to prevent their sticking together as they are apt to do when compressed and heated in stereotyping. The face of the type is treated with a coating of shellac, and then after this is dry they are immersed for a time in a bath of perchloride of iron, silver nitrate, or corrosive sublimate. The effect of this treatment is to form a slightly roughened surface covered with an insoluble alloy. The types are then rinsed off and dried.

Joseph C. Fowler, of New York, has assigned to the Fowler Composing and Typesetting Company, of Chicago, the patent granted for an improvement in his line-casting machine, the invention relating to the casting box.

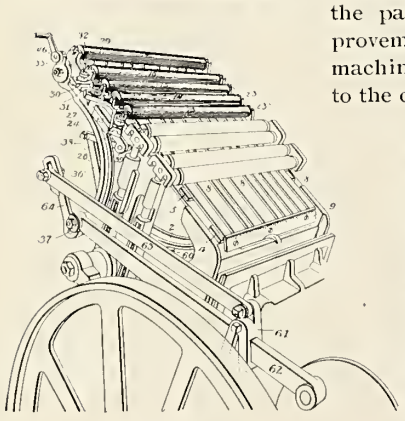


Fig. 9.

An apparatus for transferring paper from feeding machines to printing presses was patented to Thomas A. Briggs, of Arlington, Massachusetts, and assigned to the Briggs Manufacturing Company, of Niagara Falls, New York.

Fig. 9 shows a perspective view of a portion of a press having attached thereto a chromatic inking apparatus invented by John B. Cline, of Jefferson, Iowa. In applying this to an ordinary job press, say of the "Gordon" style, the ink disk and its frame are removed and the device is bolted on. Such colors as may be desired are applied to the various strips and each column or section of type may be made to print a different color.

The last view shows a machine devised by George F. Adams, of Brooklyn, New York, for ruling a web upon both

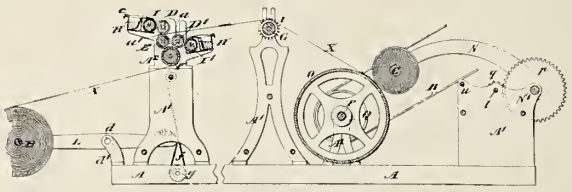


Fig. 10.

sides. After being ruled, the web is perforated with any desired number of rows of holes by being drawn over perforating wheels while under considerable tension.

A. WINTEMBERG.

THE subject of this sketch was born in Waterloo county, Ontario, in 1852, and is the youngest of a family of ten children. His parents came from Nancy, France, and landed in America before there was a foot of railroad built, and before the advent of the steamship. The trip across the Atlantic Ocean consumed nine weeks. The journey from New York to Albany was made via the Hudson river. From Albany they were transported in a "packet"



boat on the Erie and Oswego canals to Oswego on Lake Ontario. Here they embarked once more in a sailing vessel for Coburg, Canada, and the remaining distance of about 200 miles to the then new Acadia, or French settlement, in the western part of the above-named county, had to be traveled with ox teams, which was in harmony with the speed of the entire journey from the time they left Havre, France.

Our subject received a good public school education in English and German, finishing in a Catholic academy. At an early age he was indentured to learn the printing trade, and commenced his "devilship" in the *Chronicle* office, at Waterloo, Ontario. Before the expiration of his indenture, the proprietor launched a second weekly paper at Glenallen, Ontario, with the rather appropriate title of *Canadian Maple Leaf* (since it was practically out in the woods), and our "devil" had the honor and distinction of being appointed manager, foreman, typesetter, pressman and office boy, all

in one. The trials and tribulations of what might be termed "frontier life in a printing office" had to be met and overcome, and many an expedient resorted to that would discourage the modern "tenderfoot" disciple of Gutenberg, Coster, etc., namely: such pleasant occurrences as the forms freezing solid on to the iron bed of the hand press; forms freezing into solid cakes of ice on the stone when touched with water; ink that could be sliced into square blocks like brickbats, and had to be cooked on a hot stove before it



WINTER.
Chicago Art Institute Class Work.
Drawn by P. J. Carter.

could be used; nothing to create caloric with except a box stove and green maple or beechwood, and sometimes be compelled to use that sparingly to make it "reach" until some conscience-stricken rural friend would bring in another load to pay for his subscription. When an extra "vendue" poster or two had to be turned out, an all-night's pull at the hand press was generally the result, in order to mail that long-felt want — the *Maple Leaf* — on Thursday of each week. But, lessons learned under such difficulties are not easily forgotten, and help to build the true, rock-bottom foundation of a good workman.

At the age of eighteen, the subject of this article was foreman of the *Canadian Beaver*, at New Hamburg, Ontario. Then filled positions in the following order: In the job department of the Woodstock, Ontario *Times;* held cases on the Buffalo *Morning Courier*, Utica *Herald*, bookroom of Van Benthuysen & Co., of Albany, New York; foreman of *Gazette* office, Schenectady, New York; foreman of *Daily Star* job department, Schenectady, New York; foreman of *Chenango Telegraph*, Norwich, New York; then embarked in the daily newspaper business at Akron, Ohio, with the late lamented Carson Lake, who became famous as a political writer in New York city; foreman of Werner & Nelson Printing Company, at Akron, Ohio; for nearly nine years foreman of Beacon Publishing Company's job department, Akron, Ohio. Eight years ago came to Cleveland, and, with a number of other Akron gentlemen, went into a stock company known as the Cleveland Printing and Publishing Company. The nucleus of the present extensive business was a meager plant, but backed with good business tact, and a thorough, practical knowledge of every branch of the printing trade, this house has had a phenomenal growth under its present management, and now is second to none in the city of Cleveland. The company occupies a large five-story building, with a thoroughly equipped and well-systematized office, and its product goes into every state in the Union. The subject of this sketch has been superintendent of the company since its organization. His reputation as a skilled workman is among the best in this country, being thoroughly conversant with every branch and detail of the business. Not being of the "know it all" kind, he is always open to new ideas and suggestions for the production of the most modern results.

Personally he is of an unassuming disposition, averse to cant and hypocritical presumption of every description; of indomitable energy and push; a thorough and just disciplinarian, who recognizes nothing except business during business hours, and a man who believes that workmen can be governed better through their honor and integrity than by stool-pigeon measures; and one who is always ready to take the "heaviest" end, or stand in the thickest of the daily battle of life, and give the much more effective command of "Come, boys," rather than "Go, boys."

BUSINESS HINTS.

Writing to the *American Pressman*, Mr. Thomas Todd, of Boston, Massachusetts, says: "It seems to me that one great reason why so many failures are reported in our business is that the proprietors of the establishments fail to look after the details, the smaller matters, the apparently trivial items of expense, while looking carefully after the greater matters. For instance, it is very easy for a workman in five minutes to spoil a piece of work that will cost to replace more than the profits of ten jobs, simply because the employer or foreman is not properly overseeing the work.

It seems to me, also, where the pressman is at work on his press, and allowed to wait for a form to be corrected, instead of having the form corrected before the type is given to him, that this creates a leakage vast in amount. I know this because I have experimented in that line. I formerly had a foreman who would insist upon the older method, and replaced him with a man who would carry out my own ideas better. An absolute net gain of $1,500 that year in the matter of presswork alone was the result.

Another reason why men fail can be best expressed by quoting a little extract from an article I saw in a paper the other day. Three men, who were lithographers, were talking together about a certain job that came in to one of them. The first one said, "I estimated upon that and put the price



THE SCARECROW.
Chicago Art Institute Class Work.
Drawn by H. G. Partlow.

down to the lowest, and sent in my estimate at 50 cents per hundred." The second man said, "I figured a trifle lower than that, and also failed to get the job." Then both of them turned to the third man and said, "We know you got it; how did you get it?"

"Well," replied the man, "the customer came in and said, 'I must have this done for 35 cents per hundred'; and as he was so positive about it, I took the job."

You will thus see that estimates are often made without any attention whatever being given to the absolute cost of the product.



THE TOBOGGAN GIRL.

Copper half-tone by
SANDERS ENGRAVING COMPANY
314 North Broadway,
St. Louis, Mo.

Photograph by
O'Keefe & Stockdorf,
Leadville, Colo.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

WHY FIFTEEN-POINT BODY IS MADE.

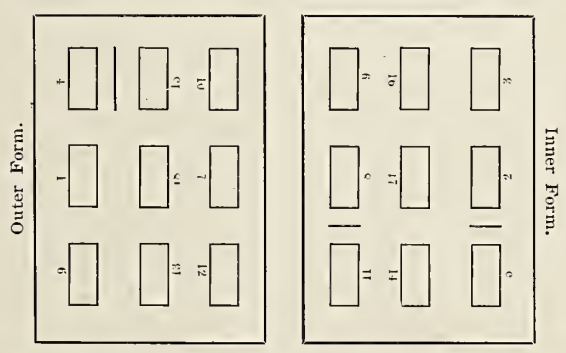
To the Editor: PHILADELPHIA, February 18, 1896.

Upon several occasions I have been requested to give reasons for making a 15-point body, and as a specimen line of our Columbus No. 2 has been sent THE INLAND PRINTER at your suggestion, I take the liberty of saying a few words about this. As a rule, it will be noticed, when looking at the graduation of the various sizes of different series of type, that the most noticeable break or irregular gradation exists between the 12-point body and the 18-point body. The 14-point, which is the old two-line minion or English body, has been occasionally used to intervene between the 12-point and 18-point bodies. The 15-point body, being equi-distant between the 12-point and the 18-point bodies, appears to be a more favorable body than adhering to the 14-point, or, in some cases, not having any intervening bodies between the 12-point and 18-point bodies. The 15-point is a multiple of the 6-point body, and is also one-half of the 30-point body, which is equivalent to five ordinary nonpareils. The gist of the matter is, that a better gradation can be secured by using a 15-point body rather than a 14-point or a 16-point body. It will probably have a place in all the series we may hereafter issue. WILLIAM B. MACKELLAR.

SCHEME FOR AN EIGHTEEN-PAGE FORM.

To the Editor: WASHINGTON, D. C., Jan. 21, 1896.

Having had an occasion to use an eighteen-page form, and not being familiar with same, I consulted Bishop's book on imposition. I found an eighteen-page lay-out which required the transposition of pages after one side was worked. This form I could not use on account of the size of paper to be used, and the width of type. As the edition was large and the paper heavy (100 pounds) it was necessary to make a scheme. I used the following lay-out, which I think is something new, as it can be used by working nine at once, and also because when worked as an eighteen-page form it requires no transposition of pages. I send a sheet as I worked it.



Margins—The same amount of white should be between nine and ten as between four and fifteen; the margin on outside should be one-half as much as between four and fifteen and eight and eleven. Folding—Place the printed sheet before you so that page nine will be at your right hand, fold edge over until edge reaches the rules locked in between five and two and eight and eleven; then carry lower edge up to rule between four and fifteen, and crease and open again, bring left hand edge over to folded edge; carry bottom edge up (crease already made), bring upper edge down; this completes fold. FRANK B. CROWN.

SOMETHING ABOUT CAPITALS AND HYPHENS.

To the Editor: MEDINA, Ohio, January 20, 1896.

In the latest issue of the *Proofsheet* a writer says there is no need of capitalizing the names of political parties, and, by inference, the names of religious bodies as well. In a private letter to me, in answer to a vehement protest on my part, he says he hates capitals, hyphens, and double letters. I do, as some folks use them or omit them; but when a word with a small initial means one thing, by general consent, and with a capital it means something else, I am not satisfied to be told that anybody with brains can tell the difference. That may be true by using a little mental effort; but when a proofreader compels me to use mental effort in perusing his work, simply to gratify an unreasonable whim of his, I am not satisfied. Such readers ought to use Arabic or Hindoo type, where capitals are not used and punctuation is unknown.

Let me cite a case which I gave to my friend: "Mr. Cleveland is a Democrat, but yet a republican; while Mr. Sherman is a Republican, and yet a democrat in theory." Mr. R. says he would use all small letters here, as he "hates capitals" so much. He admits, in effect, that he can see no difference between a member of the Republican party in this country and a republican, and not a royalist, in France. His argument is this: Mr. Harrison is a lawyer, but we do not capitalize "lawyer" on that account. No, because he is one of *all* lawyers; but if he and a few others form a society peculiar to themselves, known as "The Mystic Shrine of Lawyers," for instance, then I would speak of him as a Lawyer. More than that, I would call all his associates Lawyers, although not one of them might be a lawyer in the legal sense. No other distinction in the use of capitals is so necessary as this; and to see a literary taste so dull, and lost to all sense of the esthetic, is to me painful. But the fact is, a man whose work is all devoted to the rapid rush of a daily paper is as much out of place on critical punctuation as he would be on half-tone work.

Again, Mr. R. says he would not capitalize "State" as applied to one of our Union. I always do, because it shows readily that the word *condition* is not meant. He says it is a common noun. So is September, and yet we always capitalize it, but spell summer, etc., with small letters. He also says the word county should begin with a small letter. When the name of the county is given, as Cook County, it should have a capital as well as Lincoln Park; and so with the word township.

Fractions should have a hyphen when simply the quantity is expressed and the literal divisions are not thought of. Thus, "He cut the orange into thirds, and gave one third to John, one third to Lucy, and ate one third." Here the thirds are acted on separately, as three units; but if I say, "One-third is equal to two-sixths," I simply state that one quantity equals another. The hyphen instantly suggests the fractional idea as related to the unit, while its omission causes the part to become the unit modified by a numeral adjective. In the case cited I would use a hyphen for the same reason I would in whole numbers, such as forty-nine.

I see that one of our popular magazines, published near an insane-asylum, uses no hyphens, apparently, except to divide words, rejecting all compound adjectives. Such literature should be studiously avoided as corrupting to all good taste. Speaking of insane-asylums reminds me of Mr. Teall. His rule (and mine) for compounding is to use a

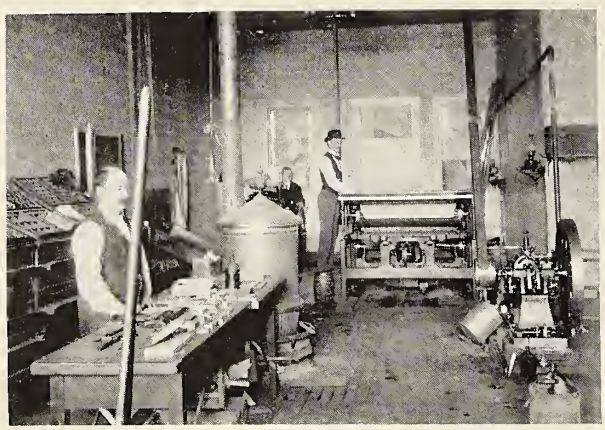
hyphen between two nouns when the second contains or manipulates the first; thus, coffee-pot, water-wheel; but omit the hyphen if the second is made of the first; as, tin cup, iron pot. Now, here is an asylum containing insane — a collective noun; but Mr. Teall discards the hyphen, leaving us to infer, by his own rule, that the asylum is made of insane people instead of bricks. But I'm ready to be corrected, like one of his proofs. Would he not use a hyphen in such words as sick-room, death-bed, easy-chair, etc. ?

W. P. Root.

A MODERN COUNTRY PRINTING OFFICE.

To the Editor: Attica, Ind., January 15, 1896.

A short time ago I saw in my Inland Printer a half-tone of a country printing office. I thought at the time that it was made up for the purpose, and I determined to get a view of the Attica *Ledger* jobroom that you may see what a



country office looks like after a week's hard work. As you will see, nothing was arranged to make a picture — it is simply true to life. Attica has a population of only 2,500, and as the picture is a view of the jobroom only — the composition rooms for the paper being up-stairs — you can form some idea of what composes a country office.

Fred P. Cooke.

THAT "UP-TO-DATE OFFICE."

To the Editor: Kansas City, Mo., February 11, 1896.

"A correspondent" inquiring for an invoice of an up-to-date job office, would have, in many respects, a model one in the invoice of Mr. Ed E. Wilson, in the February Inland Printer, but, to my mind, there is one great mistake. As power is not included, the press is too large; an 8 by 12 would be much better, as it would be easier run, time would be saved in make-ready and in every way, and the difference in price would add considerable body type, the 36-point plate script and several more sizes of Tudor black, and some other things which, I think, are short. I have about a $1,200 office, with two 8 by 12 presses. I would prefer one of the presses smaller rather than larger. I sometimes have to turn jobs away because my presses are too small, but I never want a larger press in so small an office.

W. O. Graham.

A HEARTY VINDICATION OF THE "RULE TWISTER."

To the Editor: New Orleans, La., January 24, 1896.

My attention has been quite forcibly drawn, and particularly of late, to what might almost be called the wholesale disparagement of "fancy rulework" in the design and elaboration of typographical jobs; in fact, so universal has this prejudice become that it is quite the fashion for employing printers to snub any disposition at effort in that direction. The majority of protests to this class of work are based upon the claim that it "does not pay." This is all reasonable enough; but it also permits of a decided consideration as to whether the limitation of actual profit, imposed upon the inventor and designer of typographic display, is thoroughly judicious in the treatment of a factor so potent as an exponent of, and auxiliary to, the rapidly advancing affairs and business of life; when all other trades and professions are hastily putting their best foot forward, and hourly adding hues of adornment to attract the multitudinous and quickly passing eye.

While I am perfectly prepared to admit that it would by no means repay the average printery to base their jobwork upon a line of artistic display, yet I feel assured that neither they nor the craft would lose anything by occasionally encouraging a young workman to become imbued with the idea and knowledge that his profession was susceptible of such innovations and evolutions as would elevate it to a plane of superiority and invest it with the dignity of those arts which are above and beyond the measurement of sordid gain.

Rather let it be desired that such judicious encouragement be given to the "rule twister," that the hope may be reasonably indulged of seeing enrolled upon the page of future history, with Gutenberg, Franklin, the name of one who has added to invention and utility the interest of picturesque adornment; one who, without fear or favor, without the stimulation of personal greed, has lifted his hand in behalf of the advancement and honor of his chosen profession.

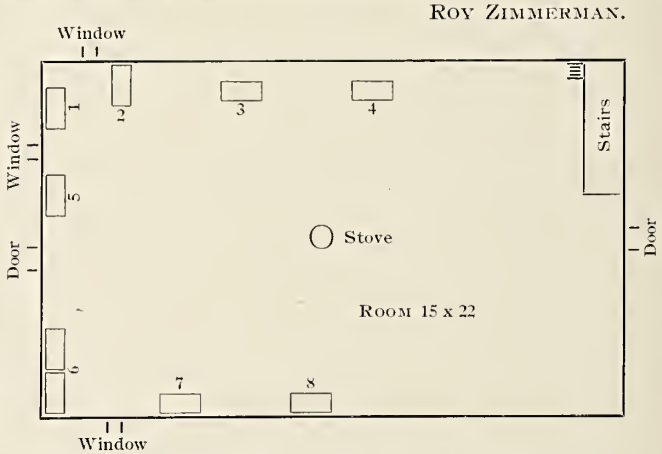
C. B. Thompson.

PLAN FOR A COMPOSING ROOM.

To the Editor: Elwood, Ind., February 6, 1896.

Replying to Mr. M. H. Novotny in last month's Inland Printer asking for a diagram of an office, I send you the accompanying sketch which gives my ideas for the convenient planning of the office described by him.

Roy Zimmerman.



1, single stand; 2, single stand; 3, Army press; 4, job press; 5, imposing stone; 6, double stand; 7, paper cutter; 8, stationery case.

FROM R. H. YOUNG.

To the Editor: Grand Rapids, Mich., Jan. 20, 1896.

I feel fully satisfied that the judgment passed in the Riverside Paper Company competition was a conscientious one. "August" has truly the most striking and all-around artistic ad., but I am of the opinion the prize was awarded on the strength of the cut, "Magna Charta Bond," which was not his own handiwork; and the winner of the third, "W. E. V. B.," has no less than twenty-three cuts, all of which were "trade-marks," which plainly shows that on the strength of these, especially the facsimile, "Signing of the Great Charter," was his prize awarded. The rest I have no fault to find with, but I have a great admiration for the

beautiful and workmanlike design by "A. S. C.," which, barring "the cuts," would certainly have won first prize. I myself, as regard to prize and courteous treatment, have no "kick" coming, but rather consider myself fortunate to receive one of the consolation, in considering so many beautiful designs were submitted.

I think that all ads. submitted for competition should be the creation of the compositor alone, with the exception of borders, which are counted as type. I regret very much that an error was made in the credit line under my design, "Staunton Printing Co., 2 Pearl street, New York," which should read: "Stanton Printing Co., No. 2 Pearl street, Grand Rapids, Michigan," and I would feel grateful if you would in some way acknowledge it in your next issue of THE INLAND PRINTER. Thanking you for your valuable space, I remain, Yours truly,

R. H. YOUNG ("Great Charter").

FROM LOUIS P. RUBIEN.

To the Editor: BROOKLYN, N. Y., January 26, 1896.

The set of "Magna Charta" ads. received, for which accept my thanks. In reply to "one who was left out in the cold," and, acting on your suggestion, my idea as to which I would select for the six prizes would be: First prize, Lewis Rudy; second prize, Selden G. Spencer; third prize, Scott M. Eagon; fourth prize, Times Printing Company; fifth prize, A. S. Carnell; sixth prize, W. E. Van Buren. This, of course, leaves my design from any consideration, which, I think, was worthy to rank higher than sixth prize. Of the 148 designs, if I were to select the one which was the best up-to-date ad., my selection would be undoubtedly the one submitted by Selden G. Spencer. This is an unprejudiced opinion, as I am not acquainted with any competing. LOUIS P. RUBIEN.

FROM JOSEPH DOOLEY.

To the Editor: BOSTON, January 18, 1896.

In looking carefully over the Magna Charta advertising book, I came to the conclusion that the judges did very well indeed. I would not want the job. For myself I feel amply repaid for my work, having received a photographic copy of the original painting from the Riverside Paper Company in addition. I am quite content to let the first prize remain in Boston. Mr. Blair, of Holyoke, stands second in my choice, while to Mr. Carruth, of Oakland, California, who has two pages nearly alike (originally intended for the first and second prizes), I would give all the rest without reserve.

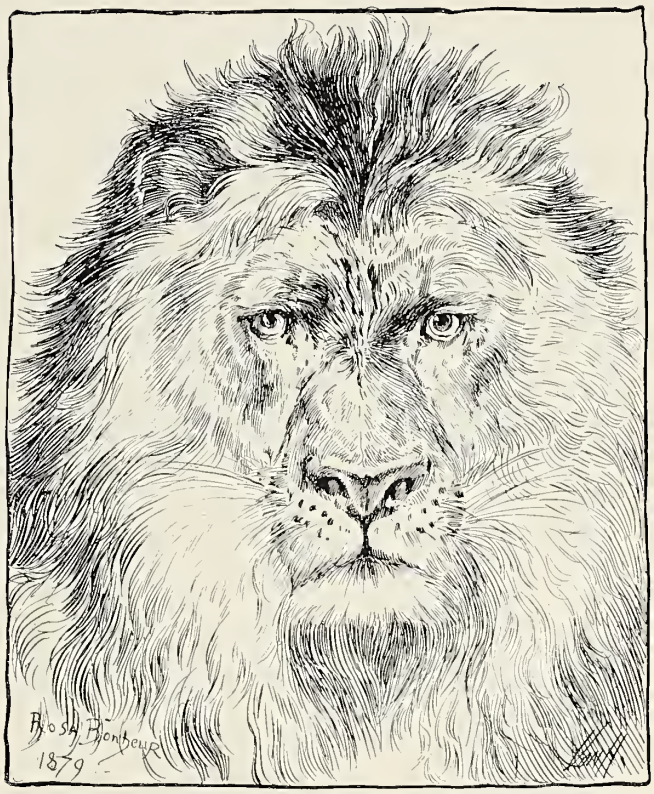
JOSEPH DOOLEY.

"B. 204" AS A MAGNA CHARTA CRITIC.

To the Editor: CHICAGO, January 20, 1896.

As a contributor to the Riverside Paper Company's contest, I beg to submit the following criticism regarding the distribution of prizes: A great many of the contestants disregarded the fundamental principle in printing, "follow the copy," evidently laboring under the delusion that the copy needed "doctoring." The condition that type composition was to form the principal part of the work seems to have carried little weight with the final awards. My choice would be the following in the *order* named:

First prize, A. S. Carnell, New York city; second prize, Scott M. Eagon, St. Louis, Mo.; third prize, W. E. Van Buren, Irvington-on-Hudson, N. Y.; fourth prize, Louis P. Rubien, Brooklyn, N. Y.; fifth prize, Lewis Rudy, Boston, Mass.; sixth prize, George A. De Wolfe, Boston, Mass.; seventh prize, Frank U. Bishop, Chicago, Ill.; eighth prize, Thomas G. Kerwin, Chicago, Ill.; ninth prize, O. P. Leonard, Brockton, Mass.; tenth prize, W. L. Warner, Chicago, Ill.; eleventh prize, H. T. Bossert, Philadelphia, Pa.; twelfth prize, Charles E. Wilson, Battle Creek, Mich.; thirteenth prize, Times Printing House, Philadelphia, Pa.; fourteenth prize, R. H. Young, New York city; fifteenth prize, Henry A. Anger, Oshkosh, Wis.; sixteenth prize, A. Koester, Chicago, Ill. FRANK U. BISHOP ("B. 204").



AN OLD MONARCH.
Drawn by Hugo Von Hofsten, Chicago, from the painting by Rosa Bonheur.

FROM CLINTON W. PERRY.

To the Editor: AUSTIN, Ill., January 19, 1896.

I think the suggestion made by "A Contributor," in the last issue of the esteemed INLAND PRINTER, a good one.

Although the use of cuts is permitted by the rules of the competition, I would not award a prize to an ad. that used cuts made especially for the occasion. The permission to use cuts (other than "Brownies," "Cupids," "Cubs," etc.) places a decided disadvantage upon the country printer.

The present winner of first prize is not, in *my* estimation, composed *principalty* of type composition.

I would suggest that in future competitions no cuts be allowed excepting for decorative purposes.

Before voting, printers would do well to read the article by "Whit," in the December issue.

CLINTON W. PERRY.

FROM BEN ED DOANE.

To the Editor: JASPER, Ind., January 20, 1896.

Blessed are they who expect little, for they are not often disappointed. Knowing that there would be many competitors in the Magna Charta Advertising contest who have unlimited facilities at their command, and being confined to the resources of a small country office, I did not expect much, and was not disappointed in getting left out entirely, consequently no kick coming. But I do think the referee erred in judgment. I would have placed the winner of second prize, first; sixth, second; fifth, third; the specimen by J. B. Leavitt, Oakland, California, page 117, fourth; the specimen by A. A. Stewart, page 85, fifth; the specimen by L. O. Wallace, page 77, sixth. The winners of third and

fourth prizes are very poor specimens, and hardly entitled to a consolation. The winner of the first might, with propricty, have been given a consolation offering. The referee evidently thought No. 3 a poor specimen, as he occupies a good deal of space in defending it in making his award.

Your St. Louis "Contributor" should publish his name. Was it N. J. Werner who had a typefoundry at his disposal? Out with it; no kicks in the dark.

BEN ED DOANE.



DESIGN FOR COVER.
Chicago Art Institute Class Work.
Drawn by L. B. Mitchell.

FROM C. E. WILSON.

To the Editor: BATTLE CREEK, Mich., Jan. 30, 1896.

I think the scheme of making awards as mapped out in THE INLAND PRINTER by "A Contributor" a very good one. I also have a very simple suggestion to make, and that is, please instruct the judges to read the "rules" governing the contest with the "understanding also," and not have a "kick coming" about some supposed liberty the printer has taken when he has simply observed the rules given him. Yours in "consolation," C. E. WILSON.

FROM FRANK C. PECK.

To the Editor: SYRACUSE, N. Y., January 21, 1896.

In reply to your request for the opinions of contestants on the "Magna Charta" competition, would say that, while I concede it to be impossible to please everybody, I do think your system of selecting the best advertisements is wrong. It appears that your judges all have different ideas regarding what constitutes a good advertisement; one will tend to favor plainness, another will be taken with something "fancy," while the other, perhaps, will make his selection on some one idea, ignoring the balance of the advertisement completely. Leaving out any consideration of my specimen (which was hurriedly set), I think that a job of printing should be built on the same plan as a house—built on a solid foundation by having the subject the proper size and in the proper place according to the *meaning* of the words, and having all the rest in proportion, both as to size and position. Many of the contributors start out all right, but wind up by crowding into some corner words that should be more prominent and in a different place, in order to produce some fancy effect.

I think that whether there are two judges, or twenty-two, they should get together (the same as a jury), talk their different selections over, and by consultation arrive at a settled conclusion.

An advertisement to be effective should *appear* to have as few words and "nim-crincles" in it as possible, and, above all, it should "balance" and not be lop-sided. Like a former correspondent, I cannot call the winner of the said competition the best advertisement. My selection would be the one composed by Scott M. Eagon.

FRANK C. PECK.

FROM O. P. LEONARD.

To the Editor: BROCKTON, Mass., January 26, 1896.

Acting on your suggestion, contained in the January INLAND PRINTER, I have carefully examined the specimens submitted in the Riverside Paper Company Advertisement Competition, and selected the following as deserving of prizes: First prize, page 9; second prize, page 16; third prize, page 17; fourth prize, page 15; fifth prize, page 31; sixth prize, page 27; consolation prizes, pages 8, 15, 21, 30, 45, 47, 48, 85, 127, 148. O. P. LEONARD.

FROM W. S. CHILCOTE.

To the Editor: CHICAGO, January 17, 1896.

My choice for first place in the Riverside Paper Company's advertisement competition is the design submitted by Scott M. Eagon. I consider it by far the neatest and most effective submitted. The creation by Mr. Rudy is too heavy to be effective as an advertisement. As a poster or show card, it would be excellent. Second—Selden G. Spencer. Third—W. E. Van Buren. Fourth—John B. Payne. Fifth—A. S. Carnell. Sixth—Louis P. Rubien. Consolation prizes—Louis Rudy, James P. Manning, J. Eveleth Griffith, Milo S. Borden, Ben Ed Doane, C. E. Wilson, A. Koester, A. A. Stewart, W. S. Wilson, A. Theo. Patterson. W. S. CHILCOTE.

AN IDEAL TESTIMONIAL.

That any proprietor of a printing office, any printer, editor or publisher, who sees a copy of THE INLAND PRINTER, and is not already a subscriber, and does not become one, is a constant wonder to the writer hereof. That one can be in a business and be possessed of so little interest in it that he will not be a constant reader of a journal devoted to that business of such superb character as is THE INLAND PRINTER, is still greater wonder. Every number of THE INLAND PRINTER is a masterpiece of the art of printing and allied interests; it is, as a whole, a poem perfect in idea and rhythm; a picture without fault or blemish, a song heard only by the intelligence, but perfection in harmony and expression. Yet to many, very many, calling themselves printers, all this falls without effect or influence, as the sweet songs of the forest bird and the beautiful and brilliant sunsets fall upon the naked rocks of which the mighty mountains are built.

The December number is at hand and its beauty and worth are indescribable—they must be seen and read to be appreciated even by those to whom the beautiful and valuable in the printing industry appeal the strongest. Its engravings, advertising pages and articles are all beautiful to the eye and instructive to the mind. It should be in every printing office in the land. Its price, $2 per year, is not a tithe of the value it must return to every reader.—*Sam G. Stoan's Chartes City Citizen.*

SOME OPINIONS ON ADVERTISEMENT COMPOSITION.

ONE of the contestants in the Magna Charta advertisement competition, recently concluded in this magazine, has written to the judges requesting their opinion on the work submitted by him. The contestant, Mr. George Serrell, of Plainfield, New Jersey, submitted his specimen with the motto "Ivanhoe." In his letters, which were identical, to the three judges he said:

Dear Sir,—Inclosed please find specimen of my contribution to the Riverside competition of THE INLAND PRINTER.

As it was not even mentioned in the consolation prizes and as it has been very highly spoken of whenever shown to old printers, I write to ask you if you will kindly use the inclosed addressed and stamped envelope, and let me know what your objections were to it, and also your suggestions where it can be improved upon.

Hoping you will kindly favor me with a reply and thanking you beforehand, I remain yours, "IVANHOE."

Mr. John Adams Thayer, manager advertising department of the *Ladies' Home Journal*, replied: "So many things enter into the composition of an advertisement that it is difficult to give you reasons why your advertisement is not so worthy of commendation as were many of the others; but briefly I may say that it lacks strength as an advertisement, as the important points of the paper are not accentuated enough, and there is too much ornamentation. The composition of the advertisement is good, but there is nothing particularly novel, attractive or striking about it, and in these times, to win success in any line of endeavor one must be above mediocrity. A study of the winning designs will be of help to you."

Mr. Nathaniel C. Fowler, Jr., said that from his standpoint the work could be improved, because it was not striking enough, but that from a printer's point of view it was perfect and a fine piece of composition.

Mr. Frank Ehlen said in effect that in his estimation the specimen was a poor one, that it was not possible to improve it much by partial changes, and that it would have to be reset.

The specimen is a good example of what Mr. Theo. L. De Vinne has termed "feminine printing"—that is, it has a sort of prettiness but very little force. It can be improved on in a variety of ways, and, as Mr. Thayer suggests, an examination of the other specimens and a study of the principles of design will be the most practical way of coming to a conclusion on the merits and demerits of the specimen.

FROM THE BREEZY WEST.

The *Hell-Box and Ink Can*, of Denver, Colorado, has a peculiarly breezy way of voicing its convictions. In the February number attention is given to Mr. George P. Rowell in a style that is amusing because Mr. Rowell himself can use and does use caustic with no unsparing hand. We reprint what the *Hell-Box* offers as a tribute to Mr. Rowell:

The Mystery Solved.

Many people marvel at the supreme gall of George P. Rowell in advancing the subscription price of *Printers' Ink*, on January 1, from $2 to $5 a year. Nothing strange about it. Any sucker that will pay $2 for it will pay $10 just as quickly. We never knew of a case where a subscription was paid for *Printers' Ink*, but we don't doubt but that some people do pay good, hard cash for it. In this connection we might state that after January 1, 1900, the subscription price to *Hell-Box* will be 10 cents a year, but if you subscribe now you may have it till the crack of doom at the regular price, $1 per annum—"cash with the order or you don't get the (inks) goods," see? In 1900 we expect Rowell to be where jay gould and other fakirs go, and perhaps legitimate business houses will have a show for their white alley. Some day the newspaper man at large will awaken to the fact that George P. Rowell, alias P. I. Jonson (who advertises cheap inks on one page and cheaper job printing on another), alias R-i-p-a-n-s Tabules, *et al.*, is the prince of fakirs, and that he makes his money at their expense without giving them an iota of benefit in return. We have some more free advertising for Poor Ingredients Jonson anon.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY F. J. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

INJURY TO TYPE.—In the electrotyping process type suffers but little injury, except such as may occur through accident or mishaps incident to handling; the wear on such type is caused by the action of the brush in washing; the stiff bristles cut away the fine lines and round the face, destroying sharpness of outline. There seems to be an opportunity for someone to devise a method for cleaning forms—one that will not injure the letters.

CLEAN FORMS AND CUTS.—Printers should be particular to have their forms and cuts clean before sending them to be



DESIGN FOR COVER.
Chicago Art Institute Class Work.
Drawn by Ottilie Hallensleben.

electrotyped or stereotyped; not depend on the electrotyper to attend to that matter. If ink is allowed to become dry on a form or cut, it is often very difficult to wash it off. Sometimes benzine will not start it; in that case it is necessary to soak the cut or form in strong lye—if heated it will act more rapidly—until the ink becomes softened sufficiently to be washed out with a brush. When ink is permitted to dry

on a cut there is great liability of injury to its face in trying to clean it. This is especially true of half-tone cuts, which it is almost impossible to clean without much brushing or the use of materials which are likely to injure the printing quality of the plates.

Saw-Filing Machine.—The outfit of an electrotype foundry should not be considered complete without a saw-filing machine. Within a few years there has been placed on the market a power machine which is low in price, and, being automatic in action, after the saw is adjusted and the machine started, the filing proceeds without further attention of a workman. Machine-filed saws cut smoother, easier, and require sharpening less frequently — consequently will last longer — than saws which are filed by hand. They cut easier and smoother because the machine files them true, and each tooth cuts alike, distributing the wear over all the teeth instead of compelling a few to do all the cutting; by reducing the wear the teeth require sharpening less frequently; the saw being true, it is not necessary to file away much at each sharpening, consequently saws last longer, and it is economy in saws, files and time to use a filing machine.



Photo by R. C. McLean, Chicago.

The Village Blacksmith.

Prices for Electrotypes.—P. P., of Chicago, Illinois, writes: "I am a printer and have considerable electrotyping done. I want good work at the lowest price. If it is in accordance with your rules, I would like to have you discuss the subject of prices for electrotyping in your paper. In other words, I want to know: Do high prices mean good work in electrotyping?" *Answer.*—As P. P. is located in a city where there are as good electrotypers as are to be found anywhere, and possibly some that are not very good, it would seem as though it should be a very easy matter for him to determine by a trial whether satisfactory service depends on price.

There are now no high prices for electrotyping. Rates are so low that it is a marvel how electrotypers can exist, considering the heavy expenses incident to the carrying on of the business. The largest item of expense is the pay roll, which is, in many houses, larger than all other expenses combined. In no trade requiring a similar degree of ability do workmen receive as high wages, and it is something of a mystery why there is not a surplus of workmen. It is because of lack of opportunities to learn the business, not for want of inducements. The unions have a tight grip on the trade, and the number of apprentices permitted is really insufficient to supply the demand for journeymen. Prices are low in consequence of a ruinous competition; there seems to be a fear among employing electrotypers that the other man may get a job, and an inclination to take work a little lower than the party who had it before, without considering whether there was any profit in it at the former price; a seeming desire to get business regardless of price, and possibly several other causes of about the same kind. If electrotypers had half as much backbone as the workmen, they could obtain living prices for their work.

I presume P. P. is not disposed to "grind the face of the poor," but asks for information, and in good faith. Of course he knows that he cannot turn out a fine job at the same price as common work, and it is not likely he expects it from others. Possibly he is at a loss to know why it is that electrotypers have a uniform inch rate, instead of charging each job at a rate which shall bear some relation to the cost of doing the work. This practice has been a query with others. The too general practice of charging by the square inch at a fixed rate is wrong in principle; there is no elasticity in prices, and the customer is compelled to pay just the same for a rough poster as for a fine half-tone of equal size. The printer, in making up his bill, necessarily compels his customer for the poster job to pay for the plates the same price as the customer who has the fine half-tone.

It may be proper to make an average rate to a large customer, which shall be fair for his work, but to make the same rate to a customer who has little work or none besides small cuts or jobs is wrong, unprofitable for the electrotyper and unjust to the customers; if the rate is based on the cost of making a plate of, say, fifty square inches, which we will assume is a fair average of the work of one customer, and the same rate charged to another whose average is not more than twenty-five square inches, the electrotyper is either charging the first party too much or he is doing the work too cheaply for the other customer; in either case the small patron has an advantage over the large one. This matter may receive further consideration in a later issue of The Inland Printer.

"MUSIC RULE."

This term having been used in the department of "Specimens Received," in the February number of The Inland Printer, a correspondent, who states he has been connected with the printing business for twenty-five years asks us what was meant by it, as it is new to him. *Answer*—The term appears to be a local one; printers in the city of Chicago understand music rule to be a six-to-pica rule whose face occupies about half its thickness, hence it is halfway between single rule and unfaced rule. We do not know whether the expression is current in other parts of the country or not; from our correspondent's query we should judge that it is not. What say other readers?

INDIANS AS PRESSMEN.

As a general thing the descendants of the aboriginal Americans do not take kindly to the ways of civilization, except, perhaps, in the matter of "firewater," but Mr. A. G. Grossmann, of Needles, California, has succeeded in teaching two Mojave Indian boys to do his presswork. The accompanying engraving, made from a photograph of the interior of his printing office, shows them engaged in working off an edition on an Ideal hand cylinder. Whether they can be made available as compositors or not Mr. Grossmann does not say, but they have learned to do his presswork very well. Aside from the novelty, the picture is not without interest as exemplifying the powerful part that printing has ever taken in the progress of civilization.



INDIAN BOY PRESSMEN ON "THE EYE," NEEDLES, CALIFORNIA.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

To Strip Gelatine Negative Films.—R. Mc D., Ottawa, writes: "How can I reverse gelatine negatives?" *Answer.*—If they are not what is commercially known as "strippers," you will have to detach the films from the glass in order to reverse them. This can be done by soaking the negatives in water containing about ten drops to the ounce of hydrofluoric acid. The film will soon leave the glass; it will be expanded by the absorption of water. Placing it in alcohol will drive out the water and bring it back to its original dimensions, when it can be squeegeed on glass reversed.

Azaline for Three-Color Work.—"Experimenter," Philadelphia, wants to know what azaline is and where it can be obtained. *Answer.*—It is evident from his letter that "Experimenter" wants to use it for three-color work. Azaline is a dark powder, composed of chinoline red and chinoline blue, or cyanine. Dr. Togel, of Berlin, exploited it a few years ago as the best sensitizer for red, and I believe obtained a patent on its exclusive use. It is said that Dr. Togel was obliged to abandon azaline later for a better sensitizer. "Experimenter" will find azaline most written about as a sensitizer, but he is advised not to consider it for a moment. Cyanine C. P. is now used almost entirely by three-color process workers.

The Newest Notes on Process Work.—A superintendent of a photo-engraving concern, Chicago, in a letter of acknowledgment to The Inland Printer for valuable process pointers, asks "Which is the latest and best book on process work?" *Answer.*—There is no "best" book. They are all equally poor. The most practical matter on process engraving that has thus far appeared is the series of articles by H. Jenkins being published in this journal. The most valuable book, giving the newest notes on process work, comes from London with the title: "The Process Year Book for 1896. An Illustrated Review of all the Photo-Mechanical Processes." It is really a book that every process engraver should have. It can be obtained through this office or from E. and H. T. Anthony & Co., of New York, the American agents.

Cathode Rays in Process Work.—Charles Carson, Baltimore, wants to know the possibilities of applying this new artificial light, discovered in Germany, to process work. *Answer.*—He refers to the fact found by Professor Rontgen, and verified by numerous other scientists, that the cathode rays emitted from a Crooke's tube, when an induction current of electricity passes through it, will penetrate through bodies opaque to other rays. While this discovery is in its present experimental stage, it would be impossible to predict what aid it would be in process work. One fact appears settled, and that is that these cathode rays being obstructed by glass prevents a lens being used in connection with them.

The only application likely to be made would be in the printing frame, wood being used instead of the plate glass as at present; our correspondent is advised not to waste much gray matter in an endeavor to harness the cathode rays to "process."

"Is there Money in the Three-color Process?"—This is the kernel of the nut a New York correspondent sends us to crack. *Answer.*—There is no money in the



Paderewski.
Drawn by Hugo Von Hofsten, Chicago.

making of three-color blocks alone. Money is to be made, however, by firms who will undertake the making of the blocks only when they also do the printing from them. The business of color block making is in about the same condition steel engraving was some years ago. There were many steel engravers and many plate printers, all in competition and making little money. Capitalists gathered them together and organized the great banknote companies with the rule never to permit the engraved plates to leave their establishments, but to supply only the printed product of the plates. The same principle applied to color block making and printing will make them valuable properties, for the demand for color prints is today greater than it ever was for steel engraved work.

Formalin and its Uses.—M. Miranda, Mexico, saw in a Spanish paper a vague notice of Formaldehyde as a chemical likely to work a revolution in photo-processes, and writes to know if photo-engravers are using it. *Answer.*—Formaldehyde or Formic Aldehyde is called Formalin, and also Formal, for short. It is a clear liquid, and, like alum, it renders gelatine insoluble. In Mexico and other hot climates, it will become invaluable in preventing the gelatine film from liquefying on development. Its chief value to photo-engravers lies in the fact that gelatine made insoluble by it is afterward rendered soluble through the action of light. This is already the subject of a patent by which it is expected that a photo-engraver may yet sensitize a metal plate, expose it in the camera, and, after development, proceed at once to etch without the present intermediate printing operation. When this is done, Formalin will indeed revolutionize photo-engraving.

Underlay or Overlay for Half-Tones.—"Prover," Kansas City: "To settle a dispute in our shop, will you let me know whether I should put overlays under or over the half-tone plates. We are just starting up; my boss says they should be put under the plate; I never did it that way," etc. *Answer.*—Doctors disagree on this question. Some hold that half-tones should be printed absolutely flat. The early half-tones were always overlaid just as wood engravings are. Mr. Frank Beck tells in The Inland Printer of last month that he depends entirely on underlay. My opinion is, each of the three methods is the correct one for each of three kinds of half-tones. When half-tone negatives were made with a single diaphragm and etched flat, overlay was entirely requisite to bring out the contrasts of the original. The reëtching of half-tones gets all the strength of the original in the block itself, so that slight underlay is sufficient, and in some subjects even unnecessary. Every prover must decide this question for himself according to the plates he handles. Prove the same plate flat, then with underlay, and afterward with overlay. The results show for themselves which is the better treatment.

Improved Formulæ for Plain Silver Paper.—Col. J. Waterhouse, of India, gives his indorsement to the following formulæ for preparing plain salted silver paper that will keep in hot or damp weather, and give brilliant pictures. The method was suggested by Mr. G. H. Moss, of London. It will be noted that he dispenses with gelatine, albumen, or any other colloid material on the surface of the paper. This makes the process of interest to draftsmen and photo-engravers who use silver prints to draw upon. Any drawing paper or tough linen paper is soaked for three to five minutes in:

Sodium chloride in crystals, not table salt	150 grains
Ammonium chloride	100 "
Potassium bichromate	4 "
Water	20 ounces

When the paper is salted in this solution it will keep for a long time. To sensitize, it is floated for about two minutes on:

Silver nitrate	400 grains
Citric acid	150 "
Water	10 ounces

When dry the paper is very sensitive, and should be printed deeper than is desired. It can be toned as usual, but for drawing on in pen and ink for bleaching afterward, it must not be toned, but fixed well in a hyposulphite of soda solution, one ounce to ten ounces of water. It should be washed well after fixing.

Stereotyping Half-Tones.—"R. A. B.," Boston, writes to inquire if there is not a practical process for stereotyping half-tones for a web press. *Answer.*—There are several methods of stereotyping that give reproductions almost equal to electrotypes. The best of those was tried on the New York *Herald*, but failed in stereotyping half-tones. But why stereotype the half-tones for a web press? There are two methods in use for inserting the original half-tones in the curved stereotype. The Utica *Globe*, for instance, uses this procedure: A papier-maché matrix is made of the form containing half-tones. The half-tone plates are then stripped from their supports, placed in their places in the matrix with a strip of wood between the back of each half-tone plate and the back of the casting box, to keep the plates firmly in their positions in the matrix when the casting box is turned vertically. The stereotype metal

is poured in, and on opening the box a cast results of the whole form, with the original half-tones firmly imbedded in the surrounding stereotype metal. The method used on the St. Paul *Dispatch* differs from the above. The half-tone plates are removed from their bases before the matrix is made and cast taken. The curved stereotype is put on a special routing machine that prepares curved but true beds for the insertion of the original half-tone plates, that are then soldered in their places. It is surprising that more papers do not take advantage of these methods, and make use of half-tones.

Etching Line and Half-tone Together.—M. N., Toronto, Ontario, writes: "There is a point on which we respectfully solicit your valuable advice, namely: How can you obtain a depth equivalent to a third etch on line zinc-work on copper, where there is a combination of pen-and-ink work and half-tone." *Answer.*—Where it is possible, the half-tone work is engraved separately and inserted in the finished line plate. To etch them together, the etching is proceeded with until the half-tone portion is deep enough, then the latter is carefully covered up with asphalt varnish and the remaining line work is etched to the depth required. The half-tone portion of the plate necessitates such good paper, ink and presswork that great depth is not required in the linework accompanying it.

Regarding Whirlers.—Mr. H. Jenkins, the author of article on photo-engraving which is running in our publication, takes exception to the criticism of Mr. Carl Von Manstein, published in the process engraving notes and queries last month. He says: "I used for several months a whirler, identical in construction with that described by him, but abandoned it for the form which I presented in the December issue. There is no more waste of solution with this whirler than with the force cup instrument, as it is just as easy to drain the surplus solution from the plate before it is attached to the whirler as afterward, and there is no liability of the plate dropping from the whirler as there is with the force cup if the air is not entirely excluded. Nor does the whirler 'kill time,' as the plate is just as readily attached to and removed from it as with the other. The force cup whirler is perhaps more readily constructed, and for the experimenter may be preferable to the one which I described. For the regular engraving establishment, however, my preference would be for the latter, as I have found it more convenient in handling large plates. There are other devices besides those mentioned above, which can be used satisfactorily, there being variation in opinion among operators as to which may be most practical, each generally giving preference to that one which he has become most used to."

WORLD'S FAIR MEDALS AND DIPLOMAS.

The joint resolution introduced in Congress on February 17, appropriates $15,000 to pay for the distribution of the World's Fair medals and diplomas, and authorizes the Secretary of the Treasury to make the distribution, which will begin March 1. The medals are of bronze, three inches in diameter, and each weighs about half a pound. They are packed in aluminum cases and are now ready for mailing. The design on the obverse side is by St. Gaudens, and on the reverse side by Barber. The diplomas, which may have to be sent a little later, are to be inserted in heavy cylinders to insure their safe delivery. There are about 24,000 medals, and nearly three-fourths of them go to foreign countries. The design of medal is shown upon page 655. Every exhibitor receiving award has been advised that electrotypes of the medals for advertising purposes can be purchased of the Philadelphia branch of the American Typefounders' Company. They are made in two sizes, three-inch and two-inch, and can only be used by those entitled to them.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

Capitals and Hyphens.—In a letter printed on another page, Mr. Root calls attention to a disagreement as to the use of capital letters in certain cases, and expresses his opinion in favor of what was recommended in our articles on capitalization published in March and April, 1895. A. S. Hill's "Principles of Rhetoric" was cited as follows in one of those articles: "A capital letter should begin every word which is, or is used as, a proper name. . . . We should distinguish between the constitution of society and the Constitution of the United States; between republican principles and the principles of the Republican party: the foundation of the distinction in each case being, that a word, when used as a proper name, should begin with a capital letter. Good authors do not uniformly follow this rule; but most departures from it probably originate in their own or their printer's inadvertence, rather than in their intention to ignore a useful principle, or needlessly to create exceptions to it." Mr. Root's correspondent plainly does ignore the



Paderewski.
Sketched from life by Harold R. Heaton, Chicago.
By courtesy Chicago *Tribune*.

useful principle, or, rather, is not able to recognize it, since he says "there is no reason why *state*, *county*, *democrat*, *court* and *republican* should be capitalized." There is the very best of reasons in certain circumstances, and it is stated in the quotation given above. Mr. Root and his correspondent are both at fault in one way, although they disagree in practice. One of them says he would not capitalize *state* as applied to one of the States in our Union, because it is a common noun, and the other says, "So is *September*, yet we always capitalize it." *September* is not a common noun;

it is the proper name of one of the months, called September, exactly as *Root* is the proper name of one of the persons called Root. *State*, in the particular application instanced, is used as a proper noun, in the closest analogy possible to the actual personal or geographical name without being really such a name, and is almost as wrong with a small initial, if we are to recognize principle at all, as *root* would be for a person. It is simply absurd to write "a state of our Union," with this difference as to capitalization. Many newspapers not only make this difference, but even use a small initial for "constitution," "the capitol," "the government," "the cabinet," and other similar words in their particular (which means proper) uses. The people who do this ignore (or do not know) the most useful of all principles of capitalization.

Mr. Root says, in writing of the use of capital letters, that "a man whose work is all devoted to the rapid rush of a daily paper is as much out of place on critical punctuation as he would be on half-tone work." As a matter of fact, the best work possible on a daily paper must be done by one who is not out of place on critical punctuation, and who, moreover, has a true sense of discrimination as to capitalizing, which is not punctuating.

Mr. Root says: "Speaking of insane-asylums, reminds me of Mr. Teall. . . . Mr. Teall discards the hyphen, leaving us to infer, by his own rule, that the asylum is made of insane people. . . . Would he not use a hyphen in such words as *sick-room*, *death-bed*, *easy-chair*, etc?" But the inference is ill-founded. Nouns are used as adjectives in many senses other than "made of" anything. *Insane asylum* is the form almost universally used, the other form (with a hyphen) being very rare in print, though on principle it is the correct form. The term is as properly one word, from any reasonable point of view aside from that of actual usage, as *poorhouse*, though not so well fitted to the continuous form. Our language abounds in names of this kind, that are really compounds in their nature (the very fact of accenting the first part of the term makes them such, as well as the other fact that the parts are two nouns, and the first is not truly an adjective), and yet are not and need not be written in compound form. Again, many pairs of nouns are properly compounded in which the second does not "contain or manipulate the first." In *hand-cart*, for instance, the first element names that which manipulates what is named by the second; in *earthworm* the first contains the second. In such words as *sick-room* and *death-bed* the hyphen should certainly be used, but not in *easy chair*. An easy chair is a chair in which one will be easy or comfortable, and so it is one that is easy, thus making the first word clearly a qualifier. It is evidently Mr. Root's intention to indicate some sort of strict consistency. On that plan, the form *easy-chair* should necessitate such compounds as *small-farmer*, *large-dealer*, etc., since these terms do not mean that the farmer is small or the dealer is large. In the matter of compounding, our greatest difficulty lies in the fact that almost every one thinks he knows better than any one else, and few are willing to change their opinions. There are people who insist even that *half a dozen* is one word, though it is certainly three words.

A New Decimal System.—Harry C. Yetter, a proofreader in the Government printing-office, has devised a plan of distinctive decimal points which, it is claimed, will avoid error and confusion that the regulation decimal point permits. For money he proposes that the point • be used, for percentage ٩, and for all other fractions ٠. It would be hard to prove that the regulation decimal point permits error and confusion. There are many people who do not know what a decimal is, especially among printers; but changing the present practice in indicating decimals would not help them. What is needed is universal understanding of the nature of decimals, not new points to indicate them. Some compositors actually keep the period with the dollars in dividing dollars and cents at the end of a line (which dividing should not be done in good work), and a large trust company in New York insists upon having a period after dollars with no cents (as $575.), showing that even these financiers do not know the meaning and proper connection of the point, which is nothing else than indicating that cents are decimals.

The Comma Before a Conjunction.—J. E. R., Cincinnati, Ohio, writes: "In instancing the sentence, 'Writers, printers, and teachers should know our language better than they do,' you do not give the reason for the use of the comma before *and*. The reason is that *and* joins *writers* to *teachers* as well as *printers*. If the comma is left out it joins only the last two." *Answer.*—It is true that the reason was not given in the article that contained this sentence, as it should have been. The omission probably arose from the fact that the writer had given the reason very fully in earlier articles, and did not think of the real need of its repetition. Mr. R.'s statement of it is correct, and should be convincing. The rule given in the December article also really covers the case, which falls strictly under its prescription. Another reason is that the comma is needed to separate *printers* from *teachers*, and in similar constructions to prevent the possible mistake of reading the last two of a series as a couple jointly separated from preceding terms. When this last coupling is intended the comma should not be used.

WORKING RED INK.

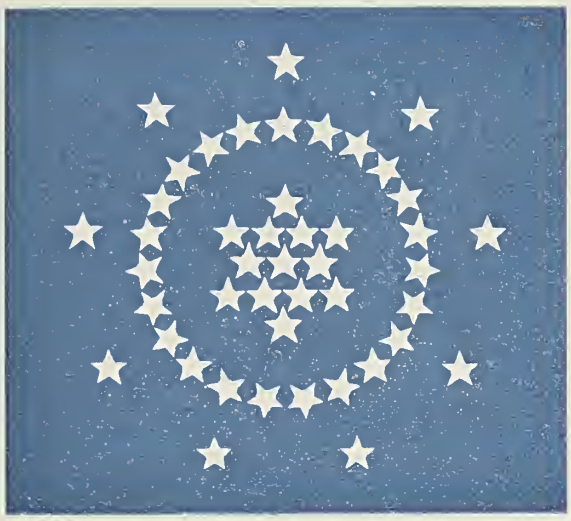
Every jobber has met the difficulty of working red ink and keeping it bright and fresh in color. This not only arises from the antipathy of the metal disk and fountain, but is frequently due to fresh or green rollers. Many pressmen may have noticed the difference in shade when using an old roller alongside of others of more recent date, and have thought it strange that the older roller showed up best. It seems as if the shrinkage due to age and service renders the surface of the roller more suitable to this difficult ink than that of the newer and softer roller, which seems to absorb some of the brightness from the ink, making it muddy in color, and necessitating frequent washing. —*Newspaperdom.*

THE REARRANGING OF THE STARS ON THE FIELD OF THE AMERICAN FLAG.

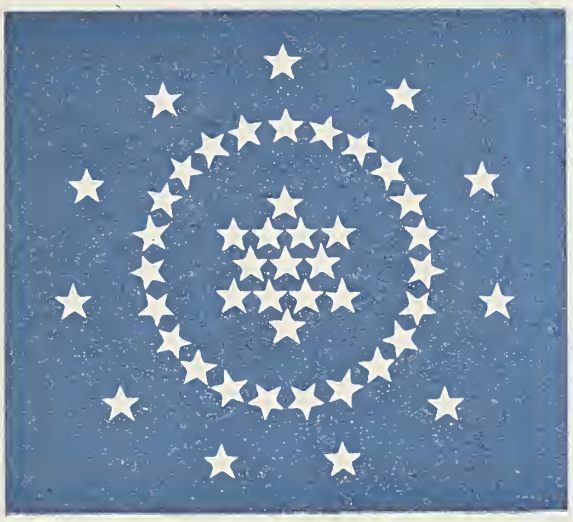
Mr. John F. Earhart, the well-known expert color printer, of Cincinnati, Ohio, has issued a circular showing a new arrangement of the stars on the field of "Old Glory," as follows:

It has been suggested that the stars on our national flag should be arranged into a permanent and symmetrical form, instead of the present changeable and irregular one. In the selection of a form or design, three important things should be specially considered — its historical significance, symmetry and adaptability. The design should be one in which it will not be necessary to make any noticeable change when new stars are added. All the stars should be equal in size — the states are equal, and have the same rights under the Constitution. The stars representing the thirteen original states should not be larger than the others, because these states are already glorified by the thirteen stripes on our flag, and their glory is surely emphasized and given sufficient prominence through the grouping of the thirteen stars in the center.

In the design which I have the honor to present for your consideration, the group of thirteen stars in the center represents the thirteen original states, and are arranged in exactly the same form as they appear upon the great seal of the United States. The circle containing twenty-three stars

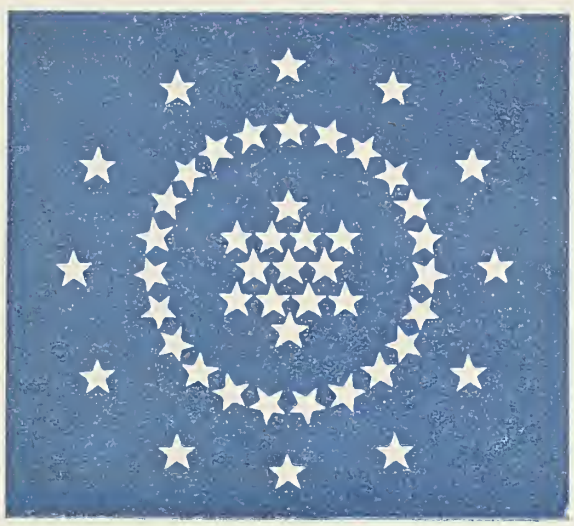


DESIGN, INCLUDING UTAH.

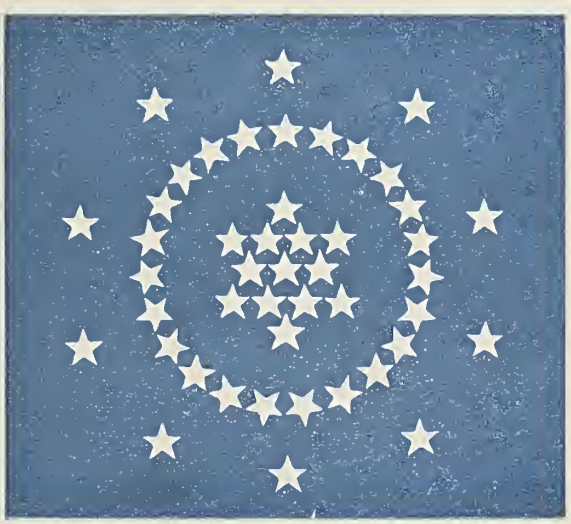


TWO STARS ADDED TO OUTER CIRCLE.

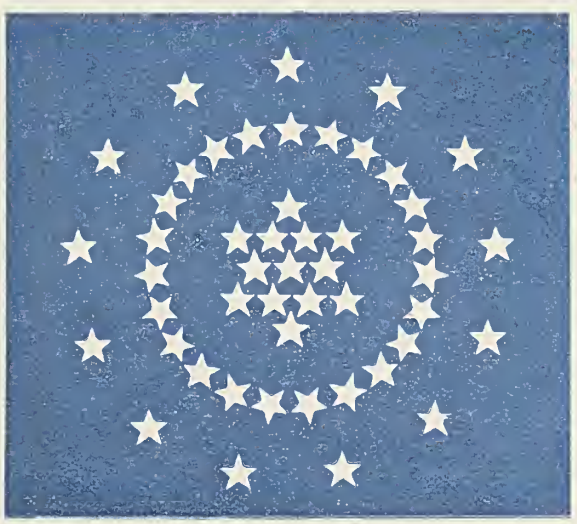
represents the states which were admitted to the Union up to the close of the Civil War. Thus, it will be seen that these two features are symbolic of the two great events in the nation's history — the Revolutionary and the Civil Wars. The first great event, which brought our flag into existence, and the second great event, which has made its life permanent, by welding the sisterhood of states into a perfect and indestructible union, should *both* be represented upon our national emblem. One stands for the *creation* and the other for the *preservation* of the Union. It is intended that these two features in the design should be made permanent. The outside circle of nine stars represents the states which have been added to the Union since the Civil War. New stars can be added to this circle without changing the general appearance of the design, as will be seen by reference to the illustrations. One other advantage in this design is that it is sharply defined, and on this account its different historical features can be seen and understood from a distance.



THREE STARS ADDED TO OUTER CIRCLE.



ONE STAR ADDED TO OUTER CIRCLE.



FOUR STARS ADDED TO OUTER CIRCLE.

THE DORE EXHIBIT AT THE ART INSTITUTE.

The Doré exhibit of paintings, drawings, studies and engravings now being held at the Art Institute, Chicago, has attracted the attention of thousands, the attendance since the pictures were received having been greater than at any time since the Institute opened, clearly showing the immense popularity of the work. This original collection is certainly a remarkable one and worthy of examination by all who have heard of the wonderful versatility of this artist, or seen the reproductions of his paintings in book form. No conception of the beauty and immensity of the work can be had without a visit to the gallery. The collection will be open to the public until March 22, and INLAND PRINTER readers who can do so should take advantage of the opportunity of viewing the pictures. By the courtesy of the Illinois Engraving Company, Chicago, under whose auspices the catalogue of the exhibit was gotten out, we are enabled to present herewith reproductions of five of the paintings in the collection.



THE TRIUMPH OF CHRISTIANITY OVER PAGANISM.



THE ASCENSION.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

RED AND BLACK ON HANDMADE PAPERS.—P. C., Detroit, Michigan, asks: "What inks should I use to get a good honest red for rubricating letters in the prevailing style on handmade papers, etc. What I have been given is usually off the color and purplish in tone, not at all characteristic of the style of work required." *Answer.*—Vermilion red, well ground, in which a few drops of damar varnish have been mixed, will give a bright and lasting color.

ODD COLORS ON SMALL JOBWORK.—F. F. C., Cleveland, Ohio, wants to know if there are not some general rules that we can give him for his guidance in selecting colors that will be at once unusual, attractive and harmonious to use on small work, booklet covers, etc. *Answer.*—Yes; get Earhart's "Color Printer," and you will there find how to mix colors for the most æsthetic needs. Artistic combinations of colors are almost illimitable. Best make your own standards of these.

PRINTING A SOLID CUT ON GLAZED PAPER.—P. H. P., of Chicago, Illinois, writes: "To make a long story short, How can you print a solid cut on glazed paper perfectly?" *Answer.*—Bring up the cut so that it will be perfectly level on the face and that the form rollers will coat it uniformly even. Let the impression be rigid and the make-ready *hard* and *smooth*—with no thick or abrupt patches of paper to mar its regularity of impression *on the stock*. Use a well-ground "short" ink, with abundance of coloring matter, with as many good form and distributing rollers as your press will carry—provided it has not less than four form rollers—and you will have no difficulty in printing a solid cut on glazed paper.

GOLD INK WORKING.—Pressmen, of Sioux City, Iowa, write: "Have been having trouble with gold ink; it does not work as it ought to. Any information you can give will be thankfully received." *Answer.*—This is a very indefinitely



THE BRAZEN SERPENT.



THE MASSACRE OF THE INNOCENTS.

expressed fault to come from the pressmen of a printing office. How are we to diagnose the trouble without some specific fault? *Stir up the stuff*, and use seasoned rollers that have life in them. Don't use freshy ones nor those as hard as "brickbats," and, possibly, the ink will work satisfactorily. Keep the form clean as well, by which is meant that it shall be washed out several times each day. Do not



ANDROMEDA.

let the press stand while it is in order to run, as this causes the rollers to lose their working qualities and the heavy metallic base of the ink to solidify.

HOW TO GET A GLOSS ON INKS.—A. J., of Fort Wayne, Indiana, writes: "Will you please let me know how I can get that nice, glossy and shiny appearance on a steel die printed in any color? I got a die here that is cut deep and was printed in green ink and has got that glossy appearance which I cannot get." *Answer.*—The character of the stock on which you print will have much to do with the degree of brilliancy of the gloss; also the make-ready of the die. Use just as strong a quality of color as the stock will stand. To the ink add a few drops of "gloss" varnish (sold by all reputable inkmakers), or else a few drops of copal varnish or Venice turpentine (to be had at any painters' supply house). The varnish must be well mixed into the color, and the make-ready of the die should be as hard and solid as possible. Avoid the use of all colors of ink which have an oily or extra-soft consistency, when a glossy surface is desired. In brief, select a "firm" ink and add the varnish as suggested, and the result will be satisfactory.

HOMEMADE COLOR CHARTS.—D. R., Toronto, Canada, writes: "A friend tells me that he has seen some pressmen who do colorwork making their own color charts as the work in the office was produced. He says that when a nice tint or color is produced the pressman would take a sheet of the work and mark on it the colors he used to get the effect, quantities, etc., and then file these sheets away for future reference. It appears to me that this is impracticable, somehow, but that there is usefulness somewhere in it. Can you tell me anything about it?" *Answer.*—Where there is a probability of a colored job being printed again, it is a good plan to file a sheet of the colors, marking upon the same anything unusual about the combinations of the several colors used thereon; also the quantities of different coloring matter and varnish employed in making each color. This precaution will often save much time and material, as experimental stages are avoided, and it is particularly recommended for practice by those who are not thorough in mixing or matching colors.

TROUBLE WITH GUMMED LABEL PAPER.—A. D. C., of Kansas City, Kansas, wants to know if we can prescribe a recipe for printing gum labels. He says: "We have been afflicted from time to time with these obnoxious articles which bore a printer's existence, and have racked our brains in vain for some alleviating remedy. It is useless to dilate upon the evils attending a job of gummed labels; but whenever a job of this *soothing* character enters the office it is disastrous in its effects upon the temper of those engaged in its execution, and the amount of profanity indulged in ere its consummation is appalling. Will some large-hearted craftsman enlighten us and mitigate the evils of printing on gummed paper?" *Answer.*—We are sorry that we have not a better suggestion to offer than to keep the stock in as cool a place as practicable before printing; to keep the same under weights and to put up on the feedboard (gummed side down) only a small lot at a time. Shield the paper as much as possible from air and heat during its exposure. Suggestions from craftsmen will be thankfully received by the writer for this department.

ABOUT GUMMING LABELS ON A PRINTING PRESS.—L. P. & L. Co., of London, Ontario, say: "We have a run of labels to be gummed, same as sample inclosed (label 1⅜ by 2½ inches), and we take the liberty of asking if you can give us the name of anyone who supplies gum suitable for the work that we can run on a printing press. Can you inform us if it is practicable to do this on a cylinder press, or the best means of meeting the case?" *Answer.*—The gumming of labels is not practicable on the kind of machine you mention; but a suitable machine could be built for the purpose by any maker of bookbinders' machinery. Machines for pasting small and large sections of paper for somewhat similar mechanical work are in use in boxmaking establishments. Printers' rollers could not be used to lay on the gum, as that has to be reduced to a fluid state with water, which would destroy the composition on the roller stocks in a very short time. Brushes or vulcanized rubber and textile rollers are in use for gumming purposes. Gum arabic is the best article for the purpose desired; this can be had in large quantities from wholesale druggists or their supply houses. The gum is soluble in water and may be made more adhesive and pleasant by the addition of a little sugar.

ABOUT INKS NOT HOLDING ON BRONZE.—G. J. M., of Philadelphia, Pennsylvania, writes: "Inclosed please find label in bronze, which I can't make hold. The ink used is full-bodied, and was purchased from a reliable firm. Have mixed a very little quantity of reducing compound in it, also a little copal varnish to make it hold; but, as you will see, it (the bronze) still rubs off. I also have trouble to make embossing plates stick to base. Have used fish glue in order to make it hold, but it worked loose, although I was careful not to use too much. Before starting, it seemed to be securely tight." *Answer.*—There is no apparent remedy that we can suggest regarding the bronze holding

on the sheet sent us for examination, as the bronze (silver on extra-enamel black paper) has as fast a hold on the paper as ever death had on a dead nigger. In a word, the work is clean and sharp and is there to stay. Our correspondent's letter was written on the 24th ultimo, and received four days after, which only goes to show that too much haste must not be sought after in drying bronze work. Good fish glue should hold embossing dies to their bases. It is possible that either ink, grease or some other deleterious substance adheres to the die or the base, when this glue will not hold firmly. See that the back of the embossing die is clear of all the black varnish used by the etcher to protect the plate —this can be removed with a clean rag and benzine; also examine the base used to mount the die on. To slightly rub off the back of the die and the face of the base with a piece of clean emery paper will also enhance the adhesive qualities of the glue.

About the Use of Paraffine in Printing Ink.— J. S. W., of Johnstown, Pennsylvania, says: "I have some cut work to do with 65-cent half-tone ink. A pressman who was formerly here used paraffine with it and obtained good results. I would like to ask what effect paraffine has upon ink, and in what proportion it is to be used?" *Answer.*— It is somewhat advisable that it be stated that, ordinarily, paraffine can be purchased in two commercial forms, namely, solid and fluid. Paraffine derives its name from its strong resistance to chemical action. In a solid form it resembles spermaceti, being white and translucent; it is a crystalline substance, inodorous and tasteless, and is obtained from the distillation of mineral and vegetable tar. In this state it is much used for candles, and it fuses at about 110° Fahrenheit. In a liquid form it is a splendid lubricant for machinery, as it will stand a high degree of heat and a low degree of cold without apparent deterioration. From this description it will be apparent to the reader that for use in printing ink it must be a desirable aid where climatic or chemical agencies are concerned. A few drops of paraffine oil added to stubborn ink, or ink that is too strong and tacky for fine or coated stock, will be found very convenient and effective in removing these objections. Properly applied, it keeps ink compact and soft. Paraffine, whether in solid or liquid form (as well as Italian castile soap), produces a short and slippy tack to inks, so that they are qualified to aid the pull-

Working Flock.— A. M. N., of Council Grove, Kansas, writes: "I inclose you sample of what I bought for 'flock.' Please inform me if it is genuine, and give me directions for applying it. There was a 'tourist' through here a short time ago and he told me his way, but I can't make it work." *Answer.*— The sample of flock has not been received by the writer, therefore he cannot tell of its genuineness; it is probable, however, that the article was all right. A great many printers have made attempts and failures in flock printing, therefore there need be no surprise in the present case. Only a few men have been able to make a success in this line of printing, and these have devoted a great part of their lives to make their mark in that line. Aside from proper facilities — and there are decided ones — two difficulties meet the student: the first being how to prepare the ink or size used to hold on the flock; and the second, how to print with this ink so as to secure uniformity of surface and not submerge the flock. Flock printers make their own ink and hold the secret; reputable inkmakers make what is known as "flock size," which answers quite well when used as directed; it can be reduced, when necessary, with strong copal varnish, and this is exactly what the flock printers use to reduce and help work their size. The printing should be done on a hand press, and the make-ready of the block or type very uniform and hard. The form should be well rolled up with a good live roller, which is not too fresh, and which will impart ink freely, as well as evenly. A flocking-box, made of seasoned and planed lumber, almost air-tight, with a canvas bottom, which has been made equally close and tight by the application of several coats of white paint, and to which a sliding top in the box has been made for entrance to lay in and take out the work as it proceeds, is the next desideratum. This box is placed on an open stand, so that the "flocker" may have room to beat in the flock on the work as it is placed in the box from the printer; this he does dexterously with a round, smooth stick on the outside of the canvas bottom. The beating, which must be done rapidly, helps to set the flock on the sized surface of the printed sheet so that it takes hold and



MEDAL OF AWARD, WORLD'S COLUMBIAN EXPOSITION.

Facsimile of medal awarded The Henry O. Shepard Company, Chicago, printers of The Inland Printer. (See page 649.)

appears as if smoothly woven into the stock. The more evenly inked and flocked the more perfect is the product. Inferior card or paper stock cannot be used in doing this kind of printing.

NOTES ON PUBLICITY.

BY F. PENN.

HART & ZUGELDER, makers of printers' rollers, Rochester, New York, have sent me a copy of their Vest-pocket Diary for 1896. It is a handsome little book, and its distribution should result in much good.

CATCHY photographs of children are among the favored designs selected by shrewd advertisers. I have recently had sent me a circular advertising the Buffalo *Illustrated*



Copyright, 1892, by Geo. E. Matthews & Co.

"I'S DOT IT IN MY POTTET."

Express, containing the picture which I here present for the benefit of INLAND PRINTER readers. The matter accompanying it refers neatly to the illustration, and has a telling effect on those it is intended to reach.

"ZIP" is the title of a publication designed by Mr. Clifton S. Wady, business writer, of Boston, Massachusetts, and printed by Fish & Libby. It shows much originality, and is attractive from the heavily massed blacks and the rubrication. I must confess, however, that the lettering is too illegible for good advertising, rendering the literature unimpressive, in my estimation. It is well written.

LUCAS J. BEECHER & CO., printers, Sandusky, Ohio, issued a novel advertising card about the beginning of the year. It is in form of a leaf, and is executed very tastefully. Over the delicate veining appears in gilt letters, "A New Leaf for 1896 — Turn It Over." On the other side appears the exhortation to get your printing at Beecher's printery.

HERBERT L. BAKER, manager of the Buffalo branch of the American Typefounders' Company, is especially ingenious in devising advertising novelties. The latest which has come to my notice is called "The New Stamp Act," and consists of a rubber stamp bearing the address of the company and equipped with a self-inking pad, for use in addressing envelopes. The circular accompanying it advertises their new Livermore series, and altogether it constitutes a form of publicity as novel as it is effective.

THE advertisements of the Campbell Printing Press & Manufacturing Company are interesting because always original and carefully prepared. The pages devoted to the "Century Pony" and the "New Model" in this number are particularly noticeable because of their radical departure from conventional lines, and I look forward to the day when their example will be more generally followed. People nowadays look to advertisements for information, and they do not care to read the same one twice any more than they would care to read the same book twice. I have received two booklets from the Campbell Company, which are also remarkable in their way. The one about the "New Model Web" contains neither their name nor address, and depends entirely for identification upon the familiarity of the small man and the big boy, whose constant boast it is that "we can run it," with the public. The other is a handsome little pamphlet devoted to a presentation of the good points of the "Century Pony." Artistic drawings on nearly every page do much to add to the appearance of the latter.

A CIRCULAR comes to me from the office of Telesca & Rossi, printers, New York city, telling of the advantages of an Italian barber shop, at least they are told presumably in the language of the proprietor, Mr. Tony Murano, thus:

> This is a barber shop, which propose to serve a big save any maxime cleanliness to the customers. All the gentlemen which they frequent this barber shop, they will have beside the best servitude, skillful workman to service and clean cloths.
>
> For those gentlemen, which wish a subscription, and paying $1 a month anticipated, they will have the straight, to do the shave 3 times a week, and hair-cutter once a month.
>
> For 75 cents a month the shave twice week.
>
> For 50 cents the shave only once the week.
>
> All the gentlemen which will come for shave and hair-cutter they will have the straight to shampoo.

THE New York *Press* is responsible for the following note about advertising schemes: "The latest and one of the most humorous has been amusing the patrons of theaters for three or four nights, and has succeeded in escaping the notice of managers. A bald-headed man is the instrument. On his shining pate is painted in indigo blue the name of a patent medicine. He sits in the front row and conducts himself with propriety, while people behind him are convulsed with laughter, each observer supposing that here is a practical joke someone has played on an unsuspecting friend."

ABOUT the best thing in its way that has appeared in the *Chap-Book* — or anywhere else — for some time, says the Chicago *Daily News*, is the following: "Kipling is writing a story for the *Ladies' Home Journal*. Kipling! However, with his usual breeze and the vinous quality of his style, he concludes a chapter thereof: 'And the fellow tossed down a glass of old Madeira and turned to leave the room,' etc. Little Bok, in a panic, wires the brawny jungle man: 'Can you change "Tossed down a glass of old Madeira?"' *Ladies' Home Journal* rules forbid mention of wine.' Kipling wires four words: 'Make it Mellin's food.'"

TEACHES MORE THAN OTHER TRADE PAPERS.

I have received only six copies of THE INLAND PRINTER, but I think I have learned more from these than all the other trade papers I have seen in the last four years. It is just the paper a printer needs, and I would not be without it.—*B. Bertram Eldridge, Harwich, Mass.*

KEEP A STIFF UPPER LIP.

If hard luck your spirit is riling,
Just face the old world all a-smiling—
Keep a stiff upper lip.
If your pocket is empty don't blow it,
If your feelings are wounded, don't show it;
If gloomy, let nobody know it;
Keep a stiff upper lip.

If tears come, pull out your bandanna,
As you dry them, just sing a hosanna—
Keep a stiff upper lip.
If your sky is all clouded with sorrow,
There comes soon a brighter tomorrow;
Just lend all your trouble, don't borrow—
Keep a stiff upper lip.

If your clothing is tattered and torn,
'Tis a worse thing to look all forlorn
Keep a stiff upper lip.
Let your spirits be happy and free,
Then the people who meet you won't see
The old hat or the patch on your knee—
Keep a stiff upper lip.

If you have been pacing the floor,
O'er your debts till your feet are all sore—
Keep a stiff upper lip.
Let the other man pace it awhile,
Until he is ready to smile,
And give you another fair trial—
Keep a stiff upper lip.

If times become harder and harder,
And there's only a crust in the larder—
Keep a stiff upper lip.
Though the sheriff grabs hold of your collar,
And threatens to take your last dollar,
Don't whine like a baby and "holler"—
Keep a stiff upper lip.

If you're honest and faithful and true,
Your friends will be faithful to you—
Keep a stiff upper lip.
Don't cheat, don't be tricky, don't lie,
And never, no, never say die;
Keep heaven and hope in your eye—
Keep a stiff upper lip.

—*F. M. Cavaness in Chicago Inter Ocean.*

THE "LONDON DAILY NEWS" ON LITHOGRAPHY.

Respecting lithography, the *London Daily News*, of November 25, 1895, has this to say:

Quite recently they have celebrated in Paris the centenary of that beautiful art of drawing on and printing from stone which was the invention of Senefelder. A hundred years is but as a day for an art to be born, reared, buried, and disinterred; yet this is the career of lithography. That it merits resurrection was proved in Paris, and is proved again at Mr. Dunthorne's gallery in Vigo street, where there is now an exhibition of prints that in France worthily represented what English artists can still do, even though it testifies also that lithography is one of the many "old things repeated with diminished grace." As an original art it is inferior to any of the forms of engraving, and with all admiration for much that is at the Rembrandt Head, a mental query arises whether drawing on stone (or should we not say "for" stone, as nowadays some are done on paper and transferred to the stone) is not a method rather beneath the attention of such etchers as Mr. Whistler, Mr. Legros, and Mr. Strang, or such an etcher or mezzotinter as Mr. Frank Short. Yet all of these and Mr. Oliver Hall, whose "Tree Study" and "A Breezy Day" have the same largeness of style that rules in his etchings, are in the front rank of British revivalists. We say British because France who had Prud'hon, and Gericault, and Gavarni in the past, has Odilon Redon now, and he knows the scale of lithography's keyboard, from the highest to the deepest note that it is capable of yielding. Of those full tones are his weird designs of involved allegory, "La Mort" and "Œil Plante," while "Arbre," both in technique and character, is quite different. Exceedingly delicate are the lovely heads by Mr. G. F. Watts, printed in red on dun or greenish paper. Mr. Watts gives softness of outline, and to hair he imparts its property of suppleness and quality of surface which are points notably absent in several of the portraits or head studies, including those by Sir Frederic Leighton (No. 24); "The Picture Book," by Mr. George Thomson; and "Portrait of Mr. F. Goulding," by Mr. Strang. On the other hand, lithography is a delightful method of multiplying portraiture. Mr. Legros' head of Cardinal Manning is a first-rate instance of this, while Sir James Linton's "Study of a Head," and Mr. Jacomb Hood's portrait of a male relative (this being set against a dark background—which is unusual), studies by Mrs. Jopling and Mr. G. A. Storey, are cases in point. Lithography, it seems to us, is least admirable when of summary drawing. The sketch, "The Torn Skirt," by Mr. Maurice Grieffenhagen, is clever, but "there's an end on't," whereas the finish and the idyllic designs of Mr. Jacomb Hood's dancing girls and piping swain (No. 88); or the fancy combined with true beauty in "A Ruffled Sea," by Mr. C. H. Shannon, who is one of the foremost lithographers; or the refinement of modeling in "Venus," by Mr. S. J. Solomon, render them wholly acceptable. Mr. Clausen, Mr. M. R. Corbet, and Mr. Macbeth are among the most able; and if we omit mention of Mr. Whistler's prints it is because we may shortly see a selection of his in Bond street.

THE MAGNA CHARTA BOND BOOK.

We show upon page 586 of this issue the third prize winner in the advertising competition of the Riverside Paper Company, conducted by THE INLAND PRINTER, and will present others later. The 148 designs submitted have been printed in handsome book form, making a very valuable souvenir of this remarkable competition. Favorable notices of this work have appeared in various publications. *Brains*, one of the best known of the advertising papers, says:

By far the handsomest collection of ads., so far as display is concerned, that we have ever seen, is contained in a book just published by THE INLAND PRINTER. It contains 150 ads. submitted in a contest for prizes offered by the Riverside Paper Company for the best ads. for their Magna Charta Bond Paper. The contest was conducted by THE INLAND PRINTER, and the judges were Frank Ehlen, superintendent of the composing rooms of the Chicago *Times-Herald*, Nathaniel C. Fowler, Jr., and John A. Thayer, advertising manager of the *Ladies' Home Journal*. Their task was a very difficult one, as every ad. in the book deserves a prize.

Readers who have not secured one of these books should send 50 cents for a copy at once. It will be promptly forwarded by either the Chicago or New York offices of The Inland Printer Company upon receipt of that amount.

"NOT HALF ENOUGH GOING TO HELL."

In Greeley's time the editor's sanctum was a place as free usually to a visitor as the countingroom is now. In these days it is sometimes difficult to find the principal editor, and, if you want to shoot him, you may even have to let your ardor cool on a trip across the ocean before you can reach him. Mr. Greeley was frequently bored with visitors when he was writing in his den. He was very impatient when interrupted at his work. It is said that one day a minister called who desired a subscription for a temperance society. Mr. Greeley paid very little attention to him. The minister kept insisting that he would speak to him. Finding the usual ways fruitless, he said, in a somewhat loud tone: "Mr. Greeley, I want to get a subscription from you for this society to prevent people from going to hell." "Clear out," said Mr. Greeley, "I will not give you a cent. There are not half enough people going to hell now."—*Gen. Charles H. Taylor.*

NADALI SERIES

PATENT PENDING

CELEBRATED SUPERIOR COPPER-MIXED TYPE

LATEST TYPE NOVELTY

BARNHART BROS. & SPINDLER

INCORPORATED

GREAT WESTERN TYPE FOUNDRY

NOS. 183 TO 187 MONROE STREET

CHICAGO - U S A

THIS SERIES LINES AT BOTH TOP AND BOTTOM

6 Point,	No. 1	40 A	$2 00
6 Point,	No. 2	40 A	2 00
6 Point,	No. 3	40 A	2 00
8 Point,		30 A	2 25
10 Point,		30 A	2 50
12 Point,		25 A	2 80
18 Point,		15 A	3 00
24 Point,		10 A	

WE FURNISH REGULATION U WITH ALL FONTS

24 POINT BORDER NO. 234 SHOWN ON THIS PAGE IS ORIGINAL. 6 Feet, $1.65. 10 Feet, $3.00.

THIS DESIGN WAS SHOWN IN SEVERAL SIZES IN THE FEBRUARY NUMBER OF INLAND PRINTER. WE HAVE ENDEAVORED TO IMITATE AS CLOSELY AS POSSIBLE THE ENGRAVERS ART. PRINTERS WILL FIND THIS SERIES A DESIRABLE ADDITION.

MANUFACTURED BY BARNHART BROS. & SPINDLER, CHICAGO, ILL.

FOR SALE BY MINNESOTA TYPE FOUNDRY, ST. PAUL; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA.

Book Ornaments.

(PATENTED)

Price per set of 80 pieces, $10.00.



Schriftgiesserei Benjamin Krebs Nachfolger,

Frankfurt am Main, Germany.

ORIGINAL WOODWARD OUTLINE

Cast on Standard Line—Patents Pending

4a 3A, $9.50 60-POINT WOODWARD L. C. $3.70; C. $5.80 | 4a 3A, $9.50 60-POINT WOODWARD OUTLINE L. C. $3.70; C. $5.80

Best TYPE Cast

5a 4A, $7.25 48-POINT WOODWARD L. C. $3.10; C. $4.15 | 5a 4A, $7.25 48-POINT WOODWARD OUTLINE L. C. $3.10; C. $4.15

PERFECTED MODE

Lead Fashion 12

7a 4A, $5.00 36-POINT WOODWARD L. C. $2.40; C. $2.60 | 7a 4A, $5.00 36-POINT WOODWARD OUTLINE L. C. $2.40; C. $2.60

ACCURATE LINING TYPES

Greatest Importance 45

9a 5A, $4.30 30-POINT WOODWARD L. C. $2.15; C. $2.15 | 9a 5A, $4.30 30-POINT WOODWARD OUTLINE L. C. $2.15; C. $2.15

PRODUCED SPLENDID CHARMS

Superiority Appreciated 60

18-POINT WOODWARD
15a 9A, $3.20; L. C. $1.60; C. $1.60

SETS PACE

Leading 10

24-POINT WOODWARD 24-POINT WOODWARD OUTLINE
9a 6A, $3.50; L. C. $1.60; C. $1.90

USING OUTLINES

Improvement 14

18-POINT WOODWARD OUTLINE
15a 9A, $3.20; L. C. $1.60; C. $1.60

SETS PACE

Leading 10

12-POINT WOODWARD
22a 15A, $2.80; L. C. $1.35; C. $1.45

BETTER SYSTEM

Introduced 24

14-POINT WOODWARD 14-POINT WOODWARD OUTLINE
18a 12A, $3.00; L. C. $1.40; C. $1.60

UNIFORM LININGS POPULAR

Delighting the Printers 87

12-POINT WOODWARD OUTLINE
22a 15A, $2.80; L. C. $1.35; C. $1.45

BETTER SYSTEM

Introduced 24

WOODWARD and WOODWARD OUTLINE are cast to the same widths, and one will register accurately over the other for two-color work.
Other sizes of WOODWARD are made, but not shown here. Prices of fonts: 10-POINT, 26a 16A, $2.50; 8-POINT, 28a 20A, $2.25; 6-POINT, 34a 20A, $2.00.

HHHH

ORIGINAL PRODUCTIONS

...BY...

PACIFIC STATES TYPE FOUNDRY,

No. 409 WASHINGTON STREET,

SAN FRANCISCO, CAL.

LATEST ORIGINAL FACE FOR CIRCULAR WORK PRODUCED BY PACIFIC STATES TYPE FOUNDRY.

ALDUS ITALIC. (ORIGINAL.)

12 A 30 a 12-Point Aldus Italic. $2.00

WONDERFUL AND BEAUTIFUL SPECIMENS PATENTED

Progressive Compositors Appreciate New Faces and Standard Lining $57

8 A 20 a 18-Point Aldus Italic. $2.50

LATEST ARTISTIC NOVELTIES

Charming and Beautiful Styles Always in Demand 426

7 A 15 a 24-Point Aldus Italic. $3.25

ALDUS MANUTIUS

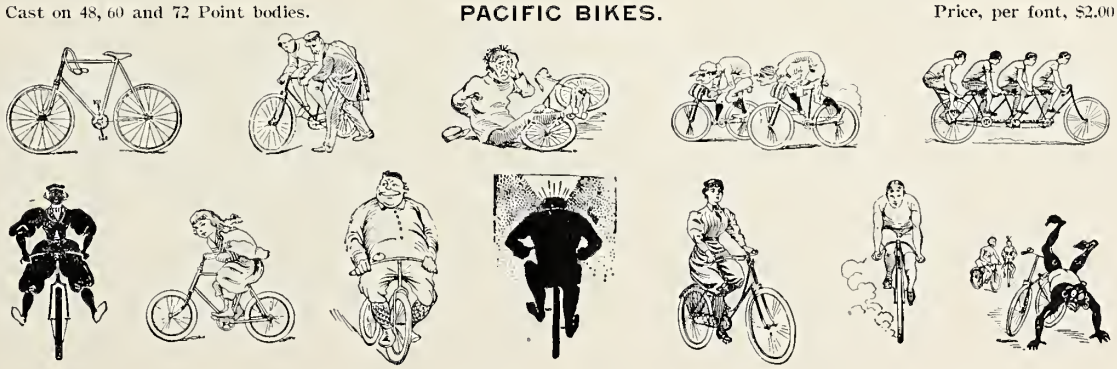
Originated Italics in Venice, Italy. $5,307

8 and 10 Point in Preparation.

Cast on 48-Point bodies. **PACIFIC CUBS.** (ORIGINAL.) Price, per font, $2.00



Cast on 48, 60 and 72 Point bodies. **PACIFIC BIKES.** Price, per font, $2.00



PACIFIC SCROLLS. Per font, 75 Cts.

12-Point Laurel Border—5-foot fonts, $1.60.

FOR SALE BY

BARNHART BROS. & SPINDLER, CRESCENT TYPE FOUNDRY, STANDARD TYPE FOUNDRY, } CHICAGO, ILL.

INLAND TYPE FOUNDRY, ST. LOUIS, MO.

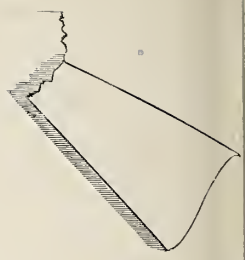
H. C. HANSEN TYPE FOUNDRY, BOSTON, MASS

KEYSTONE TYPE FOUNDRY, PHILADELPHIA, PA.

FLORENTINE OLD-STYLE SERIES

PATENT APPLIED FOR

ORIGINATED AND MANUFACTURED BY THE AMERICAN TYPE FOUNDERS' COMPANY. NOW IN STOCK AND FOR SALE AT ALL ITS BRANCH HOUSES AND AGENCIES . . . . . .



VALUABLE TO PRINTERS

Many of the Florentine Old-Style characters are transcripts of the crude lettering of a famous Italian monument of the VIth century. The series contains different models of the same letters, thus enabling the printer to adjust the length of lines with letters of various widths, and meeting the elasticity of the artist who contracts or expands letters to fill a given space. It is a novel and valuable feature, and the appreciative printer will find a practical demonstration of its use in this specimen.

COMPLETE SERIES

48-point	$4.00
36 "	3.50
24 "	3.00
18 "	2.75
12 "	2.25
10 "	2.00
8 "	1.75
Gross Total	$19.25

Subject to the regular and cash discounts.

Florentine Old-Style for its completion has a lower case in preparation. . . .

THE AMERICAN TYPE FOUNDERS' COMPANY

THE LARGEST TYPE FOUNDING CONCERN IN THE WORLD

BRANCHES AND AGENCIES

BOSTON, NEW YORK, PHILADELPHIA, BALTIMORE, BUFFALO, PITTSBURGH, CLEVELAND, CINCINNATI, CHICAGO, ST. LOUIS, MILWAUKEE, MINNEAPOLIS, KANSAS CITY, OMAHA, DENVER, PORTLAND, ORE., SAN FRANCISCO, ATLANTA, DALLAS, TEX., TORONTO, CAN., MONTREAL, CAN., LONDON, ENG., MELBOURNE AND SYDNEY, AUS., AND MADRAS, INDIA.

WE SET THE FASHIONS IN TYPE

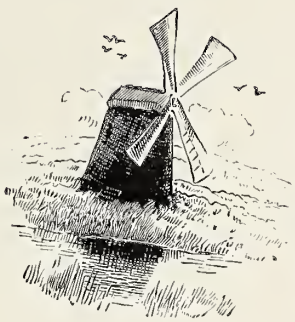
CAMP
DEANE
MAINE
1896

FLORENTINE OLO-STYLE
48 POINT. 5A, $4.00



A NEW CATALOGUE
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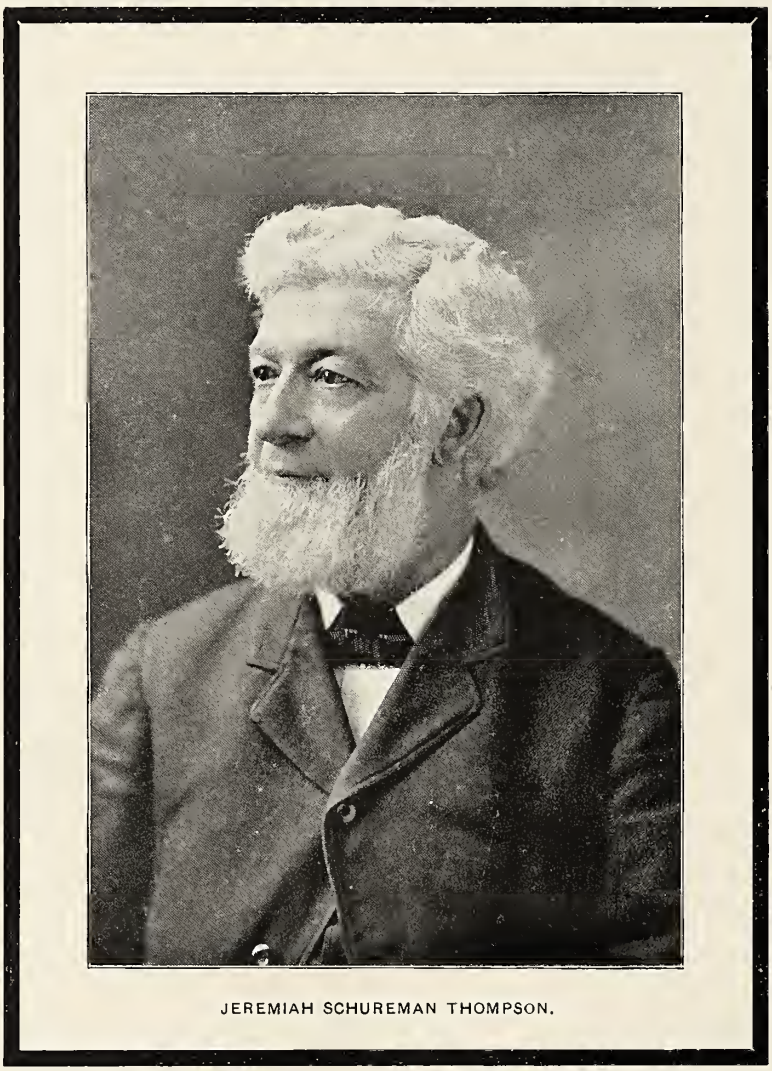
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DEATH OF J. S. THOMPSON.

IN the death of Jeremiah Schureman Thompson, which occurred on February 1, 1896, at his home, 463 Byron street, the printing fraternity of Chicago lost one of its oldest, most beloved and honored members. Mr. Thompson was born in Orange county, New York, March 14, 1828, and learned his trade in New York city, with Francis Hart, being apprenticed and living in his family as boys were in those days. From Hart's office sprang the DeVinne plant, so well known at the present time. He came to Chicago in 1849, and first worked as compositor upon the *Tribune*. In 1853 he opened a job office at 84 Dearborn street, his partner being Charlie Day, under the firm name of Thompson & Day. At the death of Mr. Day, which occurred in a few years, he carried on the business with Michael Zimmer and William S. Heggie, in connection with the old *Republican*, now the *Inter Ocean*. Being burned out in this location by the big fire the firm started again at Canal and Washington streets, moved from there to 156 Clark street, and, in 1875, to the Times building. In 1879 Mr. Thompson failed in business and did not make arrangements to continue, but worked for several printing concerns, mostly as office man and solicitor, until about a year ago, when he retired from active duty.



JEREMIAH SCHUREMAN THOMPSON.

He was a charter member of Typographical Union No. 16, and the first president of the Old-Time Printers' Association. He was also a member of Apollo Commandery, No. 1, K. T., the oldest commandery in the state, of Lafayette Chapter, No. 2, R. A. M., and of Oriental Lodge, No. 33, F. & A. M., the oldest lodges in the city. All the organizations to which he belonged passed resolutions on his death, one of which is here given.

At a special meeting of the Old-Time Printers' Association held on February 15, 1896, a committee appointed for the purpose reported the following preamble and resolutions on the death of Mr. J. S. Thompson. The committee consisted of M. J. Carroll, chairman, Ed S. Davis, Abe McCutchion, I. D. George, Joseph C. Snow, A. H. Brown and James Bond, all old-timers, and men who had known Mr. Thompson for the past forty years.

WHEREAS, Jeremiah Schureman Thompson, member of the Old-Time Printers' Association of Chicago, and the first president of that organization, departed this life February 1, 1896, aged sixty-eight years.

WHEREAS, As printers and intimate associates of the deceased, we can befittingly speak of the noble qualities and manly attributes of our departed friend. Coming to Chicago when in the full flush of young manhood, he early formed ties and friendships which endured through many long years, and were broken only by death. While yet a young man he engaged in business, his first venture being in 1853 as senior partner in the firm of Thompson & Day, a firm name which disappeared so long ago that at best we can regard it now as but a pleasant reminiscence. His second and last venture as a business man was at the head of the once prosperous house of J. S. Thompson & Co., an establishment that in its time became known far and wide for the excellence and high standard of its printing, as well as for the genial qualities, rugged independence and unswerving integrity of the moving spirit of that well-remembered firm. Mr. Thompson retired from business in 1879, at an age when, with his recognized qualities as a thorough-going business man, he should have been possessed of a competency. That fate and circumstances ordained otherwise was his misfortune but nothing to his discredit. But rich or poor, in prosperity or adversity, "Jere" Thompson always possessed the same gentle qualities and lovable nature which so endeared him to his friends. Richly endowed by nature both in appearance and address, he easily made friends; and he was a most loyal friend, singularly upright in his own dealings, but humanely tolerant of the weaknesses and shortcomings of others. His memory will long be dear to those who knew him. As members of the Old-Time Printers' Association, we ever held him in affectionate regard. He was one of the organizers and the first president of the Association, circumstances which afforded us exceptional opportunities of knowing the man. We knew him and we loved him. He is gone, and we mourn his loss. Conscious that words can but feebly express our sorrow, we are nevertheless desirous of contributing in an humble way to the tributes offered to the memory of our departed friend, and we therefore give expression to the following:

Resolved, That the Old-Time Printers' Association, whose members have so often listened to the sympathetic counsels of Jeremiah S. Thompson, hereby express our profound grief occasioned by his death. He was one of nature's noblemen—manly, upright and open-hearted; a friend through good and ill repute, one whose place can never be wholly filled by another.

Resolved, That the foregoing memorial and resolution be spread upon the minutes of the Association, and that an engrossed copy of the same be presented to the sorrowing widow of the deceased; also that a copy be furnished to THE INLAND PRINTER and *Eight Hour Herald*.

WM. MILL, *Secretary*. A. H. MCLAUGHLIN, *President*.

The character of "Jere" Thompson and the affectionate regard in which he was held by everyone who knew him is best expressed in these resolutions of the Old-Time Printers' Association. Little more can be said. One unusually noticeable characteristic was his unbounded love for his fellow-men. A kind act once shown him was never forgotten, and he would surely repay it tenfold if occasion offered. Some years ago, Mr. Thompson attended the tenth annual banquet of the Russell-Morgan Printing Company, at Cincinnati, going to that city more as a compliment to "Pick"

Russell, whom he loved dearly, for some courtesies extended years before, than because he particularly enjoyed these gatherings, especially if called upon to respond to a toast. On this occasion, however, he "did himself proud," his speech being the hit of the evening. Describing Mr. Russell, in the course of his remarks, he referred to that gentleman as "one who loves his fellow-men," and recited that well-known poem, "Abou Ben Adhem," as illustrating his friend's character.

ABOU BEN ADHEM.

Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw, within the moonlight in his room,
Making it rich and like a lily in bloom,
An angel writing in a book of gold.
Exceeding peace had made Ben Adhem bold,
And to the presence in the room he said,
"What writest thou?" The vision raised its head,
And, with a look made of all sweet accord,
Answer'd, "The names of those who love the Lord."
"And is mine one?" said Abou. "Nay, not so,"
Replied the angel. Abou spoke more low,
But cheerly still; and said, "I pray thee, then,
Write me as one that loves his fellow-men."
The angel wrote, and vanish'd. The next night
It came again with great awakening light,
And show'd the names whom love of God had bless'd,
And, lo! Ben Adhem's name led all the rest.

This incident is recalled by his death, and those present at that gathering and others who knew the worth of the deceased will feel that these same words apply with equal force and truthfulness to his own grand character.

In 1854 Mr. Thompson married Miss Josephine Sampson, who survives him. He leaves two sons, Frank Lewis and Harry Stuart, and one daughter, Susan Virginia, wife of George Nathaniel Reeves, of this city.

The funeral was held on Tuesday, February 4, a number of his friends and acquaintances being present. The Old-Time Printers' Association was well represented, among those present being A. H. Brown, A. H. McLaughlin, Abe McCutchion, Charles Bond, Walter McDonald, Ed S. Davis, Isaac D. George, J. C. Snow, William Fellows, James L. Lee, M. G. Mason, H. A. Crowell, Alexander L. Fyfe, Garrett Burns and William Fyfe. Mr. A. H. Brown, of the Typographical Union, and of the Old-Time Printers' Association, spoke on behalf of the latter organization of the esteem in which the deceased was held. He said that he had known Mr. Thompson for thirty-five years, and considered him one of the most lovable characters it had ever been his good fortune to meet. When the Old-Time Printers' Association was organized, eleven years ago, the first man thought of for president was Mr. Thompson, and he was unanimously chosen to fill that position.

OBITUARY.

THE funeral of J. B. Brown, editor of the Galena (Ill.) *Gazette*, was held under Masonic auspices in that city on February 15. Galena Commandery, Knights Templars, conducted the services, and members of other commanderies also attended the funeral. The public library was closed, and the courts adjourned for the day. So general was the feeling of sorrow in that city that the funeral was of a semi-public character.

MRS. ELIZA J. NICHOLSON, proprietress of the New Orleans *Picayune*, died in that city on February 15. She was born a poet, and, under the name of "Pearl Rivers," early wrote songs which made her famous. The work of her youth attracted the attention of Col. A. M. Holbrook, then the proprietor of the *Picayune*, who offered her a position on the paper, which she accepted. She became his wife, and increased her mastery of the details of newspaper work so that upon his death she was enabled to assume the management of the journal and direct its progress to gratifying success, becoming one of the best-known editors in the country. She associated George Nicholson, then business manager, in the direction of the property, and, upon their marriage, the firm became Nicholson & Co. Of late years Mr. and Mrs. Nicholson have devoted most of their time to travel and recreation, although she constantly made suggestions and preserved an intimate knowledge of every department. She leaves two sons, the older only fourteen years of age.

THE death of William Wickersham, of Boston, inventor of the printers' quoin which bears his name, occurred on February 9, 1896, at Unionville, Pennsylvania. Mr. Wickersham was a natural inventor and mechanic, and, in addition to the quoin which is at present meeting with such success, he was also the inventor of a wax thread sewing machine, and a machine for making nails. He was also an original investigator of geological and astronomical subjects, upon both of which he had written extensively.

DR. JUSTIN A. SMITH, the venerable editor of the *Standard*, the leading Baptist denominational paper in the West, died at his home in Morgan Park, near Chicago, on February 4, 1896, after an illness of about a month. Dr. Smith was seventy-six years old, and for almost two-thirds of his life had served as editor of the paper. The *Standard* was the successor of the *Christian Times*, which in turn succeeded the *Watchman of the Prairies*, the Baptist paper founded by the Rev. Luther Stone.

JAMES WRIGHT, assistant managing editor of the Chicago *Chronicle*, died at his home, 212 Seminary avenue, on February 15, of pneumonia. Mr. Wright was well known to the newspaper men of Chicago as a skillful, rapid and conscientious worker. Some years ago he was the head proof-reader of the old *Times*, and later went to the *Herald*, long before the consolidation, as a telegraph copyreader. Several months ago he became the assistant managing editor of the *Chronicle*. The news of his death was received with deep regret by all his fellow-workers in the profession of journalism.

THE printing fraternity of Chicago lost an active, conscientious and indefatigable worker and a most promising young man in the death of John A. McCutchion, which occurred on January 14, at his home, 484 West Chicago avenue, from heart failure brought on by a cold. He was but twenty-five years old. Mr. McCutchion belonged to a family of printers, his father, Abe McCutchion, being one of the oldest newspaper compositors in the city. The deceased was connected with a number of papers at various times, and had been on the *Chronicle* since it was started. One of the most noble traits of character was his love of home and his parents, he never allowing his duties at the office or any of the athletic sports of which he was so fond to interfere in the least with his kind attentions to his mother and father. His death was a severe shock to them. Resolutions on his demise were passed by the *Chronicle* chapel, and by the Typographical Union. The funeral was held at St. Columbkill Church on January 16, the Rev. Father Edmund M. Dunn speaking touchingly of the character and worth of the deceased.



THOMAS HODGE, father of A. T. Hodge, vice-president and treasurer of Chicago Paper Company, and of Alexander J. Hodge, with J. W. Butler Paper Company, well known to many of our readers, died on February 4, 1896, at his residence, Rogers Park, Chicago, at the age of eighty-two years. Mr. Hodge was born in Scotland in 1814, and came to America in 1832. For many years he was a prominent merchant in Canada, having stores or branches in several towns. Thirty-one years ago he came to Chicago, where he

became well known in religious, charitable and philanthropic circles. While in Canada he was an ardent abolitionist, and many of the passengers on the underground railroad were sent to his cave. He provided food and shelter for those refugees until he secured employment for them. The attack of heart weakness which he had a few weeks prior to his death was the first illness he had had for sixty years, the only other sickness being cholera, of which he was ill in 1836. In strength and appearance he was like a well-preserved man of sixty, and preserved his physical strength unimpaired to within two months of his death, and his mental faculties were undimmed to the last. His death was peaceful and occurred in the presence of his family he loved so well. The funeral was largely attended by sorrowing friends, and his remains were interred in the family lot at Graceland on February 7.

RECENT TYPE DESIGNS.

The American Type Founders' Company present this month two pages of their Florentine Old Style. This letter is at present made in seven sizes, from 8 to 48 point. A lower case is being prepared and specimens of it will be issued at an early date. It is intended that parties having cap fonts of Florentine Old Style will be able to use the

FLORENTINE OLD-STYLE 5

FLORENTINE OLD STYLE.

lower case therewith, as the height, line and nick will be the same. Many of the characters in this font are transcripts of the lettering of a famous Italian monument of the

Eloquent Senator Honored

15-POINT COLUMBUS NO. 2.

sixth century. The series contains different models of the same letter, thus enabling the printer to adjust a length of lines with letters of various widths, and meet the elasticity of the artist who contracts or expands letters to fill a

Homestead

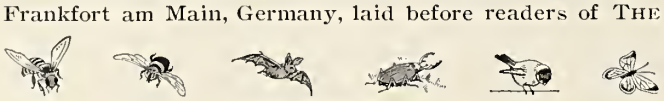
LIVERMORE OUTLINE.



BRADLEY INITIALS.

given space. The Bradley Initials are among the late productions of this company, but besides the ones now on the market Mr. Bradley is drawing an entirely new series, which will soon be brought out. Another novelty recently produced is a 15-point Columbus No. 2. This is a special size and is considered rare. They are also making their Livermore series in outline.

The page of book ornaments, comprising eighty pieces, made by Schriftgiesserei Benjamin Krebs Nachfolger, Frankfort am Main, Germany, laid before readers of THE



BOOK ORNAMENTS.

INLAND PRINTER in this issue, will be examined with more than ordinary interest, not only because it is the first page of specimens from a German foundry thus presented, but on account of the beauty of many of the ornaments. We congratulate this foundry upon its enterprise in exhibiting to American printers and to those in England, Australia, France, Italy and other foreign countries to which our magazine goes, a portion of its immense product, and hope to add to our foreign presentation in future issues.

Barnhart Brothers & Spindler have cast a 6-point Mazarin, which is the smallest size of a letter of this character

Barnhart Brothers & Spindler's New Six Point Mazarin is a Beautiful and Useful Face 12

6-POINT MAZARIN.

which has been made. There are eight sizes in all in the series, running from 6 to 48 point. They also furnish initials



MAZARIN INITIALS.

to go with this series, made in 36, 48, 60 and 72 point sizes. Their Nadall series, in eight sizes, is now ready for the mar-

BARNHART BROS. & SPINDLER

NADALL SERIES.

ket, sample of which was shown in our last issue. Three of the sizes are made on the 6-point body; all of the sizes line at the bottom. A line of the Tudor Text, their popular

Metropolitan Elevated Railroad 12

TUDOR TEXT.

new letter, a page of which was given in February, is printed herewith.

The Abbey Text series has been added to by the 8 and 10 point sizes. Abbey Text initials in three sizes, 48, 72 and 96 point, have also been brought out. The A. D. Farmer &



ABBEY TEXT INITIALS.

Son Typefounding Company, makers of this popular series, recently issued an attractive circular in black, red and green, showing the many uses to which the latter can be put.

We present herewith a few representative samples of the new "Pacific Bikes" manufactured by the Pacific States



PACIFIC BIKES.

Typefoundry, San Francisco. There are twelve in the set, three of them being in black like the bicycle girl coasting, and the others of a shaded character. We also give a line of their new Aldus Italic, intended for circular work,

MODEST and charming $30

ALDUS ITALIC.

legal blanks, etc. It is at present cast in 12, 18 and 24 point sizes, with the 8 and 10 point in preparation. The Laurel

border encircles a page of the productions of this foundry shown elsewhere.

On another page we present a new production from the Inland Typefoundry, St. Louis — their Woodward series.

INLAND Foundry

WOODWARD SERIES.

This foundry is constantly bringing out novelties, and have added three new sizes to their Woodward series, mak-

INLAND Foundry

WOODWARD OUTLINE.

ing eleven in all, running from 6 to 60 point. Woodward Outline is made in eight sizes, from 12 to 60 point, and

CONDENS. Woodward

CONDENSED WOODWARD.

Condensed Woodward in nine sizes, from 10 to 60 point. A complete page of the latter series we hope to show in the following number.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices, should be inclosed in all publications sent for review.

A NOTEWORTHY feature of the *Capitalist* for January is its "portrait gallery," showing characteristic portraits of more than forty officers of the leading banks of Chicago.

THE March number of the *Century Magazine* contains an article by Mr. Theodore L. DeVinne, printer of that publication, on the *Century's* new type, which will be read with interest by the printing world.

MACMILLAN & CO. will publish a volume of "Studies in Structure and Style," by Mr. W. T. Brewster, A.M., tutor in rhetoric and English composition in Columbia College. The work is based on seven modern English essays, and is furnished with an introduction by Prof. G. R. Carpenter, also of Columbia.

ONE of the latest books published by F. Tennyson Neely, New York and Chicago, is "The Bachelor and the Chafing Dish," by Deshler Welch. It contains some valuable recipes especially adapted for the chafing dish, is printed in clear and handsome style, and neatly bound in buckram, stamped in gold, silver and red.

AN interesting and amusing article, dealing with the amiable peculiarities of the late Eugene Field, written by Cleveland Moffett, is the principal article in the February *Godey's Magazine*. This publication is distinctively a woman's paper, pleasantly free from the snobbishness which makes such publications distasteful to the average man.

A MODEST pamphlet on the subject of carriage building comes to us from the Henry O. Shepard Company, Chicago. At first glance at the title of the brochure, one gets a suggestion of the cup that cheers but not inebriates. "Infusions" is the title. On further perusal, however, it is discovered that the infusions dealt in are ideas culled from the World's Columbian Exposition, and the American and foreign reports dealing with the art of carriage manufacture, with special reference to the superiority of Chicago manufacturers in that interest. While the work is rather fancifully treated, this will be overlooked as the production of a successful manufacturer, and, therefore, naturally exhilarated when writing on his pet theme. Feeing servants, a subject of importance to the owners of carriages, is spoken of, and a history of the great strike in the carriage business in 1893 is given. The book is copyrighted.

"THE LOTUS," a very neat, well-printed booklet, in the now popular antique style, Jenson type and rubricated side-note heads, comes to us from the press of the Hudson-Kimberly Publishing Company, Kansas City, Missouri. Short stories and verse and literary notes make up the contents of the "Lotus," not forgetting some pretty drawings and a colored lithograph from a water color by A. H. Clark, the art director of the booklet.

N. W. AYER & SONS' American Newspaper Annual for 1896 is, if possible, more complete in every detail than any of the volumes which have preceded it. The present volume consists of 1,500 pages, and contains information as to the size, circulation and character, together with the names of the editors and publishers of more than 21,000 newspapers and periodicals. The lists of religious, agricultural, educational and other class publications comprise all the periodicals of this nature published in the United States and Canada. An especially valuable feature is the gazetteer of statistics as to the location, population, political complexion, products and industries of every state and county in the United States and Canada — the population, railroad, express, telegraph and banking facilities of every place in which a newspaper is published being given. Price, $5. N. W. Ayer & Son, publishers, Philadelphia.

FINE PRINTING: ITS INCEPTION, DEVELOPMENT AND PRACTICE. By George Joyner. Published and printed by Cooper & Budd, High street, Peckham, London, E. C.

This volume of over 120 pages, size 7½ by 9½ inches, bound in cloth, with gilt title and edges, is beautifully printed on the finest coated paper, with clear-cut old style type and chaste headpieces and initial letters, with artistic chapter pages, interspersed in which are twelve character supplements in from one to eight printings, illustrating the tendency of fine work. It is doubtful whether an adequate opinion can be expressed in this brief review of the interest this book should elicit among printers and others allied with the printing business, for the work is of an unusually interesting nature. Beginning with a moderately brief history of fine printing from the year 1870 up to that of 1895 — a period of twenty-five years — the author ascribes gratifying praise to the genius and ability of the several American pioneers in this field of art. Quoting from the introduction to the work, Mr. Joyner has this to say: "As is now well known, the forward movement in fine printing had its origin in America. The art had there reached a remarkable state of beauty and efficiency, especially in jobwork, several years before its influence was apparent in this country" (England). The special features and examples of printing executed by such typographers as Glaestaeter, Kelly, Harpel, Haight, De Vinne, Johnston, Earhart and McCoy are amply lauded, as they should be. Passing on to the effect which follows the efforts of these men, the writer says: "The thought, intelligence and perseverance of such of her sons as are here delineated give to America the high distinction of having originated and extended the movement that has exercised so beneficial an influence on the typographers of the older nations of the world." The exemplary work of the German printers of the fatherland is highly eulogized, and to it and that of American printers is awarded the distinction of having helped to create an artistic and original style of workmanship in England by such talented typographers as Hailing, Hilton, Jones, Grayson and a few

others. Chapter III of this volume defines "fine composition" from two standpoints, namely, the employer's and the compositor's. A more instructive chapter could not be suggested by us, for it covers the subject from all practical standpoints. Chapter IV deals with "fine presswork," first in Its Management and second in Its Practice, in which the whole course of manual detail is made clear in so far as these pertain to make-ready, overlaying, underlaying, inks and rollers. Taken as a whole this volume is creditable to the author and to the printers alike, and is highly deserving of perusal and diligent study by all interested in the graphic arts.

CHICAGO NOTES.

THE J. B. Campbell Publishing Company have made an assignment.

THE thirty-first annual session of the Illinois Press Association will be held at the Lexington Hotel, on March 10, 11, 12 and 13.

THE Rogerson Company, printers and engravers, at 140 Monroe street, made an assignment on February 15. Assets are given at $18,000 and liabilities about $15,000. Depression in business and difficulty in making collections are given as the causes of the failure.

MR. A. P. DALY, the popular ink salesman, is now representing J. M. Huber, maker of printing and lithographing inks, of New York. His address is 339 Dearborn street.

THE Crescent Typefoundry, 349 Dearborn street, has been appointed sole agents for the American cylinder press, made by the Prouty Company, and proposes to push its sale.

THE Hornstein Printing Company was incorporated last January with a capital stock of $2,500. The incorporators are Frank S. Shaw, Leon Hornstein and Henry M. Shabad.

THE linen ledger and record papers of the Fairfield Paper Company can now be had in this city of George H. Taylor & Co., 209 Monroe street, who have been appointed agents for the sale of these goods.

THE Orcutt Company has been incorporated; capital stock, $2,500; for general printing and lithographing; incorporators—William J. Lee, Killian V. R. Lansing, and Robert F. Pettibone.

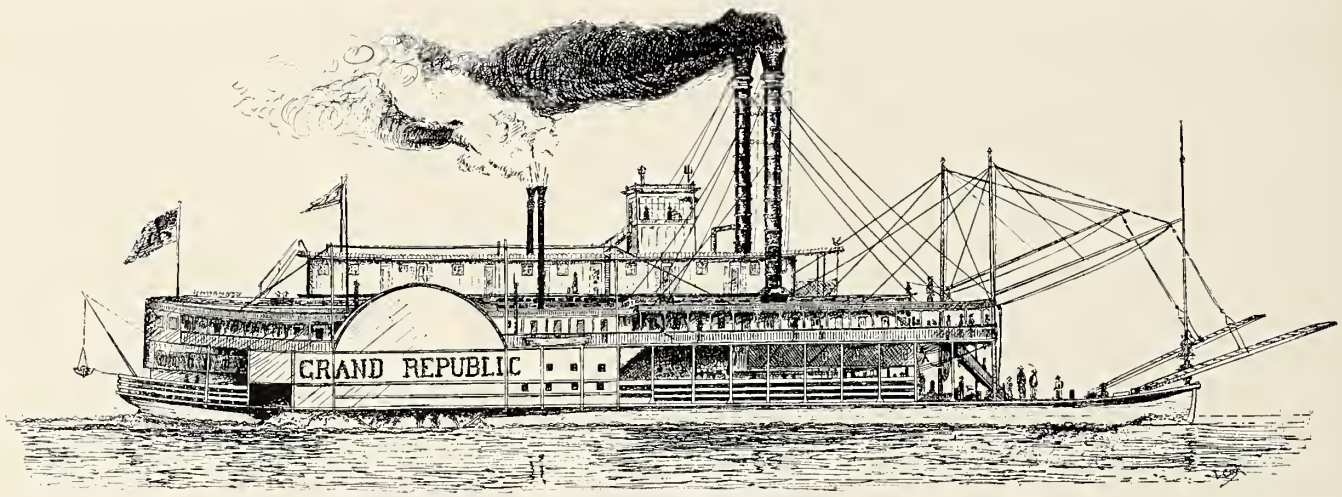
WILLEY & HARMAN, printers, have removed from 247 East Fifty-seventh street to 133 East Fifty-sixth street. This is their second removal to larger quarters within a short time, and would seem to indicate that neat work and prompt delivery are appreciated by the merchants of Hyde Park and vicinity.

ON February 21 an exhibition of the original drawings by Harold R. Heaton, of the *Tribune*, was opened at O'Brien's galleries. A feature of the exhibition was a series illustrating the method of reproducing these black-and-white drawings for the newspaper. There are the sketch, the photograph, the photographic print on zinc, the zinc etching, and the print as it appeared in the paper.

GEORGE MATHER'S SONS have appointed Garrett Burns, one of the best known pressmen in the West, as Chicago manager for the sale and distribution of their inks. Mr. Burns' thorough knowledge of the printing business and his large acquaintance with the trade will undoubtedly make him a very valuable man for this concern.

THE Illinois Engraving Company, 350 Dearborn street, has recently enlarged its quarters and now occupies an entire floor of the building, a space 60 by 70 feet. It has added several new cameras and other paraphernalia for the prompt execution of orders, and the capital stock of the company has been increased to $15,000.

MR. H. R. HEATON, of the *Tribune* art department, has blossomed out as a poster designer. His latest effort is a three-color design for C. L. Dering, the coal merchant, at 175 Dearborn street, which seems to have made a big hit. It represents "Coal Rex" in characteristic attitude, with bowl and pipe. The effect is startling. Both Heaton and Dering will ride to fame on this production, so wise ones say.



WESTERN RIVER STEAMBOAT.
From drawing by Le Roy Cook, Chicago.

THE Chicago Weather Office is equipping a printing and electrotyping plant in the Auditorium tower, which will change the style of weather maps issued. Instead of the film-traced chart a smaller chalk plate map will be made, about 7 by 10 inches in size. With this will be printed the complete table of observations and deductions furnished the newspapers. The local forecast will appear in large black letters, and this uniform chart will be sent out instead of the separate forecast cards, maps and bulletins now employed. The scheme originated in Boston.

THE fifth annual banquet of the Chicago Trade Press Association took place on February 15, at the Great Northern Hotel. Nearly all the members of the association were present, and the banquet was an acknowledged success. Among the speakers of the evening were G. L. Grant, George K. Barrett, Opie Read, Judge John Barton Payne, and C. D. Almy. Postmaster Hesing and J. A. Montgomery, superintendent of second-class mail matter, were present. The programme and menu for the occasion contained half-tone faces of the editors of the different papers composing the association, worked in with a design indicative of the particular trade represented by the paper.

NEWSPAPER GOSSIP.

THE Marseilles (Ill.) *Plaindealer* enters upon its twentieth year with the issue of January 3, and during this time has been under the direction of the same editor and proprietor.

THE Herald-Despatch Company, Decatur, Illinois, have bought and moved into a new office. They are now taking a full press report, and have put in a second Thorne typesetting machine.

E. W. STEPHENS, ex-president of the National Editorial Association, and publisher of the *Herald*, Columbia, Missouri, is said to have the finest office in the United States. He has just put in a Thorne typesetting machine and other improvements.

"THE entertainment was in the family plot in Long Branch," is the sentence with which a Huntington (L. I.) newspaper of recent date wound up a touching obituary notice. It should have read "interment," of course, and the editor has been busy ever since in an attempt to square himself.

THE publishers of *Paper and Press* announce its change of address from Philadelphia to New York city, and request that all matter be addressed in future to the Paper and Press Company, Room 1422, Vanderbilt building, New York city, U. S. A. What is a loss to Philadelphia is certainly a gain in this instance to New York.

LYLE M. FISHER, editor and publisher of the *Masonic Record*, St. Paul, Minnesota, associated with Mr. E. E. Green, has issued the prospectus of a new weekly, the *Social Life*, which will be devoted to the dissemination of general secret and fraternal society news. Mr. Fisher's experience in this line is an assurance of the success of the new publication.

THE Utah Press Association, on January 30 and February 1, presented in all their historic Grecian grandeur the classic plays, "Sappho" and "Pygmalion and Galatea." They were given in the Salt Lake theater by a corps of professional and local actors, the receipts going to defray the expenses incurred in entertaining the National Press Association last year.

PRINTERS in the employ of the *Ohio State Journal*, Columbus, are all to be given a chance to learn to operate the Mergenthaler. The firm has six machines, running one in the daytime, it being a morning paper. Five men work two hours each day on the other machines, and, as soon as they become proficient, another five are put to work. This is certainly commendable, and is an example that should be followed all over the country.

A NEW monthly, called *Home Study*, published by the Colliery Engineer Company, Scranton, Pennsylvania, the initial issue of which has reached us, seems destined to fill a place in the journalistic field at present unoccupied. It is an elementary journal for students of all branches of mechanical and civil engineering, architecture, mechanical and architectural drawing, etc., and the text is supplemented by many diagrams and illustrations.

ONE hundred members of the Michigan Press Association passed through Chicago on February 15 on a trip to the City of Mexico. Chase S. Osborne, of Sault Ste. Marie, president of the association, has charge of the party. It is intended to remain two days at New Orleans, going from thence direct to the City of Mexico. On their arrival they will be presented to President Diaz, and will remain four days visiting points of interest in that vicinity. The party will return to Chicago on their way home on March 7.

THE Downer's Grove (Ill.) *Reporter* appeals to its readers thus: "Don't forget the editor when you have an item of news. If your wife whips you, let us know of it and we will make it right before the public. If you have company, tell us, if you are not ashamed of the visitors. If a youngster arrives at your home begging for raiment, buy a quarter's worth of cigars and come around, and if you are a subscriber we will furnish a name for him or her, as the circumstances permit. We mention these little things, for we want the news that is transpiring in the community."

THE Omaha *Bee* has recently devised a plan whereby the "returns" on that paper have been cut fifty per cent. An attachment to their presses lightly pastes together in several places the pages in such a way that when the paper is opened the leaves must be torn apart. This enables the publishers to determine which papers have been sold and read. Credit is given for only those that come back pasted as they went out. The color of the paste is changed each day so that the leaves cannot be repasted by the newsboys and made to appear as if never opened. This attachment is used only when running the railroad edition, and is removed for the regular run. Other dailies might adopt this plan to advantage.

THE Buffalo *Express* celebrated its fiftieth anniversary on January 15, 1896, by issuing a historical and reminiscent edition of fourteen pages. With each copy is a facsimile of the first number of the paper, which, while a very creditable production for fifty years ago, serves to illustrate by contrast the great progress made by the paper since its inception. In 1884, a double perfecting press, the first press to print from a roll in the city, was put in, and eight years later the first linotype machines used on a paper in the city of Buffalo were added. Mark Twain was at one time the editor, and among other well-known men who have been connected with the *Express* at various times may be mentioned the Hon. Seth C. Hawley and A. M. Clapp, at one time public printer, who, with Rufus Wheeler and James McKay, established the paper.

OF INTEREST TO THE CRAFT.

AT a recent meeting of Columbus Typographical Union, No. 5, the following gentlemen were elected to fill vacancies: William Siebold, vice-president; Van L. Drake, secretary-treasurer; J. C. Coleman, trustee.

TWO Mergenthaler machines were placed in the office of J. B. Savage, Cleveland, Ohio, on February 10. The A. S. Gilman Printing Company, of that city, has also put in its second machine. The latter company also runs one Thorne typesetter.

E. P. REYNOLDS, secretary-treasurer of Columbus (Ohio) Typographical Union, No. 5, died on January 29, after a prolonged illness. Mr. Reynolds was an active worker for the betterment of the craft, and leaves many friends to mourn his decease.

THE Lutheran Book Concern, of Columbus, Ohio, have put in four Mergenthalers, and have another one ordered. The machines, however, have not interfered with their working force, for they now have more men than ever before, and have been working night and day for the past four weeks, Mr. J. L. Tranger is the manager.

AT the annual election of officers of Manchester Typographical Union, No. 152, held February 1, the following officers were elected for the ensuing term: President, John P. Arthur; vice-president, F. A. Knight; corresponding-recording secretary, F. T. Irwin: secretary-treasurer, T. J. Fellows; sergeant-at-arms, J. T. McGrath.

SIX years ago Sir Algernon Borthwick, now Lord Glenesk, brought into existence the Printers' Pension Almshouse and Orphan Asylum Corporation, and on February 15 he presided at the annual banquet at the Holborn Hotel, London, England. The object of the charity is to provide

for compositors who, by reason of age, are no longer able to work at the case. A large number of beneficiaries have already been placed beyond the reach of want for the remainder of their lives.

At the meeting of the Worcester (Mass.) Typographical Union, January 6, the following officers were installed: President, Charles E. Wyatt; vice-president, W. F. Clinkard; recording secretary, Frank U. Scofield; financial secretary, Everett S. Lee; treasurer, John B. N. Soullière; sergeant-at-arms, George A. Reed. The installing officer was W. L. Bousquet, retiring president.

W. P. McGirr, secretary of the Wellington Typographical Society, of Wellington, New Zealand, sends the following communication to Mark H. Marsh, secretary of Typographical Union No. 18, Detroit, Michigan: "I am instructed by the board of management of our society to ask you to forward to the relatives of those who met their death in the late printing office accident in Detroit, as cabled over here, the following resolution: That this board learns with profound regret the loss of life occasioned by the recent explosion, and desires to express deep sorrow for those who are left widowed and orphaned by the late tragic occurrence."

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

A. T. Patterson, Benton Harbor, Michigan: Package of commercial work, composition of which is excellent and presswork good.

C. S. Farren, with H. E. Pratten & Co., Sydney, New South Wales: Three samples of color work; composition neat, presswork good and colors well selected.

J. T. Windell, Johnstown, Pennsylvania: A few specimens of everyday work, composition on which is in good taste and well displayed. Presswork also is of good quality.

E. L. Newcomb, with Blair & Boatwright, Danville, Virginia: Bill, letter and note heads, etc., composition of which shows judgment and good treatment in display. Presswork is fair.

M. J. Beaumont, job department, *Tribune* office, Wabash, Indiana: Samples of general work; composition and presswork both giving evidence of skillful workmanship and care in production.

L. Emerson, with Pryor, Barstow & Parsons, San Rafael, California: Some business cards, composition on which shows an excellent conception of artistic display, the presswork also being very good.

John Andrews, foreman, *Mitchell County Press*, Osage, Iowa: Sends samples of general work as produced in country printing offices. Composition is good, but selection of colors and presswork is susceptible of improvement.

Mr. Walter Emerson, with the Knickerbocker Press, New Rochelle, New York, sends a commendable specimen of his dexterity and taste in brass-rule manipulation, in the form of the initial letter which accompanies this note.

C. E. B., 58 Faulkner street, Malden, Massachusetts: Specimens of bill and letter heads, composition on which is neat and good for one who has served but one year at job printing. Much improvement, however, could be made in the card and dodger.

Ben Ed Doane, *Courier* office, Jasper, Indiana: Holiday announcement of a jeweler, printed on sixteen leaves tied together with ribbon. The composition is fair, but the presswork is bad, the heavy impression on some parts being almost equal to embossing.

Otis A. Sargent, with Allen & Lamborn, Tacoma, Washington: Booklet—"Snap Shots," business card and telephone card, all neat samples of composition and presswork. The telephone card with pink border is, in our opinion, far better in appearance than the one with yellow.

A novelty in the calendar line has been issued by the St. Louis branch of the American Typefounders' Company. It is a mammoth poster calendar printed upon 28 by 42 paper, in blue and red, there being a sheet for each month in the year. The holidays are indicated by special color. The calendar portion occupies the greater part of each sheet and can be read at quite a distance. The printing was done by the Great Western Printing Company, of St. Louis. It is undoubtedly the largest and most striking calendar ever issued.

L. Amable Proulx, 4 Rue Buade, Quebec, Canada: Calendar for 1896, illustrated with design in rulework, which shows artistic treatment. We do not always approve of designs in brass rule which involve the expenditure of much time in production, but this one merits favorable mention.

The A. D. Farmer & Son Typefounding Company have issued a four-page circular showing their Abbey Text series. It is artistically set and printed on imitation handmade paper with wide side and bottom margins, with rubricated initials and border rules. The presswork is good.

T. Frank Boyer, with Harner & Pengelly, Reading, Pennsylvania, sends samples of commercial work on which composition is neat and presswork good. The *Monthly Bulletin*, an eight-page octavo, is a very clean, attractive publication, the presswork on which appears to be above the average.

C. K. Smeed, Schoolcraft, Michigan: Specimens of general commercial work, composition on which is fairly good. Some of the letter and note heads would be improved if "pointers" and "flub-dubs" were omitted. Plain, neat display, without ornamentation, is usually productive of best results in this class of work.

Folsom & Sunergren, designers, half-tone, relief-line and wood engravers, is the name borne by an exceptionally neat card in white and olive green recently received at this office. The firm is composed of L. B. Folsom, A. F. Sunergren and Charles G. Sunergren, and is located at 25 Winter street, Boston, Massachusetts.

Patterson & Young, St. Joseph, Missouri, submit a few samples of work in which the Tudor Black series, printed in two colors, plays an important part. It is evident that Patterson & Young have a full appreciation of the value of certain type faces when used in color work, the work received by us being very attractive in appearance and artistic in finish.

The *Herald*, Garden City, Kansas, has issued a souvenir on the occasion of its tenth anniversary, which is unique in conception and execution. It is in the form of a booklet containing the "Alphabet of Advertising," inclosed in a handsomely printed and embossed board cover. The "alphabet" contains some good pointers which advertisers would do well to heed.

Horace Rescott, Transcript Publishing Company, North Adams, Massachusetts, has favored us with two samples of full-sheet show cards, one printed in green, red and gold, the other in brown, red and pink. The matter is attractively displayed, colors harmoniously disposed, and presswork good. Both are sufficiently attractive to arrest the attention of even the most casual observer.

"Simply Three Colors," is the title of a pamphlet just issued by M. Wolfe, of Dayton, Ohio, presenting progressive proofs of the three-color half-tone process, the subject being fruit, reproduced from a lithograph. Those interested in this process, now attracting so much attention, will be glad to have an opportunity of examining this set of impressions. Mr. Wolfe informs us that he gives instructions in this process.

We acknowledge receipt of an eight-page and cover specimen booklet from the General Engraving Company, 113 Champlain street, Cleveland, Ohio. From the excellent appearance presented by the half-tones, woodcuts and zinc etchings in this pamphlet, we should judge that the engravings turned out by this company are of the best. The cover is neatly designed and printed in two shades of green, chocolate and red.

William & Robert H. Maar, South Market street, Poughkeepsie, New York, submit a few samples of job printing—mainly their own advertising—which they claim have made a "great hit" in their section. While the literary composition may be excellent, the typographical execution is not of such character as would meet with favor in commercial centers. There is room for improvement in display, and also in presswork.

From the Miami Union Publication Company, Troy, Ohio, we have received three copies of a job in four workings, each in different colors, according to the ideas of different persons, with a request to state which, in our opinion, is the best effect. No. 1 is printed in black, red, mauve and buff; No. 2 in black, red, dark green and light green; No. 3 in black, red, dark blue and pink. We think No. 3, by David M. Shilling, is the most harmonious arrangement of colors.

From the J. G. Miller Publishing House, The Dalles, Oregon: Several samples of letterpress printing, the composition on which is well up to the average, but the selection of colors and the presswork are open to criticism. There is not a plain black job among the collection. Green, red, blue, and gold predominate. Straining after color effects in commercial printing is not to be commended. A liberal use of fine black ink would produce a better class of work at much less expense.

From the Chasmar Press, 34 Union Square, New York, we have received a pamphlet designed and printed for the Barnes Cycle Company, Syracuse, New York. It consists of thirty-two pages of handsome typography, freely embellished with half-tone sketches worked in various tints, which give a very attractive appearance to the booklet. The cover is a fine example of gold and color printing and embossing. The conception and execution of the work reflects great credit upon the Chasmar Press.

"Aged nineteen; four years at the business," is the record of Frank Lush, Peterborough, Ontario. His work, however, bears the impress of a

veteran at the business, and the advertisements shown in the Christmas number of the Peterborough *Examiner* would do credit to one who had served *forty* years at the shrine of typography. They are admirably balanced and artistically displayed, and Frank Lush need never be ashamed to own up to his work if he keeps on the same route in which he is now traveling.

A NEAT souvenir has been issued by the job department of the Cleveland (Ohio) *Plain Dealer*, descriptive of its facilities for handling all kinds of job work. It is in the form of eight enameled, round-cornered cards, 5½ by 7 inches, the first and second being title and circular, the remaining six half-tone illustrations of superintendent's office, composing and press rooms, and bindery. The work is well done, and the cards are tied with silk ribbon, giving the job a rich finish. L. C. Falstreau had charge of its production.

THE thirty-sixth annual catalogue of the Acme Harvester Company, Pekin, Illinois, contains thirty-two pages, printed on heavy enameled stock, illustrated with many full-page half-tones of reapers, binders, mowers, etc. The work is a fine example of up-to-date printing, the composition and press-work being of a high order. The printing of the catalogue was intrusted to the Henry O. Shepard Company, Chicago, Illinois, and the superb manner in which it has been executed fully sustains the enviable reputation this house bears for turning out fine letterpress printing.

THREE packages of general work have reached us from the office of Carr, the Prompt Printer, Seneca street, Cleveland, Ohio. One is the work of Carr himself, and is characterized by neatness in composition, with absence of ornamentation. The second is by A. A. Young, the work being more ornamental, but in excellent taste, the composition and division into colors being artistic. The third package is by R. W. Suits, apprentice, whose work is of a high grade, his personal card being unique and attractive. We bespeak for him a high place in the ranks of typography.

THE enlarged edition of "Modernized Advertising," from the press of the Binner Engraving Company, Chicago, has made its appearance. The cover is a tasty design in silver and two shades of blue, and incloses a full collection of the different advertisements recently prepared by this enterprising concern. The designs are produced in half-tone and line, and in some instances by a combination of the two processes, and all are up-to-date so far as the artistic merits of the advertisements are concerned. The advertising manager wishing suggestions will find helpful ideas in every page of this book.

"FACTS FOR PRINTERS" is the title of a brochure issued by the American Typefounders' Company, treating of "thoroughness" in typefounding and printing. It consists of twelve pages handsomely printed in the beautiful Old Style face of the Caslon Typefoundry, of London, England (the matrices of which were made as long ago as 1725), on handmade paper with deckle edges and wide margins. It also shows samples of Greek, Hebrew, Russian, Armenian, and music type, and is a valuable souvenir which every printer should covet. The printing was done by Redfield Brothers, 409 Pearl street, New York.

A "MINT OF HINTS" is a superb collection of elegantly printed and embossed cover designs from the well-known house of Griffith, Axtell & Cady Company, Holyoke, Massachusetts. Every detail is carefully attended to, with the result that an artistic finish is imparted to every sample shown. As far as our knowledge extends, we believe no other house in the United States can compare with this company in originating such ornate designs, beautiful colorings, and varied shades of bronzes used in executing the conceptions of their artists in the line of embossed covers for all kinds of catalogue work.

A. WINTEMBERG, with the Cleveland Printing & Publishing Company, 27-31 Vincent street, Cleveland, Ohio, has submitted for review the most complete collection of specimens of letterpress printing it has been our good fortune to inspect. It comprises almost everything that it is possible to produce with types, borders, rules and tint blocks; the composition shows painstaking care and artistic treatment, the presswork is excellent, and selection and arrangement of colors invariably in good taste. The title-pages are especially attractive for their neatness. The collection is well worth preserving as a memento of meritorious workmanship.

SO MANY samples of printing have reached us during the past month that it is a matter of impossibility to mention—let alone review—them all. We have been compelled, therefore, to let several lie over, hoping that a more favorable opportunity may arrive for reviewing them.

Printers and others who desire specimens of their own business advertising reviewed and criticised are requested to send this class of specimens to the New York office of THE INLAND PRINTER, 197 Potter building, 38 Park Row. All other specimens should be sent to the Chicago office as heretofore.



Designed and executed by Frank H. Sherman, day pupil of the New York Trade School. All hand work.

TRADE NOTES.

THE Mobile Stationery Company, of Mobile, Alabama, burned out on February 12. Loss, $25,000; insurance, $15,000.

THE Hall & O'Donald Lithographing Company, Topeka, Kansas, has added two Thorne machines to its thoroughly equipped establishment.

THE many friends of Mr. F. Wesel, president of the F. Wesel Manufacturing Company, New York, will learn with regret of the death of his wife on February 4, after a short illness.

J. S. PINNEY, who has been manager of the American Press Association, at St. Paul, for a number of years, has resigned his position and is now connected with the Thorne Machine Company in the West.

HENRY LEWIS JOHNSON, formerly with Carl H. Heintzemann, Boston, announces that he has entered the employ of the Smith & Porter Press, of that city, and will devote his entire time to the designing and execution of fine display and illustrated work.

H. A. REINHARD, of the Westbote Company, one of the largest offices in Columbus, Ohio, has resigned as manager, and William F. Kemmler assumed the duties of that office. S. J. Brand, who has been connected with the concern for nearly thirty years, was chosen as general superintendent.

ROBERT CLARKE & Co., stationers, printers and blank-book makers, Galveston, Texas, have consolidated with the Maverick Lithographing and Printing Company, of San Antonio, the style now being the Maverick-Clarke Lithographing Company. The Galveston plant will be moved to San Antonio.

MR. L. A. AULT, of the Ault & Wiborg Company, Cincinnati, sailed from Vancouver, B. C., on February 3, accompanied by his wife and son, for a trip of five or six months to Japan and China. Mr. Ault is a keen observer, and while upon his travels will doubtless pick up considerable

information regarding the use of printers' ink by the celestials that will be of value to him and of interest to his friends.

FIRE in Boston, on February 8, caused considerable damage. Mills, Knight & Co., manufacturing stationers, estimate their loss at $25,000, and D. C. Heath & Co., publishers, place theirs at $20,000. W. W. White & Co., map mounters, and A. C. Vallee, book stamper, were also sufferers by the fire.

THE General Engraving Company, Cleveland, Ohio, has moved its office from the ground floor up to the second floor, and also increased its engraving facilities. The *Waechter and Anzeiger* (German daily) announces that its editorial rooms have been removed to the third floor to secure better light and more commodious quarters.

THE attention of the trade is called to the fact that the F. Wesel Manufacturing Company, for many years at 11 Spruce street, New York, have removed to 80 and 84 Fulton street, where they have 15,000 square feet of space and carry a complete line of printers', electrotypers', stereotypers' and bookbinders' machinery and supplies.

FROM J. Manz & Co., Chicago, we have received the first number of their "Typographical Ornamentation." It is a handsomely gotten-up and neatly printed pamphlet of sixteen pages and shows to good advantage specimens of their borders, initials, bands and decorative designs, as well as half-tone, lithogravure, and wood engraving.

W. T. BAKER, proprietor of the Utica *Saturday Globe*, has lately installed for use on his new weekly paper, the *Mercury*, one of J. H. Stonemetz & Company's 33 by 46 magazine folders, with attached automatic feeders. This machine runs continuously at a speed of 3,500 sheets, folded, per hour, and has proved itself a great money saver.

WELD & STURTEVANT is the name of a new firm of dealers in printers' and bookbinders' materials at 44 Duane street, New York. The firm is composed of Mr. De Witt C. Weld, Jr., treasurer of the Dexter Folder Company, and Mr. Charles A. Sturtevant, late with Montague & Fuller, of New York, through which connections both are well known to the trade.

AMONG the paper mills who received awards made by the joint printing committee of Congress for supplying the government with paper for the year beginning February 1, are the Riverside Paper Company, of Holyoke, 8,000 reams of writing paper; A. G. Elliott & Co., Philadelphia, 1,500 reams of tissue paper; and Crane Brothers, Westfield, 350 reams of typewriter paper.

THE firm of Redfield Brothers, printers, has removed from 27 Park Place, New York, to larger quarters in the Scott & Browne building, corner of Pearl and New Chambers streets. The printing turned out in that establishment is much above the average in quality, and the increased facilities now possessed will doubtless enable the firm to do even better in future than in the past.

THE Troup Manufacturing Company, printers and blank-book makers, Dayton, Ohio, announce that on the evening of January 29 their plant was visited by a disastrous fire that practically destroyed the mechanical department and work completed and in course of completion. The interruption of business will be but temporary, however, and an adjustment of the loss will soon be accomplished, the plant re-equipped in every department, and business promptly resumed.

AN item in the February issue regarding the Deardorff Paper and Manufacturing Company, of Chattanooga, Tennessee, contained a misstatement, which we now correct. They have disposed of their printing and box department, which was a minor department of their concern, to Kuster & Thompson, and will hereafter devote their entire energies to the wholesale paper business. They are having a large trade at the old stand and propose to do business for a long time to come.

CHARLES T. BARDEN represents the Fairfield Paper Company, Fairfield, Massachusetts, and has recently returned to the mill from a trip to Chicago, in which city he visited the trade, making known the merits of Fairfield's ledger papers. Mr. Barden is a son of Charles M. Barden, of Crane Brothers, and a nephew of George F. Barden, of the Fairfield Company. Coming as he does from a family of papermakers, he will undoubtedly meet with the usual success of those bearing this name.

THE following is the list of officers elected by the Adams and Cylinder Press Printers' Association, No. 51, of New York, for the ensuing year: President, William H. Graham; vice-president, Francis P. Doyle; recording secretary, James F. McMullen; financial secretary, John F. McGuirk; treasurer, Frank Hoe; sergeant-at-arms, Thomas J. Wood; trustees, Frank J. Biemer, Valentine Enders, Thomas Bryson; members of the executive committee, John Leonard, William A. Hyslop, Edward Neway, John T. Evans.

THE Lanston Monotype Machine Company, of Washington, D. C., has begun the manufacture of the Monotype machines in the shops of William Sellers & Co., of Philadelphia, and expects to begin their installment about July 1. The prices are as follows: One casting machine and keyboard, $3,000; one casting machine without a keyboard, $2,750; one keyboard without a casting machine, $300. The company requests a full investigation of all the claims it makes for its machine, and would be pleased to give any special information upon request.

FROM W. N. Clapp, 126 William street, New York, we have received a sample of one of his "Economy" cases. The lay of this case, while on the same general plan as that of the old style, is so modified as to shorten the reach for the letters very materially, enabling much greater speed in composition to be attained. The space occupied by the font is also greatly reduced, and a job office fully equipped with these cases would occupy from one-half to two-thirds less space than the old style. They are made in four sizes: full, three-quarters, two-thirds and one-half.

THE fraternity of printers should have a wholesome respect for Miss Amy Gould, of Oyster Bay, New York, who is about to become a happy housewife, after several years' experience as a printer in the office of the Oyster Bay *Pilot*. Miss Gould set the type and printed her own wedding invitations, and is proud of the fact, as she may well be. The work will bear the scrutiny of experts. In later years, when the grandchildren gather about her, it will be a source of gratification to her to show what she could do when a girl, employed in the art preservative.

WORD comes to us from Leipsic, Germany, that the well-known firm of Karl Krause, in that city, intends to enlarge its plant early in 1896. A new three-story structure, about 65 by 490 feet in size, will be built. It has been found necessary to erect this building for the reason that orders could not be taken care of with the facilities the firm formerly enjoyed. The building will be complete in the fall, at which time the force of workmen will be increased by 300, making the total number of hands employed in the manufacture of bookbinders' and other machinery 1,000 people.

A PAPER CUTTER with a history was recently discovered by Mr. McCready, traveling salesman for T. W. & C. B. Sheridan, Chicago and New York, on one of his southern trips. It is a Sheridan cutter in use in the office of John G. Deitz, of Macon, Georgia, which was purchased by its present owner before the war. When Sherman's army invaded the South Mr. Deitz sunk the machine in the Altamaha river

to prevent its being confiscated and sent north. At the close of the war it was raised, cleaned up, and placed in his bindery, and is today doing satisfactory work for its owner as well as serving as a relic that he would not care to part with.

Our Cleveland correspondent advises us that the Plain Dealer Publishing Company of that city will move to the large four-story building, corner Superior and Bond streets, on June 1, where twice as much room will be secured. The Britton Printing Company has made changes in its force, Mr. E. F. Hamm now being manager, and Mr. James E. Doyle, the well-known pressman, superintendent. The fire in the old Miller block considerably damaged the following firms, but all are now in running order: Moses & Co., printers, and J. & F. Haker, binders, third floor; Eclipse Electrotype and Engraving Company, second floor, and W. E. Kneale, printer, ground floor.

A new company has been incorporated at Appleton, Wisconsin, with a capital stock of $20,000, to be called the Appleton Printing & Paper Company. A two-story building is now being erected, which will be fully equipped with machinery for producing printed matter of all descriptions. It is proposed to work in connection with the mills in that vicinity, and make a specialty of printing upon paper in the roll and rewinding it, as well as doing specialty work where large quantities are required. The machinery will be run by water power, and the facilities include an electrotype and binding plant. The officers of the company are: B. T. Gilmore, president; F. J. Harwood, vice-president; A. G. Leffingwell, secretary and treasurer; B. F. Goodell, superintendent.

On a Tuesday morning, a few weeks ago, Mr. F. C. Nunemacher, of Louisville, Kentucky, received a letter from the Chicago branch of the American Type Founders' Company in regard to a cylinder press then on exhibition in their warerooms. As just such a press was needed by Mr. Nunemacher, he called up that firm on the long-distance telephone and obtained their price, later in the day telegraphing an offer, which was accepted, the press being shipped the next day, arriving at Louisville at 3 P.M. Thursday, and by Saturday evening was in position and ready for work. The press was first used on one of the largest railroad tariffs ever issued, containing over five hundred pages, requiring nearly seven tons of type and more than two miles of brass rule for its composition, nearly a carload of paper being used for a single edition. This matter is mentioned as showing the speed with which Chicago houses can fill orders, and the enterprise of the Louisville printing firm in thus putting in machinery to carry out an important contract.

The most remarkable printing establishment in the world is that conducted by the monks of Neuville Montreuil-sur-Mer, in the Pas de Calais province, in the north of France, where the whole of the service books of the Carthusian Order, for use throughout the world, are printed. Copies of these works cannot be purchased; they are only issued to the members of the Order. They are most beautiful productions, printed on the finest paper, which is handmade, bearing the watermark of the Order. They are made in all sizes, from royal folio to smaller royal quarto, in red and black type, with music and initial letters. The monks of this establishment also cast their own type and bind their own books, and carry out all the different branches, even to designing their own letters, wood engraving, and photo-typography. The University Press at Oxford is not only one of the most remarkable printing establishments in the world, but also one of the oldest. It makes its own type and its own ink, burns its own charcoal for making the ink, makes its own paper, and so on. The famous Oxford India paper is unique, and a marvel of compression and strength, and the secret of its manufacture is known only to three persons. From no printing press in the world are so many—1,000,000 of each—Bibles and prayer books issued annually, and types are set up in 319 foreign languages and dialects.—*Australian Journal.*

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

COATED PAPER.

"It beats X-rays," is what the Union Card & Paper Company, New York, say about a bargain in coated paper which they announce in another column. We have enough confidence in them to believe that if they say it, it must be so.

PRINTERS' QUOINS.

The price of the patent quoins manufactured by C. H. Dicke, Downer's Grove, Illinois, has been reduced from $1.35 to $1 per dozen pairs, and keys to 25 cents each. This will be an inducement to printers to purchase this quoin, which is made after the Hempel pattern, and is said to be giving good satisfaction wherever introduced.

MATRIX ROLLING MACHINE.

George E. Lloyd & Co., 202-204 South Clinton street, Chicago, are putting on the market an improved matrix rolling machine for newspaper and book stereotyping, which they claim will pay for itself every six months. They have recently issued a booklet fully describing this machine, which they will be glad to send to any parties interested upon request.

ANTON WILD, PHOTO-ENGRAVER.

Readers of The Inland Printer will notice this month an advertisement of Anton Wild, of Buffalo, New York, containing a handsome half-tone illustration indicative of the character of work he turns out. Mr. Wild was formerly with the Matthews & Northrup Company, and afterward with Mr. Volger, under the firm name of Volger & Wild. He is now in business for himself and gives his personal attention to all orders. His address is 14 and 16 Ellicott street.

THE NEW FRANKLIN TYPEWRITER.

This machine is one which sells for but three-fourths of the price usually asked for a first-class typewriter, and yet it stands in the front rank as a strictly high-grade machine. A user of the New Franklin writes of it as follows: "It has all the good qualities and none of the bad qualities of the many other typewriters I had tried prior to getting it. It is quick to respond to the touch, has a light, springy, equal touch. It keeps its alignment perfectly under all circumstances. It is compact and easy to keep in order. Its writing is always in sight, and corrections are easily made without the use of any series of scales or lifting of carriage. It is as reliable and lasting as the highest-priced machines; indeed, in one respect, that of alignment, it is their superior in every way."

"EMBOSSING MADE EASY."

A new edition of this practical treatise on embossing has just been issued. It contains illustrations and about a dozen pages of specimens of embossing executed by the methods described in the book. The cost of this feature alone was over $200. P. J. Lawlor, the author of the book, is a practical pressman and embosser, and it has been

revised by an experienced die cutter. No other book contains quite the information to be found in "Embossing Made Easy," and it is a satisfactory guide to a successful working of the embossing process. Some of the methods described have been sold at high prices, and are now for the first time made public. Sent, postpaid, on receipt of $1. For sale by The Inland Printer Company, 212-214 Monroe street, Chicago, or 197 Potter building, 38 Park Row, New York.

RELIANCE SPECIAL HAND PRESS.

The illustration upon the opposite page, which was engraved by the Illinois Engraving Company, Chicago, from a photograph taken by J. B. May, is a good example of half-tone illustration of machinery where the background is cut away, and the lower portions of the cut vignetted. The numerous calls for pictures of this press have induced the makers, Messrs. Paul Shniedewend & Company, 197 South Canal street, Chicago, to present them to our readers with a copy of THE INLAND PRINTER. The many points of advantage this machine has over the old hand presses are fully set forth in circulars they have issued. Parties who have put in these machines speak in the highest terms of the way they are pleased with their working.

MAGNA CHARTA BOND ADS.

The Inland Printer Company, Chicago, Illinois:

DEAR SIRS,—The receipt of your collection of Magna Charta Bond Prize Ads. is acknowledged with thanks. It is a most interesting collection, and a flattering exhibit of the estimation in which the type faces of the American Type Founders' Company are held by the ambitious, progressive printers who competed.

Of the 148 specimens submitted, it has been ascertained that:

101 used type originated and made by the American Type Founders' Company;
7 used type originated by other founders;
35 used type made by the American Type Founders' Company, in connection with type made by other foundries;
5 used plain type, the makers not identifiable.

148

In this comparison account is taken only of type faces of a distinctive character, excluding romans and plain gothics, antiques, and other common faces.

Of the six prize winners, five used our type exclusively.

It will be to the advantage of the craft generally if this collection of ads. has a wide sale, as it presents a number of valuable suggestions as to style to both job and ad. compositors. Fifty cents is a moderate price for it.

Yours truly, H. L. BULLEN.

NEW YORK, February 20, 1896.

PROFITABLE PRINTING IN COLORS.

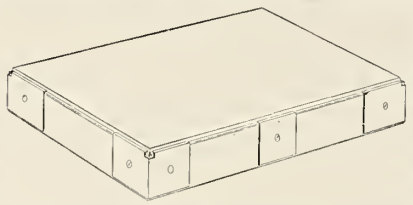
A great variety of color work can be accomplished on the Golding Art Jobber supplied with chromatic attachment. The fountain, which forms a part of this attachment, will supply any number of separate colors up to twelve, and they can be worked entirely distinct or blended together, as may be desired. The size of the chase is 12 by 18 inches, and the cost is small when considered in connection with the work that can be accomplished on it. It is valuable for printing in one color and for embossing as well as for chromatic work, and its attainable speed of 2,500 impressions per hour, with perfect register, makes it the most profitable half medium press now manufactured. Full particulars as to prices, etc., can be obtained from Golding & Co., Boston, Philadelphia, Chicago, and 28 Elm street, New York.

IT WILL PAY

Photo-engravers to send to Scovill & Adams Company, 423 Broome street, New York, for their photo-engravers' catalogue with latest information concerning the art.

RAFTER'S PATENT PLATE CLAMP.

The accompanying illustration shows a plate attached to block by means of plate clamps, patented by J. J. Rafter, of the Rafter Manufacturing Company, Hartford, Connecticut. There are corner and side clamps, and the method of holding the plate in place can be seen at a glance. The pressman can take a plate from the block in a few moments and underlay it between the plate and the wood. A great many pressmen are at present depending almost entirely for perfect effects in half-tone work by making an overlay. Much better results can be obtained by a properly cut underlay attached to the under surface of the copper etching.

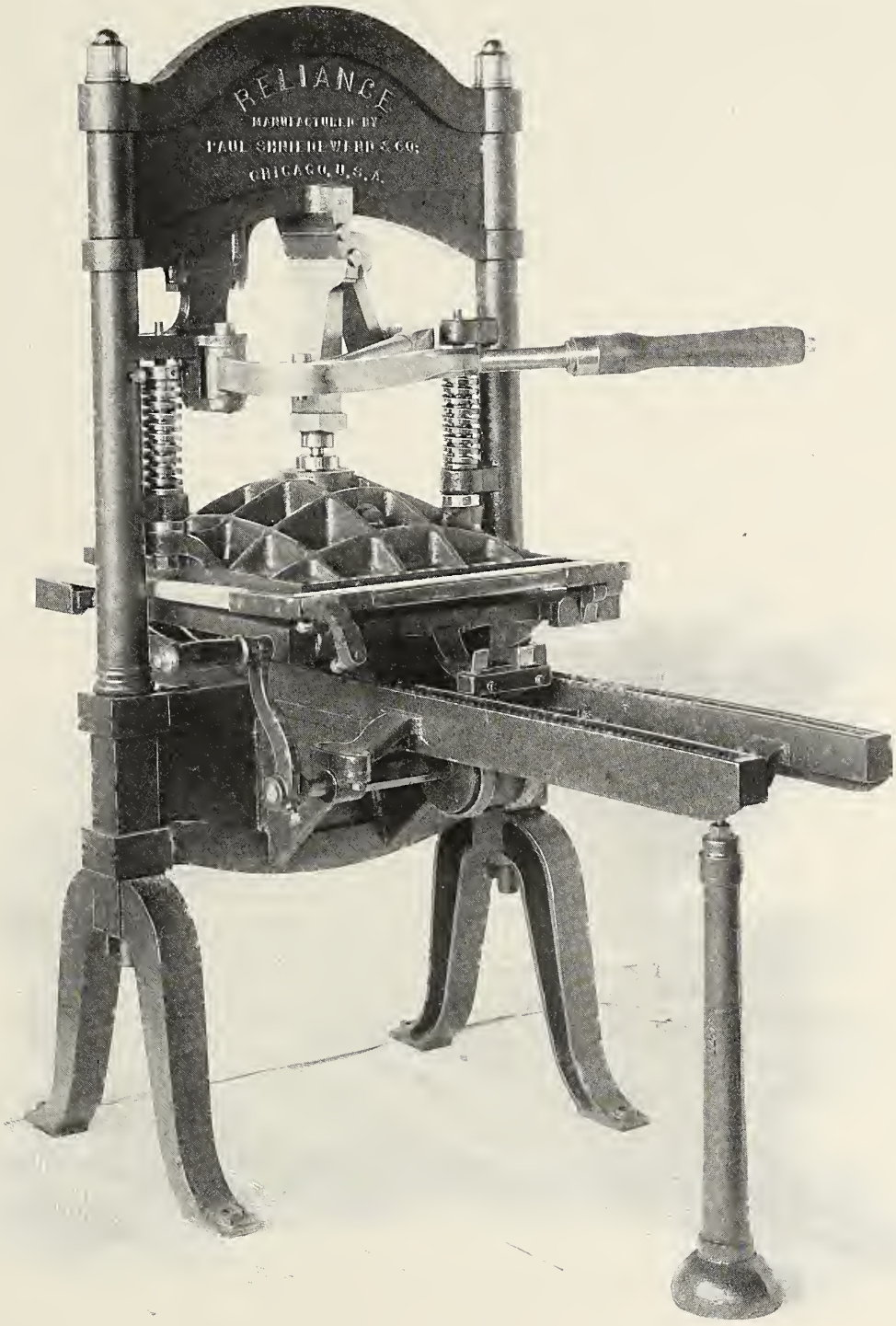


THE AULT & WIBORG CHANGES.

A representative of THE INLAND PRINTER visited the ink works of the Ault & Wiborg Company, of Cincinnati, during the time they were somewhat upset on account of building a new fireproof four-story addition to their factory. This addition is now complete, and will increase the facilities of the company about threefold. This increased capacity was made necessary by the large demand for their product. They now claim to have the most complete printing ink factory in the country, making their own varnishes and dry colors, and practically everything used in the manufacture of their printing inks. The new addition to their works is built of stone, brick, iron and cement, and is fitted up with the latest labor-saving machinery for the production of ink. The factory is now in position to handle all orders, no matter how large. Printers and lithographers visiting Cincinnati will be gladly accorded the privilege of examining this complete manufactory, and will be initiated into the mysteries of the manufacture of a material which some of them know very little about.

THE EMPIRE TYPESETTING MACHINE.

On or before March 10, the Empire Typesetting Machine Company will have one of their machines in practical operation at the Chicago salesrooms of the A. D. Farmer & Son Typefounding Company, 111-113 Quincy street, in the Rand-McNally building, which may be inspected by those interested in machine composition. This machine is well known in the East, where it has given the most satisfactory results for the past three years, and where it has been demonstrated beyond question to be a first-class typesetter for book and newspaper work. It is by no means an experiment. On this account printers and publishers in the West will be glad to have a machine where they can examine it, and will undoubtedly take advantage of this opportunity. Type set by this machine produces the same results as hand composition, and the percentage of errors is reduced to a minimum, as the type is accurately distributed by an automatic distributor having a capacity of 100,000 ems per day. The speed of the machine is limited only by the ability of the operator. Many operators have shown an average of 7,700 ems of solid nonpareil per hour, which brings the cost per thousand as low as that done by any line-casting machine now made. Caps, small caps, italics and black letter sideheads can be set as readily as straight matter. Changes



THE "RELIANCE" SPECIAL HAND PRESS.

FOR PROVING HALF-TONE AND PROCESS CUTS.

(See opposite page.)

in manuscript, additions or corrections of typographical errors can be made the same as in hand-set matter. The following report, showing a record for one week, made by the Empire machine in the office of the Williams Printing Company, New York, in July, 1895, is interesting:

Friday	51,000
Saturday (half-day)	26,000
Monday	65,000
Tuesday, 2½ hours' overtime (day of closing paper)	83,000
Wednesday	57,000
Thursday	55,000
Total	337,000

The two and one-half hours extra work on Tuesday night was made necessary on account of the paper being closed up on that day. In this time 19,400 ems were set, an average of 7,700 ems an hour. Parties intending to purchase machines for book or newspaper composition will serve their own interests by investigating the Empire. The manufacturers inform us the machine will be kept in practical operation at the Chicago salesrooms until further notice.

THE PENNSYLVANIA RAILROAD INSERT.

The three-color insert of the Pennsylvania Short Lines presented in our February number attracted considerable attention, not only on account of the enterprise shown by this railroad in arranging for a design to be executed by this new process, but by the excellence of the colors used and the general effect produced by plates of this description upon a "Colt's Armory" press. A few copies of the February issue are still unsold, and those who failed to purchase can obtain a sample. Mr. H. R. Dering, the assistant general passenger agent of the Pennsylvania Short Lines, whose office is at 248 South Clark street, Chicago, is one of the most progressive advertising men in the West, and the printed matter put out by him has a character peculiarly its own. The expression "Look at the Map," used in all of his advertising, has become as well known as some of the catch phrases used by bicycle concerns and other large advertisers. He will be glad to furnish information to all travelers from Chicago desiring to reach points south and east of Chicago in the quickest time, especially Louisville, Cincinnati, Pittsburg, Baltimore, Washington, Philadelphia and New York.

THE NEW WETTER CATALOGUE.

The numbering machine catalogue of Joseph Wetter & Co., Brooklyn, New York, for 1896, is just out. "Clinched Claims," the first chapter in the work, gives concise reasons why the Wetter machines are the only ones which do perfectly every task put upon them. This is followed by a general description of the several patterns of machines manufactured, accompanied by illustrations, samples of figures, plans for numbering, styles of railroad tickets, etc. There is no device for consecutively numbering anything in the printing line that is not made by this concern, whose energy and enterprise in planning and perfecting machines of this class have resulted in their now being considered the highest authority on numbering machinery, and the firm to whom the printer must naturally look for suggestions and help when wanting such machines for special or regular work. Printed in olive and brown, and neatly set, the catalogue does credit to the house issuing it. If any fault can be found with the work it is the attempt at an embossed cover, which shows the entire ignorance on the part of the printer of the method of properly doing this work.

FOUNDATION OF GOOD TYPE.

The prime necessity in making good type is a perfect punch. At the World's Columbian Exposition in Chicago, it was conceded that the most perfect mechanical exhibit was the punch cutter invented by Mr. L. B. Benton, and the award given to this machine by the judges is in the highest degree commendatory. A medal was granted, and the accompanying award says: "Cuts typefounders' punches absolutely correct, and at the greatest rate of speed known to the art. The sensitive minuteness and absolute precision of working mechanisms and cutting tools enables an operator, by following prepared patterns, to produce a typefounders' steel punch of perfect contour, with any angle or bevel and any desired depth of counter. Produces type punches at minimum cost and insures an accuracy and speed not otherwise obtainable. This machine is the embodiment of the highest order of mechanical construction; cuts a line in steel to one ten-thousandth of an inch, and produces perfect type punches." This machine is one of the most valuable inventions owned by the American Type Founders' Company, and is used by that company for the benefit of printers in producing artistic and useful type faces with marvelous rapidity.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 20th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

BOOKS.

ADVERTISING WITHOUT COST is acquired only by perusal of the book, "Some Advertising that Advertises," by Wright, Electric Printer, Buffalo, N. Y. Price reduced to 75 cents to close out. Sold everywhere. Highly indorsed. Come quick.

ALL LIVE PRINTERS should have H. G. Bishop's "Practical Printer," 200 pages, price $1. Also his "Job Printers' List of Prices and Estimate Guide," price $1; the "Specimens of Job Work," price $2; the "Printers' Order Book," price $3; the "Printers' Ready Reckoner" and "Diagrams of Imposition," price 50 cents each. Sold by H. G. Bishop, 143 Bleecker street, New York, and all typefounders. Handiest and most useful works published for printers. All who are starting in business need these books.



A MINT OF HINTS is the title we have given a brochure of thirty-three elegant embossed designs suitable for catalogue covers. Every page is an idea, and is worth many times the $1 we receive for it (cash with the order, express prepaid). Each design is worked in from one to five harmonious colors; you cannot afford to be without it. Ideas produce others, and a study of this book will aid your thinker. GRIFFITH, AXTELL & CADY CO., Embossers, Holyoke, Mass.

ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, 197 Potter Building, 38 Park Row, New York.

ECONOMICAL SUBSCRIPTION LEDGERS—Save time, prevent errors. Every detail apparent at a glance. Simple, lasting. Ledgers registering 1,200 names, $2.50; 1,800 names, $3.25; 2,400 names, $4.00; 4,800 names, $6.50. For specimen pages address GRAPHIC PRINTING CO., Pine Bluff, Ark.

NOTHING LIKE IT.—There is no publication, save *The Proofsheet*, that is devoted to proofreaders and proofreading. It is a text-book and a work of reference. Thoroughly practical and radically progressive. A year's file makes a handsome and handy volume, when bound. Single copies, 10 cents; $1 a year. Canvassers wanted. BEN FRANKLIN CO., 232 Irving avenue, Chicago.

PRINTERS—Mail $5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO., 1921 Kinney avenue, Cincinnati, Ohio.

SECOND EDITION—"Masure's Method of Embossing." You are bound to do only first-class work after reading this book. Reduced to 50 cents. P. MASURE, 185 East Madison street, Chicago.

THREE annual sets of odd jobbing sent postpaid for only 50 cents, including Vol. IV of "Specimens of Pluck's Printing," and fine collections for '95 and '96 in special envelopes; overflowing with original ideas in composition; presswork in many tints and colors. D. B. LANDIS, proprietor Pluck Art Printery, Lancaster, Pa.

★THE NORTH STAR is something every printer in the land needs. It helps him in his business; 10 cents sent with address will bring a parcel that pleases the typos. Tomorrow? No! Send today. THE NORTH STAR, Westfield, Mass.

FOR SALE.

BARGAIN SALE—Presses, ruling machine, type, cases, stands; highest discount offered from new presses, type, machinery, pulleys, shafting and supplies. ALEX McKILLIPS, 421 South street, Harrisburg, Pa.

FOR SALE—Johnston Steel Die Power Stamper, with wipers, chest and two fountains, for less than half cost. Address "C 13," care INLAND PRINTER.

FOR SALE—One Emmerich & Vonderlehr Bronzing Machine for cards and photo-mounts; one-third original price. Address B. W. FAY, 27 South Clinton street, Chicago.

FOR SALE—One Royle Radial Arm Router, the same as good as new. For further particulars, address A. M. MICHAEL, Albany, N. Y.

FOR SALE—13 by 19 Universal press, with throw-off, fountain, steam fixtures and extra set of roller cores. Has been but little used and is in first-class condition. Address ILLINOIS ENGRAVING CO., 350 Dearborn street, Chicago.

SITUATIONS WANTED.

AN educated gentleman, having 21 years' experience handling everything used by the craft, acquainted with western and southwestern trade, would like to represent either printers' supply house, press manufacturer or paper house. References. Address "C 27," care INLAND PRINTER.

AN ALL-ROUND BINDER wants position to take charge of bindery, and do finishing, if necessary; can estimate on work. Correspondence solicited. Address "C 14," care INLAND PRINTER.

SITUATION WANTED—By sober, competent pressman having many years' experience on half-tone work. Can take charge; $12 positions not wanted; as saying is, "Skilled labor does not reduce wages." Address "C 29," care INLAND PRINTER.

WANTED—Position as foreman or superintendent of first-class printing office, by man of ability and ten years' experience (three as foreman). Would invest $1,000 with reliable firm doing paying business, to secure good situation. Address "C 15," care INLAND PRINTER.

WANTED—Position as foreman or local editor in country or on local staff of daily paper. Ten years in newspaper business. Good references. Address "C 21," care INLAND PRINTER.

WANTED—Position as job printer or foreman; ten years' experience; practical, sober and steady. Good references; have read proof and estimated. Address "C 25," care INLAND PRINTER.

WANTED—Position as manager or superintendent. Proficient in all departments of printing business, estimating, etc. Non-union. References. Address "C 28," care INLAND PRINTER.

WANTED—Situation by machinist who thoroughly understands the Mergenthaler Linotype Machines. Address "C 22," care INLAND PRINTER.

WORKING FOREMAN in composing room of largest job printing house in city of 30,000 wants to make a change. Competent in care and buying of stock; married; don't drink; smoke good share of the time; disposition good, if not interfered with; otherwise cranky. Who wants me? Union. Address "C 19," care INLAND PRINTER.

HELP WANTED.

CYLINDER PRESSMAN—With brains and capital (former most important), willing to identify himself with a prosperous New York house of thirteen years' standing. Address "C 26," New York office INLAND PRINTER.

"UNCLE SAM" wants printers, pressmen, bookbinders, etc., in the government printing office; also railway mail clerks, post office clerks, carriers, etc. Thousands of new positions; good chances for appointment. Examinations soon in all states. Write for dates, places and valuable information (free). U. S. BUREAU OF INFORMATION, Cincinnati, Ohio.

WANT practical foreman to buy interest and take foremanship in weekly newspaper and job office in Colorado Springs. Less than $1,000 required. Want good man worse than money. Business booming. Can draw $19 weekly and share profits. Box 91, Colorado Springs, Colo.

WANTED—Expert half-tone pressman on finest grade catalogue work; also first-class job compositor who is A1 rule twister. Both positions permanent, and guaranteed steady work; state wages, experience and reference. GRIFFITH, AXTELL & CADY CO., Holyoke, Mass.

WANTED—Pressmen to use H. L. Roberts & Co's Tape Couplers, the only practical method of permanently connecting ends of tape. Send $1 to 48 Centre street, New York, for sample outfit. Indorsed by leading pressmen everywhere.

BUSINESS OPPORTUNITIES.

A SNAP FOR A SONG—Prosperous republican weekly in town of 2,000; office leases for $300 per year. Owner publishes another newspaper and desires to sell one office and build home for the other. $1,750 cash buys it. Address "C 18," care INLAND PRINTER.

FOR SALE—A small job office with good business, well located, near Chicago; present owner will sell cheap for cash, owing to ill health and too much work; splendid opportunity for practical printer who desires to become independent. Address "C 30," care INLAND PRINTER.

FOR SALE—A complete job printing plant and book bindery in a northern Ohio city of 40,000 inhabitants; a great manufacturing center, with business diversified. The above plant has ten modern presses, fully equipped job composing room and a complete book bindery, all doing $60,000 business per annum, during the last two years. Established 1871. Can be purchased on very liberal terms; good reasons for selling. Address C. C. PHILBRICK, 111 & 113 South Pearl street, Columbus, Ohio.

FOR SALE—Book and job printing establishment. Good business opportunity. One drum cylinder Cottrell press, 30 by 43 bed; one two-revolution Cottrell press, 26 by 37 bed; one Colt's Armory press; two Gordons; one Brown & Carver Cutter, 32-inch; one stapling machine; stereotyping outfit; 480 fonts of types; stones, racks, cases, electric motor and appliances, etc. Address JOHN WALTERS, 610 Vine street, Scranton, Pa.

FOR SALE—Complete job printing office, Portland, Oregon; inventory $10,000; will sell half-interest very cheap; everything modern and in first-class condition. Best equipped office of its size on the coast; has a fine established trade, and will make a splendid living and pay good interest on investment for a practical man; party buying will have full management of the business. Reasons for selling, have other large business interests to look after. Address "C 24," care INLAND PRINTER.

FOR SALE—Complete job printing office, Rochester, N. Y. Inventory $3,500, will sell for $2,500. Everything modern and in first-class condition. Has established trade that will make good living and pay good interest on investment for practical man. Address "C 10," care INLAND PRINTER.

FOR SALE—Country news and job office, in a pleasant southeastern Wisconsin town; material nearly new; just the thing for anyone desiring a business that can be run at small expense. Ill health only reason for selling; $1,000 cash. Address "C 23," care INLAND PRINTER.

FOR SALE OR TRADE—Daily and weekly newspaper; republican, official paper; town 5,000; complete job and newspaper outfit, mostly new; price, $3,000. Address "C 17," care INLAND PRINTER.

FOR SALE—The best paying newspaper property in Montana. Has paid an annual profit of over $3,000 for the past seven years. Subscription, $3, and 1,000 circulation. Business permanent, and constantly growing. County seat, republican county, and official paper. Large monthly pay roll, rich mining interests, delightful summers and mild winters. Price, $6,000; with two-story office building, $10,000. Office material invoices $5,500. Personal inspection invited. Address "C 16," INLAND PRINTER.

$2,000 WILL BUY a good paying newspaper and job office in Central New York; live town; main line railroads in five directions; 3,000 population; well-assorted, late-face type; good chance for right man. Address "C 20," care INLAND PRINTER.

MISCELLANEOUS.

CUT-MAKING.—A very simple process, and the only one known, that enables anybody to make splendid engravings at very trifling cost. All material required costs about 75c. With a common writing pen and special ink, that you make yourself, you make a sketch on the sheet zinc kept in tin and stove stores, and a little acid does the rest. Or by a very simple method a print, photo or drawing on paper is quickly transferred to the zinc and soon transformed into a relief engraving. Thousands now using it. Price of process only $1.00. Simple, quick and costless embossing process included. Illustrated circular and unsolicited testimonials for a stamp. THOS. M. DAY, Publisher *News-Record*, Centerville, Ind., U. S. A.

EMBOSSING is the only substitute for steel-die work that can be produced on an ordinary job press. To be effective it must be well done. To do it well requires good composition. Whiteson's is still the best to be had; easily manipulated, softens readily, hardens quickly. Your dealer keeps it—if he don't, send $1 to I. WHITESON, 298 Dearborn street, Chicago, for a cake.

FOR SALE—Recipes for "Padding Glue" and "Ink Refiner and Drier." Can have pads ready for delivery in thirty minutes; ink refiner is excellent in using old inks; ink will dry soon when using it; price for both, 50 cents. DAVID M. SHILLING, 403 South Walnut street, Troy, Ohio.

FOR THE FIRST TIME in months we are even with orders, and can ship promptly our **"Complete" Set of Composing Rules.** Have you our catalogue? Sent on request. We can supply any size you need in composing or make-up rules. Correspondence solicited. HARRISON RULE MFG. CO., Norwalk, Ohio.

ILLUSTRATIONS—Single-column pen-and-ink portrait cuts, $1.25; double-column, $2.50; buildings, same price; cartoons and designs at reasonable prices. M. D. SMITH, 268 E. Erie street, Chicago, Ill.

PRACTICAL INSTRUCTION in half-tone and zinc processes, by the latest methods, can be had in an establishment in daily operation, conducted by an expert. Address "C 12," care INLAND PRINTER.

PRACTICAL INSTRUCTION given in the 3-color process. For particulars and samples, address M. WOLFE. 18-28 E. Fourth street, Dayton, Ohio.

PRESSMEN AND FEEDERS—This is just what you need, "The Handy Margin Gauge." *Instantly Adjustable* to any margin, and kept there if desired. Carried in vest pocket; try one; price 25 cents. Stamps taken. BOX 59, Mount Vernon, N. Y.

THE EMPIRE PRINTING PRESS AND MANUFACturing Company, 249 Centre street, New York, want to buy some two-revolution presses; all sizes. Give particulars and spot cash price.

THE SCOTT TABLET PRESS is the best and the cheapest. Price reduced to $5. A complete press, not simply a clamp. Will pad any size up to largest letter-heads. For sale by all typefoundries, dealers and advertising agents.

MISCELLANEOUS.

THE EMPIRE PRINTING PRESS AND MANUFACturing Company, 249 Centre street, New York, want to buy pony presses, drum cylinders or two-revolutions. Give particulars and spot cash price.

THE BEST LITHOGRAPHIC GILDING INK for Japanned Tin or Iron. Especially adapted for steam and hand press work. Gives an elegant burnish and will not scratch. Samples and particulars on application. THE COSHOCTON GILDING INK CO., Coshocton, Ohio.

THE CLIMAX BOOK CORNER is just what you have been looking for to protect the corners of books from damage while in transit by mail or express. Former price, $1.75 per thousand; will close out those remaining for $1.00 per thousand. INLAND PRINTER CO., 212-214 Monroe street, Chicago.

THE EMPIRE PRINTING PRESS AND MANUFACturing Company, 249 Centre street, New York, want to buy some presses to print sheet 24 by 38; bed not over 29 by 42; two-revolution preferred. Give particulars and spot cash price.

ENGRAVING MADE EASY. Two simple methods. **White-on-Black** and **Granotype.** The plates are of type metal and are cast, thin or type-high, directly from the writing or drawing, which is done on a piece of cardboard. Advertisement and embossing plates, illustrations, borders, ornaments, etc., are quickly and cheaply produced by these methods. Running expenses (not counting metal, which may be used again), about two cents for each plate. Both styles can be made from one drawing. Outfit can be used for *stereotyping* also. Send stamp for circulars, samples, etc., to HENRY KAHRS, 240 East Thirty-third street, New York.

C. F. Nutting

YOUR NAME engraved in similar style to the above, with hand-cut brass embossing die to fit, and can of Burbank's Embossing Composition, with full instructions—all for $3. This is a special price, to introduce our improved brass dies. We are headquarters for embossing dies; send stamp for circular. C. J. PETERS & SON, 145 High street, Boston.

Our Bargain Counter.

FOLDER MONTH.

We have to offer a complete Plant of Folding Machinery, to be sold entire or individually, consisting of the following machines, none of which have been run thirty days:

THREE, POINT-FEED BOOK FOLDERS—Will fold 8, 16, 32 pages; sheets from 16 x 20 to 28 x 42. Original price, $900 each.

TWO, COMBINATION POINT AND DROP ROLL FEED MACHINES—For 8, 16, 32 pages; sheets from 16 x 20 to 28 x 42. Original price, $1,200 each.

FOUR, UNIVERSAL HAND-FEED COMBINATION MACHINES—Sheets from 20 x 30 to 36 x 50; 3d and 4th folds right-angle, and 3d and 4th folds parallel. (Just the machines for rapid pamphlet work.) Original price, $1,300 each.

ONE, DOUBLE-SIXTEEN FOLDER (Book Imposition)—Largest sheet 28 x 42. Original price, $1,400.

TWO, HAND-FEED NEWSPAPER FOLDERS—Sheets from 23 x 30 to 36 x 50, with 8-page paster and trimmer. Original price, $750.

☞ NOTE.—All these machines delivered f. o. b. New York. A magnificent plant just as it stands, made up of the best and most modern folding machines.

GOING! GOING! What's your bid? Cash talks. Next!

CAMPBELL PRINTING PRESS & MFG. CO.

5 Madison Avenue, NEW YORK.

334 Dearborn Street, CHICAGO.

WRINKLES IN RULE AND COLOR.

A practical demonstration of what can be profitably done in an ordinary country printing office in these two fascinating kinds of work, with notes giving the "how" and "why." It will assist any printer to do neat and tasty work under all circumstances. Only 25 cents postpaid.

ALFRED L. FLUDE, Springville, Iowa.

Royal Pasted Bristols.

A genuine Pasted Bristol, 22½ x 28½, thick for its weight, snappy, of a beautiful finish, at the following prices:

Nothing like it has ever been produced. Every sheet perfect or your money back. Samples on application.

120 lb.	. $2.40	per 100 sheets.
140 lb.	. 2.80	" " "
160 lb.	. 3.20	" " "
180 lb.	. 3.60	" " "

UNION CARD & PAPER CO., 198 William St., New York.

"How to Make Envelopes."

THIS is not a complete treatise on Envelope Making, but Simple Directions by which any printer who has a paper cutter can make envelopes of any size, for pamphlets, etc. Sent, postpaid, on receipt of **10 cents,** or five two-cent stamps.

CHICAGO ENVELOPE CLASP CO., 170 Madison St., CHICAGO.

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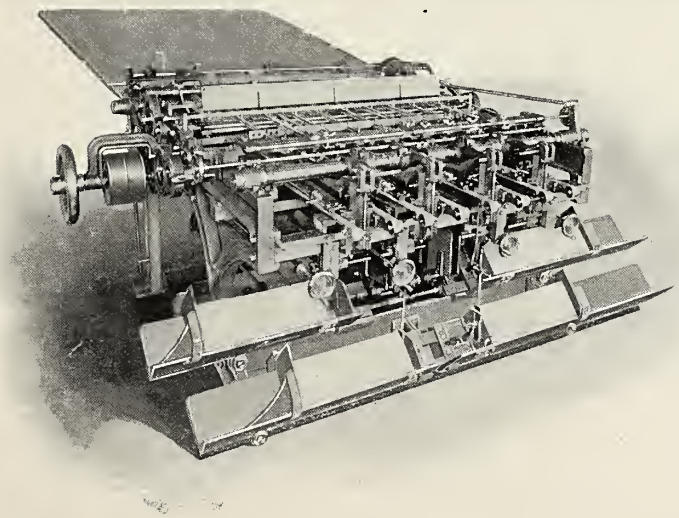
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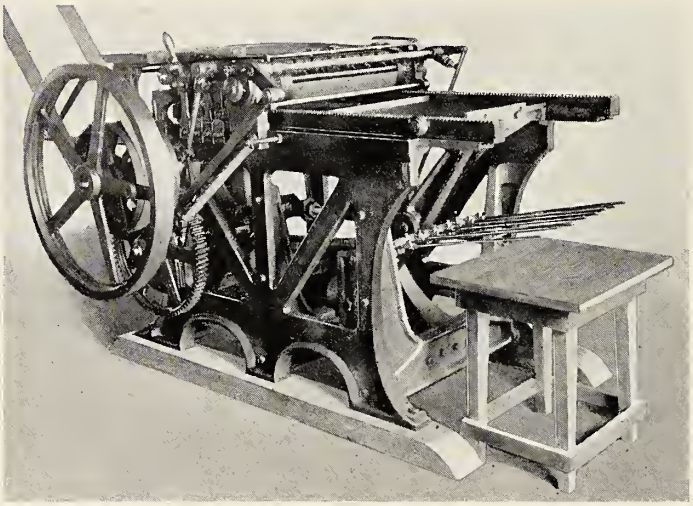
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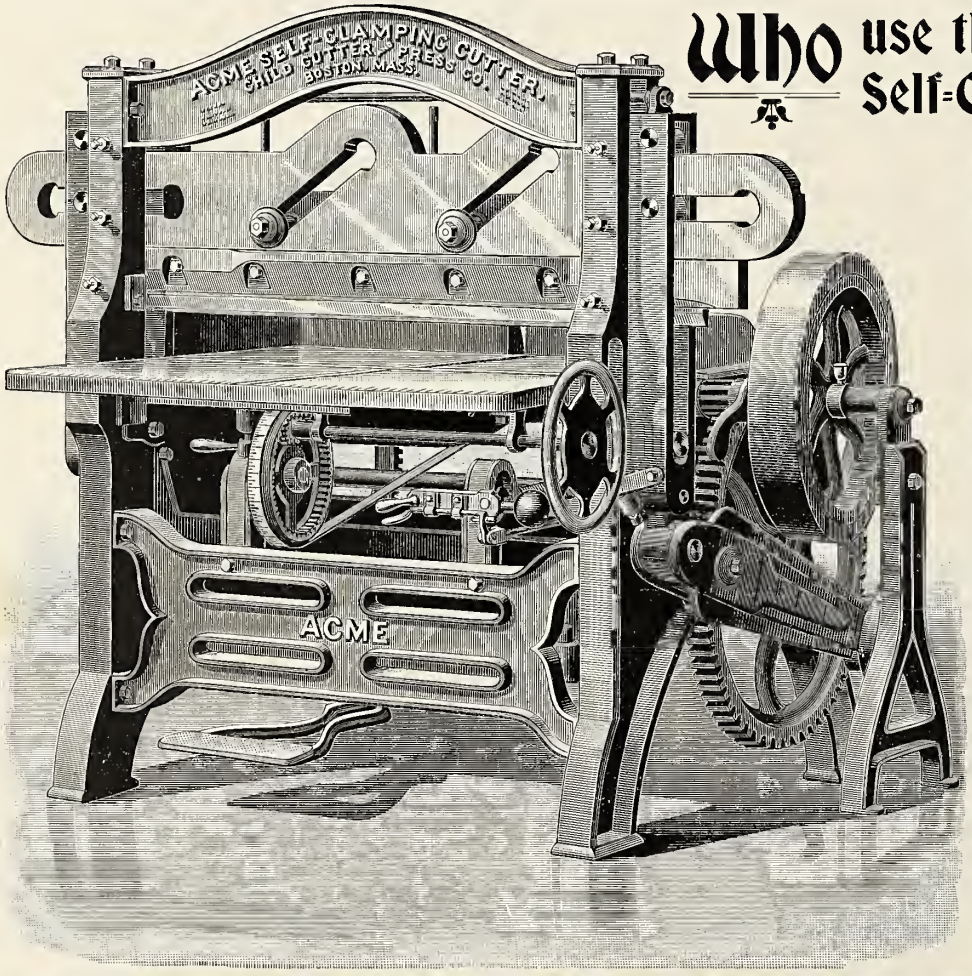
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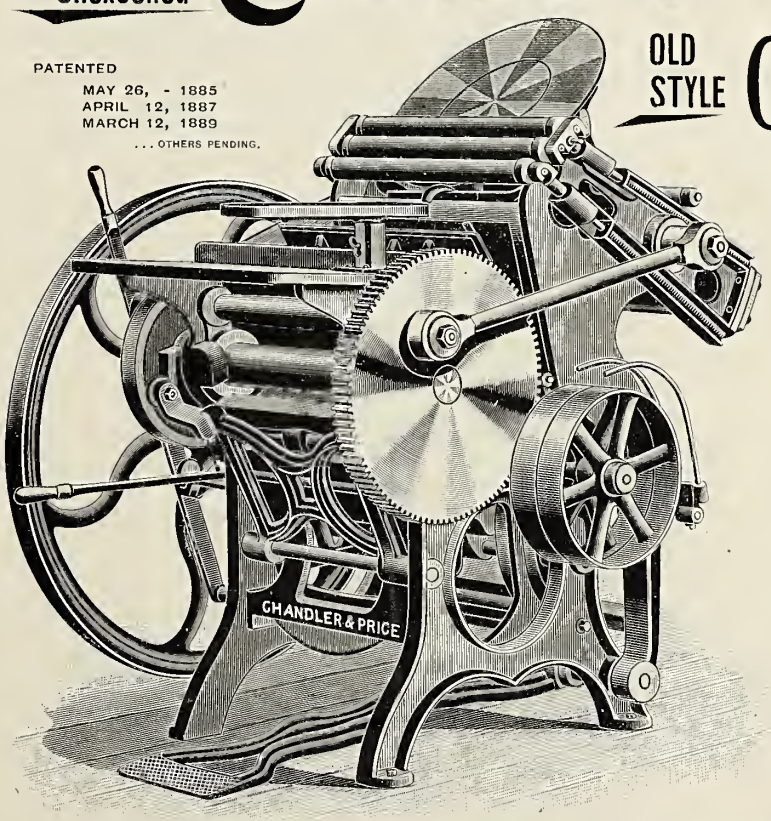
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"Cuts type-founders' punches absolutely correct, and at the greatest rate of speed known to the art. The sensitive minuteness and absolute precision of working mechanisms and cutting tools enable an operator, by following prepared patterns, to produce a type-founder's steel punch of perfect contour, with any angle of bevel and any desired depth of counter. . . . . Value of this perfectly constructed and rapidly working machine to the type-founders' art is inestimable. Produces type punches at minimum cost, and insures an accuracy and speed not otherwise obtainable. . . . . Machine is the embodiment of highest order of mechanical construction; cuts a line in steel one-ten-thousandths of an inch, and produces perfect type punches."

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"Automatically casts spaces and quadrats, displaces jets, grooves bottoms and removes burrs. . . . . With micrometer and graduated dial to adjust mold to any sized type. Good design; first-class workmanship in construction; smoothness in operation of automatic mechanisms; highest merit in efficiency, performance and volume of product."

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is more of a success than we expected: The printers like them:

Our factory is crowded with orders: We want more orders to keep it crowded:

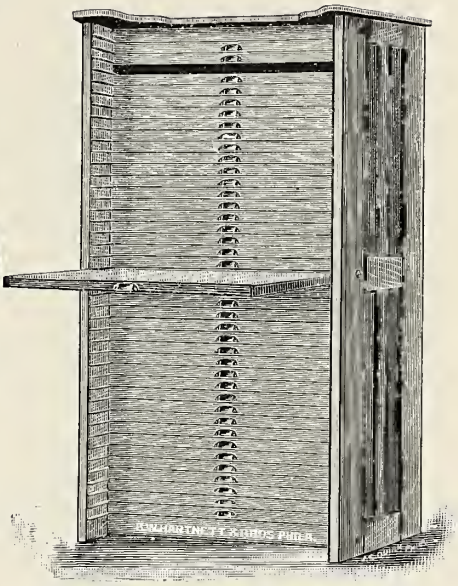
Extension Front Cabinets (originated and controlled by us), crowd fifty (50) cases into space occupied by one thirty-case rack:

Every case easy of access:

You don't have to stand on a box to get at the top cases: your compositor don't have to rip his "pants" when setting a long line out of the bottom case:

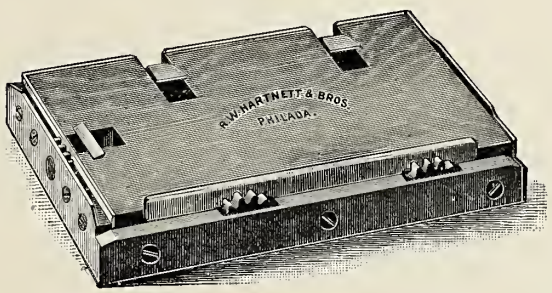
Cases slide on Steel Runs:
Cases never "sag:"
Any case can be put at proper height to set type from:

PATENTS APPLIED FOR



Any Case can be taken out and placed at proper height for compositors' use.

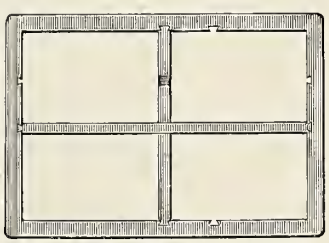
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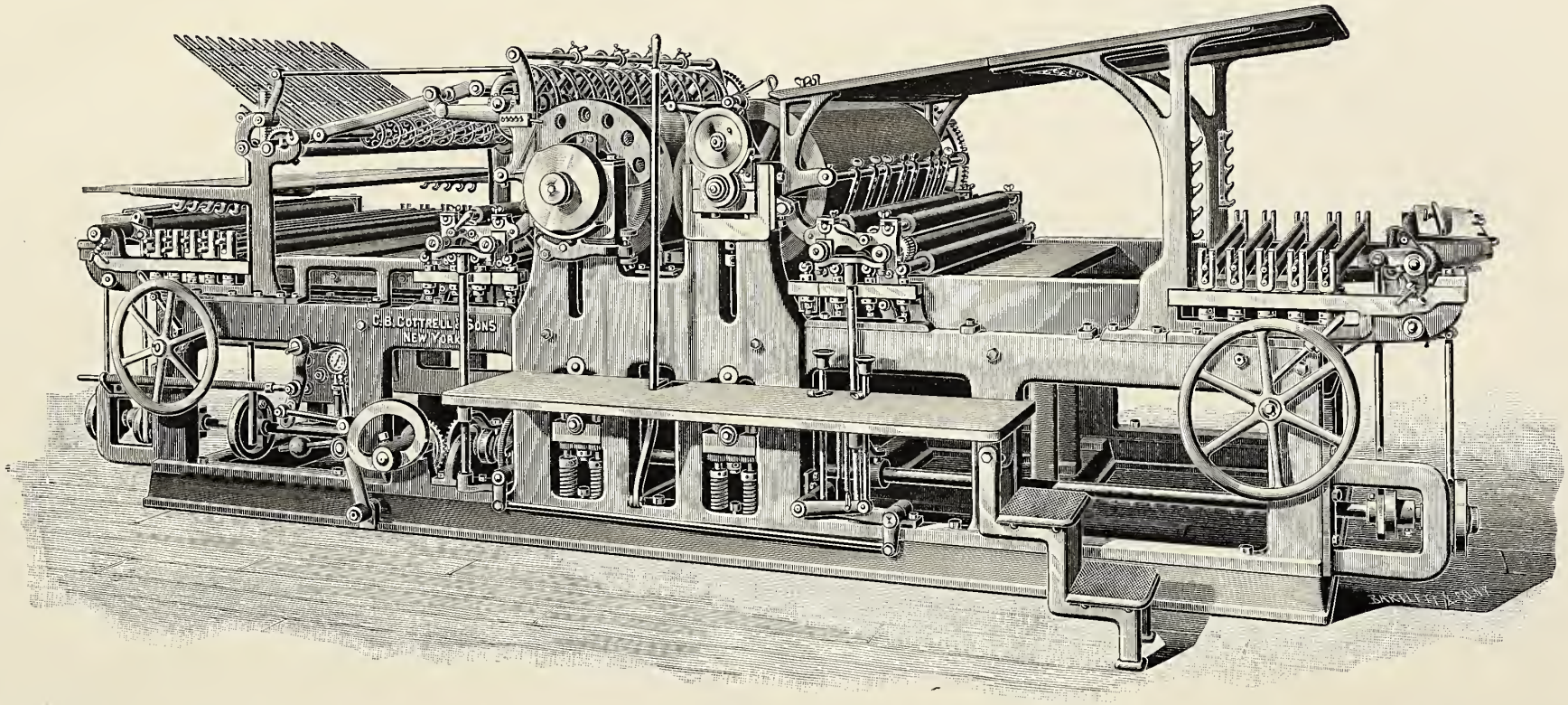
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Type and Supplies

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It may reach you down in the street, but it has got to be a veritable "storm of prosperity," or you will not benefit very much by it. This is sound truth.

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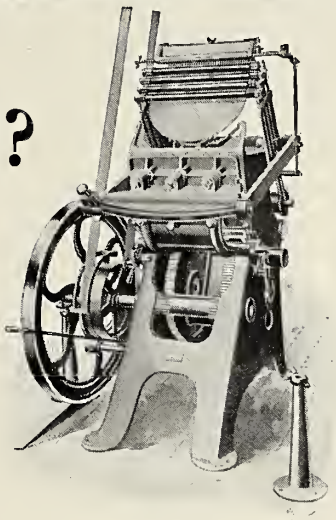
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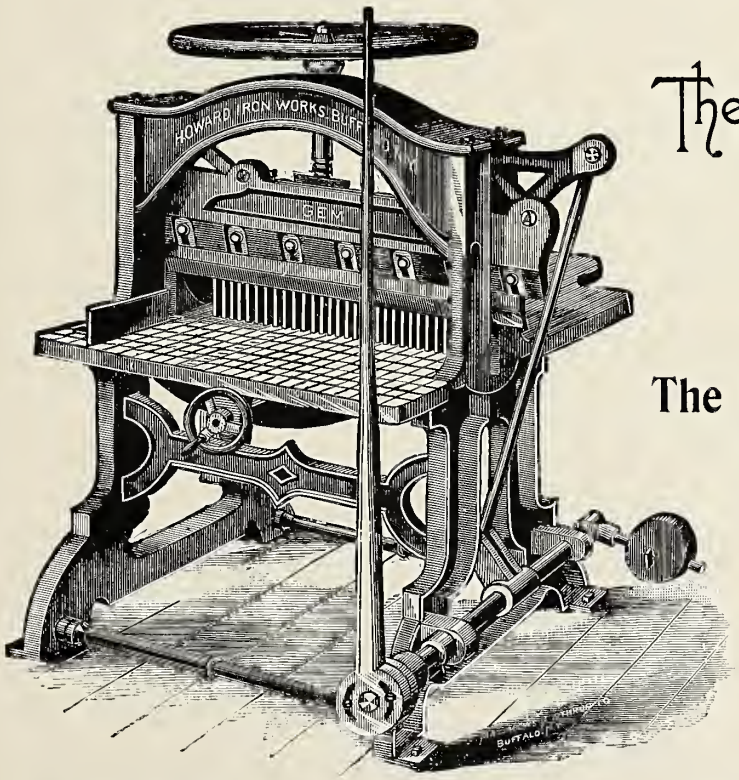
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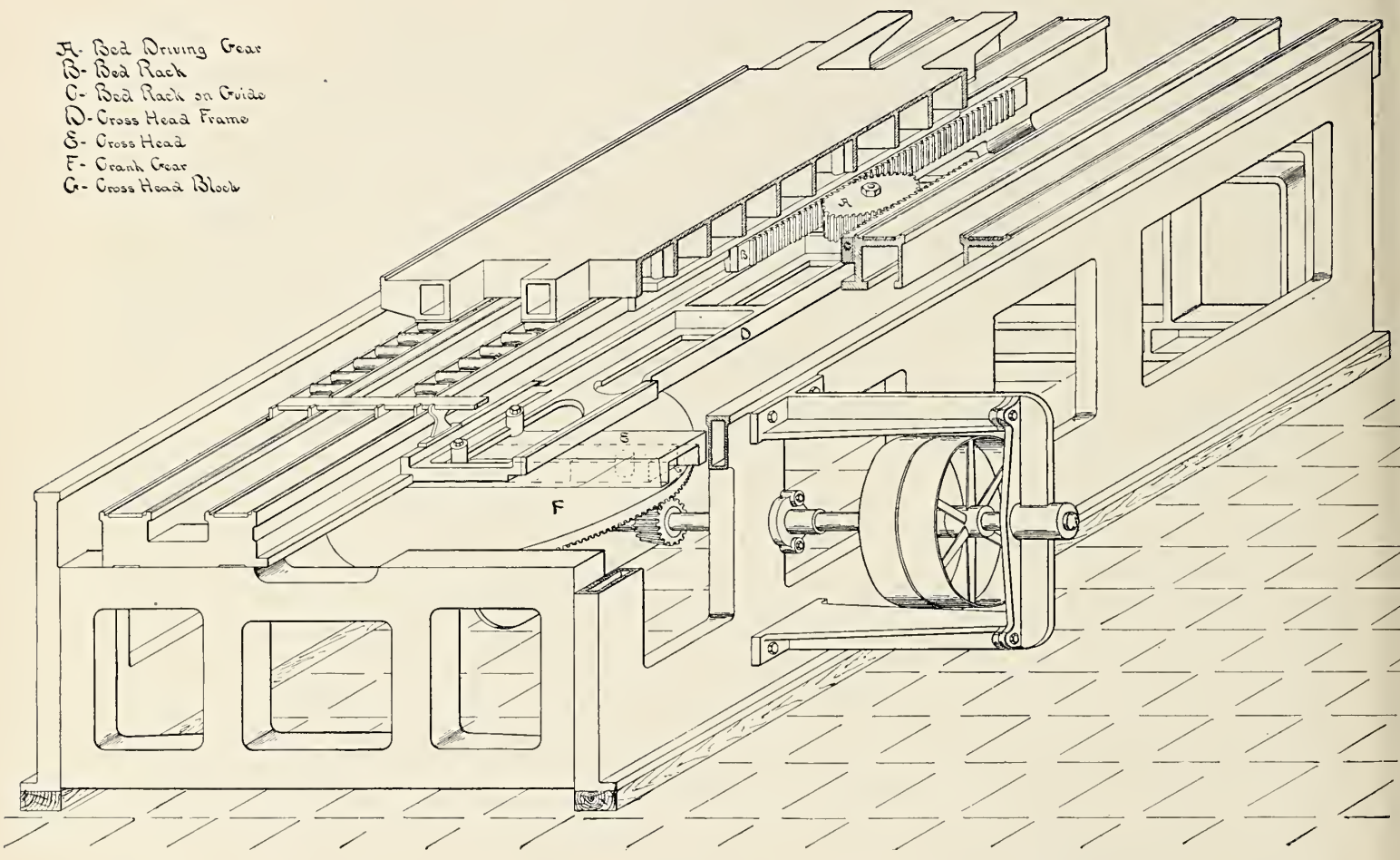
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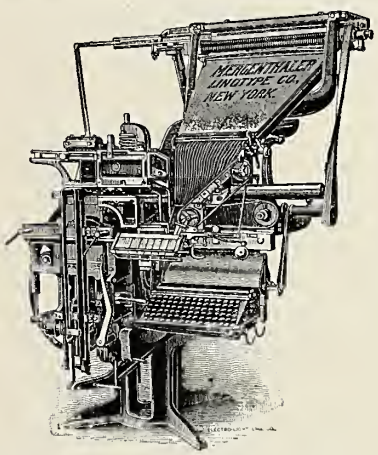
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INTERNATIONAL ART PRINTER, a book of specimens of printing, issued on the last of each month. **The American edition** commences in February. In it will appear no advertisements, except on the cover pages. **The Canadian edition** will carry any legitimate ad. If you have anything to sell to Canadian printers, an ad. in the I. A. P. is guaranteed a larger circulation than any other printers' journal circulating in Canada. Subscription, either edition, $2 per year; single copies 25c; no free samples. Arthur M. Rutherford, Publisher, 130-132 Poulett street, Owen Sound, Canada.

LA REVISTA TIPOGRAFICA (monthly), the only journal in Mexico devoted to the art of printing. As an advertising medium it offers exceptional facilities for the extension of trade in Mexico and South America. Invaluable to exporters, circulating as it does throughout Mexico, Central and South America. Send for rates. Subscription, $1.00 per year. Sample copies, 10 cts. (stamps). Ed. M. Vargas & Co., publishers, P. O. Box 34, Yrapuato, Gto., Mexico.

MODERN ART, quarterly, illustrated; edited by J. M. Bowles; published by L. Prang & Co., 286 Roxbury street, Boston. The most artistically printed periodical in the United States. In 12-point old style antique, in red and black, on French handmade, rough-edge paper, with wide margins and large initials. "A work of art itself."—Chicago *Tribune.* $2.00 a year. Sample copy, 50 cts. in stamps. Circulars free. Poster, 25 cents.

NATIONAL PRINTER JOURNALIST is a standard publication on newspaper making. It covers every department—business management, news, editorial, advertising, circulating and printing. It is the official paper of the National Editorial Association, and contains all the papers and discussions before that body. It also contains reports of the meetings of State and District Press Associations, United Typothetæ of America and other employing printers' organizations. $2.00 per year, $1.00 for six months, 20 cts. per copy, none free. B. B. Herbert, editor, 327 Dearborn street, Chicago.

NEW ENGLAND PRINTER AND ALLIED TRADES JOURNAL, official organ of the Boston and New England Typographical Unions. A distinctively labor trade magazine. Published at 72 Essex street, Boston, Mass., C. W. Gould, Manager. Terms, $1.00 per year.

NEW ENGLAND STATIONER AND PRINTER, devoted to the interests of stationers and printers. Published monthly; $1.00 per annum; sample copies, 10 cts. Chas. C. Walden, publisher, Springfield, Mass.

NEWSPAPER WEST (monthly), for advertisers, writers, publishers and artists. Subscription, $1. Ewing Herbert, publisher, Hiawatha, Kansas.

PAPER AND PRESS, printerdom's magazine, illustrated monthly. Current review of invention, discovery, experimental and demonstrated processes, mechanical devices and materials, relating to paper, printing and the allied arts and industries. Price, 25 cts.; $2.00 per year. Foreign subscription, $3.00. 1414 South Penn square, Philadelphia, Pa., U. S. A.

PAPER TRADE JOURNAL; established 1872; every Saturday; $4.00 a year; single copies, 10 cts. Howard Lockwood & Co., publishers, N. W. corner Bleecker street and South Fifth avenue, New York.

PHOTO-BEACON, devoted to photography. It aims at dealing with all phases of the art in a plain, practical way. $1.00 a year; single copies, 10 cts. Published by The Beacon Publishing Co., 15 Tribune Building, Chicago.

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UNION PRINTER AND AMERICAN CRAFTSMAN, the advocate of the organized labor of the country. The best trade paper published in the East. Subscription rates, one year, $1.00; six months, 50 cts. Warren C. Browne, 12 Chambers street, rooms 9 and 10, New York.

UNITED STATES PAPER-MAKER, devoted to the interests of paper-makers. Published monthly; $2.00 per annum; sample copies, 20 cts. Chas. C. Walden, publisher, 132 Nassau street, New York.

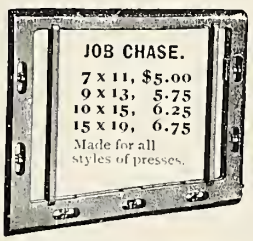
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WORLD'S PAPER TRADE REVIEW, published every Friday. A weekly journal for papermakers and engineers. The world's commercial intelligence relating to mill construction, the paper and allied trades. A weekly record of imports at and exports from all United Kingdom ports. The journal for all connected with or interested in paper, wood-pulp, or the chemical and mechanical industries as affecting paper manufacture. £1 per annum, post free to any address in the world. Send for sample copy gratis and post free. W. John Stonhill, editor, publisher and proprietor, 58 Shoe Lane, London.

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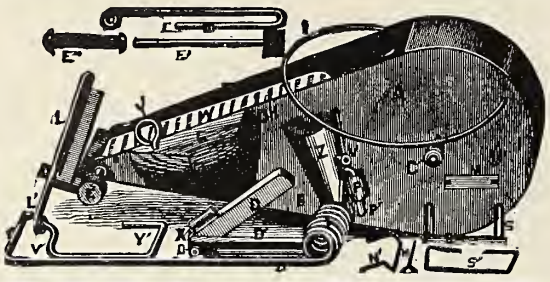
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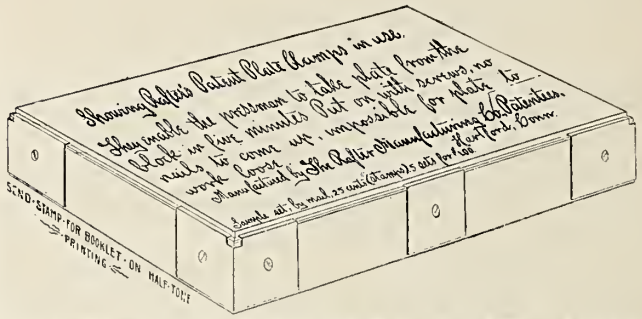


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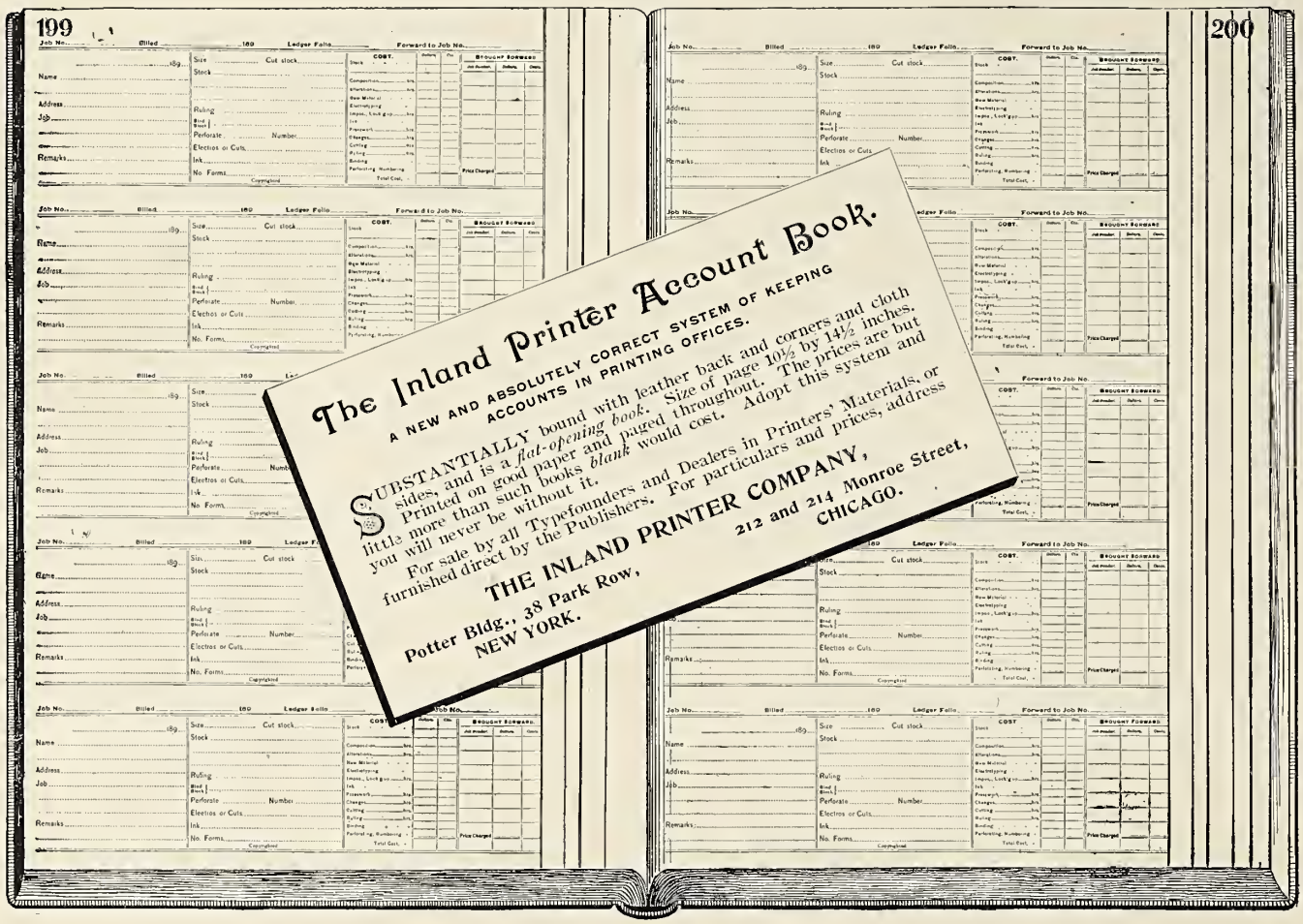
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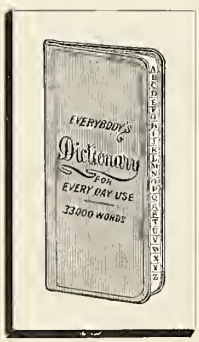
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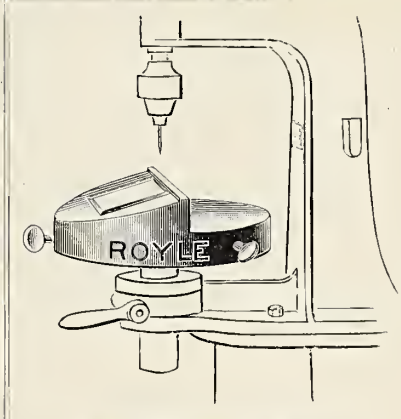
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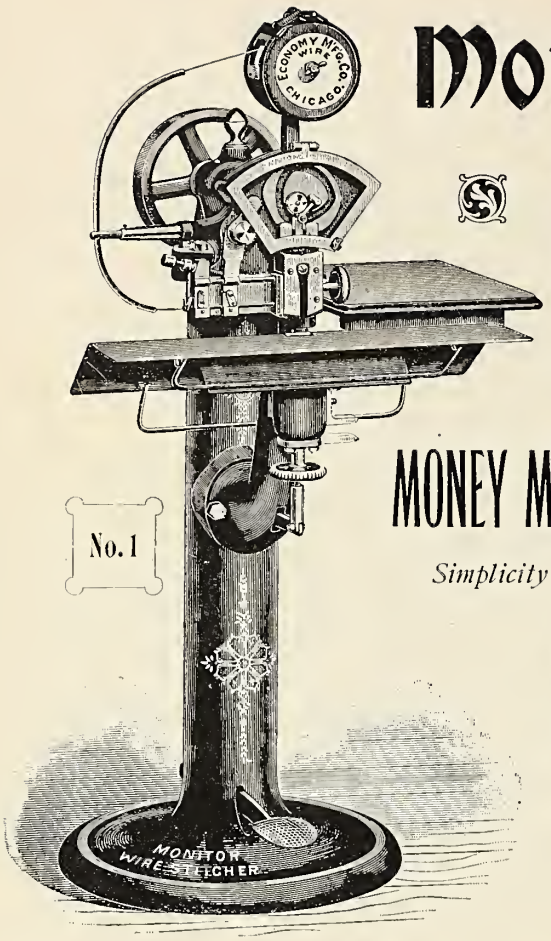
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33 x 50 Potter Drum, Tapeless Delivery,
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Five sizes, covering all classes of work, from one sheet up to 1¼ inches in thickness.

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LATHAM MACHINERY CO., 197 South Canal Street: CHICAGO, September 19, 1895.

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THE ARMOUR PRINTING WORKS.

LATHAM MACHINERY CO., City: CHICAGO, January 24, 1896.

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THE FOLLOWING ALSO HAVE THE "MONITOR" IN USE:

MONITOR PUB. CO.,	Rockford, Ill.	GOWDY PRINTING CO.,	Colorado Springs, Colo.
CADOGAN & HATCHER,	Quincy, "	BADGER BOOK & BINDERY CO.,	Fond du Lac, Wis.
HOFFMAN PRINTING CO.,	" "	S. A. BRISTOL CO.,	Cheyenne, Wyo.
ILLINOIS STATE REGISTER,	Springfield, "	RECORD PRINTING CO.,	Bardstown, Ky.
ILLINOIS STATE JOURNAL CO.,	" "	GLEANER PUB. CO.,	Pittsburg, Pa.
FOSTER PRESS,	Chicago.	MEYER & CO.,	" "
REGAN PRINTING HOUSE,	"	FOSTER, DICK & CO.,	" "
JACOBS-COLES & CO.,	"	WM. SCHWARZ, SR.,	" "
GEO. E. MARSHALL,	"	DUNCAN & CO.,	" "
J. W. WATTERS & CO.,	"	T. A. CLIFTON,	Williamsport, Ind.
C. H. NICHOLSON,	"	AGE PUBLISHING CO.,	Clinton, Iowa.
WILL ROSSITER,	"	WILL WELLS,	Alton, "
ROBBINS BROS.,	"	MESSENGER PUB. CO.,	Jackson, Miss.
ROGERS, PITKIN & HALL,	"	FRANKLIN PTG. & PUB. CO.,	Atlanta, Ga.
GEORGE P. BENT,	"	FOOTE & DAVIES CO.,	" "
H. P. BARBER,	South Chicago.	ATLANTA LITHO CO.,	" "
FRANKLIN PTG. AND ENG. CO.,	Toledo, Ohio.	CHAS. P. BYRD,	" "
CLEVELAND BOOK BINDERY CO.,	Cleveland, "	W. H. COYLE & CO.,	Houston, Tex.
O. S. HUBBELL PRINTING CO.,	" "	EUGENE VON BOECKMAN,	Austin, "
GROSSMAN PAPER BOX CO.,	" "	HALL, BLACK & CO.,	Minneapolis, Minn.
LAWRENCE PRESS,	Columbus, "	A. B. FARNHAM,	" "
L. TEMPLIN & CO.,	Calla, "	C. E. JUDD,	Los Angeles, Cal.
W. F. ROBINSON & CO.,	Denver, Colo.		

The Inland Printer Flexible Razor-Tempered Overlay Knife.

This Knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of the most superior manufacture, and is the only overlay knife made that is fully suited to present-day needs. The blade runs the entire length of the handle and is of uniform temper throughout. As the knife wears, cut away the covering as required. Price, 50 cents, postpaid.

THE INLAND PRINTER CO.

Potter Bld'g, 38 Park Row, New York. 212-214 Monroe St., Chicago.

The Best Opening for a Job Printer in the United States

Is in South Chicago, Cook Co., Ill.

Only one printing office in the town, and there is a good opening for another office.

Why starve in Chicago when a good opening awaits some first-class printer in that town?

INVESTIGATE THIS!

Bradley Calendar.

Send 10 Cents to THE INLAND PRINTER CO., Chicago or New York, for a copy of the Bradley Calendar for 1896, printed in red, green and black.

ARTISTIC DISPLAY IN ADVERTISING

Is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size 8 by 11 inches; 96 pages, embossed cover; postpaid 30 cents.

THE INLAND PRINTER CO.
Chicago or New York.

THE PRINTER'S ART.

A text-book and book of specimens for printers' use, by A. A. Stewart, Salem, Mass. From every place where this work has circulated expressions have come concerning its value, both as an example of fine printing and as a practical instructor in art. It is a publication that we can commend for its practicability and good taste and its suggestiveness to the printer. 113 pages, 6 by 8 inches, oblong. Price, postpaid, $1.00.

THE INLAND PRINTER CO.
Chicago or New York.

BIGELOW'S HANDBOOK ON PUNCTUATION

Gives full information regarding punctuation and other typographic matters, for the use of printers, authors, teachers and scholars. By Marshall T. Bigelow, Corrector at University Press. 112 pages, cloth bound; postpaid 60 cents.

THE INLAND PRINTER CO.
Chicago or New York.

Secondhand Presses.

...We have a few secondhand Cylinder Presses for sale of Hoe, Cottrell, Campbell, Whitlock and Potter manufacture.

These machines have been **thoroughly rebuilt** in our works and may be seen in operation there.

They will be sold very low and those desiring a bargain in Cylinder Presses should correspond with us.

Duplex Printing Press Co.
Battle Creek, Mich.

METALLIC TAPE COUPLER

A GREAT TIME SAVER.

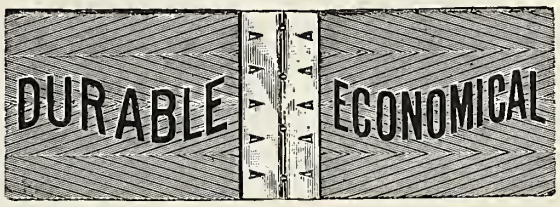
FOR CONNECTING ENDS OF TAPE USED ON

Printing Presses and Folding Machines.

Does away with sewing, eyeletting and other shiftless devices. Absolute Register.

PATENT APPLIED FOR.

SEND $1 00 FOR SAMPLE OUTFIT.



H. L. ROBERTS & CO., 48 Centre Street, NEW YORK, N. Y.

Latham Machinery Co.

197-201 S. CANAL STREET, CHICAGO.

PRINTERS' AND BOOKBINDERS' MACHINERY....

LATHAM RIVAL POWER PAPER CUTTER.
LATHAM RIVAL LEVER PAPER CUTTER.
LATHAM NUMBERING AND PAGING MACHINE.
LATHAM POWER EMBOSSING MACHINE.
LATHAM LEVER EMBOSSING MACHINE.
LATHAM TABLE SHEARS.
LATHAM JOB BACKER.
LATHAM STABBING MACHINE.
LATHAM ROLLER BACKER.
LATHAM STANDING PRESSES.
LATHAM INDEX CUTTER.
LATHAM ROUND CORNER AND PUNCHING MACHINE.

LATHAM PERFORATING MACHINES, ...MONITOR WIRE STITCHER,

...And all other Machinery for Printers and Bookbinders...

These machines are all of modern construction and have no superiors in the market.

BARGAINS IN SECONDHAND MACHINERY.

CYLINDER PRESSES.

1813 32 x 52 N. S. Taylor, double cylinder press, air springs, tape, back up.
1884 40 x 55 Hoe drum cylinder, 2-roller, rack and screw distribution, tape delivery, wire springs.
—— 32 x 46 3-revolution Hoe press, in fine order, with Folder attached.
2516 19½ x 24½ Taylor Drum, air springs, rack, screw and table.
—— 41 x 54 Potter Drum, 2-roller, spiral springs and tapeless delivery.
2567 21½ x 23½ Hoe Pony Cylinder, complete with overhead fixtures, wire springs.
2570 41 x 52 Campbell, 2-revolution press, front delivery, 2 rollers.
2581 18 x 21 C. & B. Pony Cylinder Press, air springs and tape delivery.
2600 20 x 25 Campbell, complete, tape.
2632 26 x 34 Hoe, rack and screw, tapeless delivery.
2651 19 x 24 R. Hoe.
2657 21 x 26 Guernsey.
2659 21 x 28 Cranston, tapeless delivery, spiral springs.
2675 37 x 52 Campbell, 2-rev., 2-roller, front delivery, rack and screw.
2676 37 x 52 Campbell, 2-rev., 4-roller.
2691 29 x 46 Campbell Oscillator.
2692 6-col. folio, 2-rev., A. B. Taylor.
2696 23 x 28 Campbell, tapeless delivery, table distribution.
2707 26 x 31 Campbell Drum, rack, screw and table, tape delivery.
2708 33 x 46 C. & B. Drum Cylinder, 4 roller, air springs, rack and screw, tape delivery.
2709 25 x 35, 2-roller, rack and screw, spiral springs, tapeless delivery.
2710 17 x 21 C. & B., air springs, tapeless delivery, Drum, rack and screw.
2711 Cottrel Litho. Press, takes stone 28 x 42.

PAPER CUTTERS—LEVER.

1400 Plow Cutter.
1669 14-inch Card Cutter.
2503 28-inch Anson & Hardy, iron frame, Plow Cutter.
2504 Eagle Card Cutters.
2667 24-inch Rival.
2677 30-inch Rival.
2682 30-inch Leader.
2699 23-inch Leader.
2706 30-inch Napinock.

POWER CUTTERS.

2654 30-inch Sanborn Eclipse.
2661 36-inch Dooley.
2673 48-inch Garden City.
2674 38-inch Sanborn Star.
—— 43-inch Sheridan, nearly new.
2697 34-inch Rival.

HALF-MEDIUM JOB PRESSES.

2656 13 x 19 O. S. Gordon.
—— 13 x 19 Globe.

QUARTER-MEDIUM JOB PRESSES.

2658 10 x 15 Gordon, steam.
2663 10 x 15 Favorite Job Press.
2685 10 x 15 Peerless, steam and throw-off.
2690 10 x 15 Gordon.
2700 10 x 15 Gordon.
2712 10 x 15 Aldine, with throw-off and trip, steam fixtures, latest improved.

EIGHTH-MEDIUM JOB PRESSES.

1114 7¼ x 11 Briggs Label Press.
—— 6 x 9¾ Standard.
2559 6 x 10 Prouty.
2601 5 x 8 Columbian.
2616 7 x 11 Gordon.
2630 7 x 11 Gordon.
2687 7 x 11 Gordon, throw-off and steam.
2701 7 x 11 Gordon.

HAND PRESSES.

2655 8-column Hoe Washington.
2688 6-col. folio Army Press.

BOOKBINDERS' MACHINERY.

971 11¼-inch Sanborn Roller Backer.
2523 28-inch Rosback Perforator.
2543 24-inch B & C Perforator.
2548 Marshall Round Corner Cutter.
2550 24-inch Rosback Perforator.
2552 Hickok Stabber, foot power.
2585 28-inch Rosback Foot Power Perforator.
2951 13-inch Roller Backer.
2615 28-inch Rosback Perforator.
2644 Sanborn Book Trimmer, two heads.
2645 28-inch Donnell Perforator.
2649 24-inch B & C Perforator.
2653 28-inch Steam Power Perforator.
2637 Stabbing Machine.
2695 Sanborn Rotary Cutter.
2704 One Donnell Stub Folder.
2705 Marshall Foot Saw.
2713 18 x 24 Standing Press.

RULING MACHINES.

1882 36-inch Hickok Ruling Machine, feint line.
2565 Lithograph Ruling Machine.
2643 36-inch Hickok, with Springfield striker.
2638 Hickok, O. A., Striker.

WIRE STITCHERS.

—— 1 No. 11 Thompson.
1697 Brown Stapler, flat table, treadle.
1746 Stapling Machine.
2002 No. 2 Stapling Machine.
2554 Saddle Back Stapler.
2596 No. 3 Donnell.
2621 No. 4 Donnell.
2650 No. 8 Saddle Back Stapler.
2664 No. 3 Donnell.
2665 No. 3 Universal.
2694 No. 3 Donnell.
2703 Stapling Machine.

PAGING AND NUMBERING MACHINES.

1332 Seybold Numbering Machine, 4 and 6 wheel steel head.
1453 Hoole, 4-wheel, brass head.
1455 Hoole, 4-wheel, brass head.
1456 Culver, Page & Hoyne, 4-wheel, brass head.
1457 Swalback, with 2 heads, 4 and 6 wheel, brass.
1459 Hoole, 4-wheel, brass head.
1691 Cooper Paging Machine, 4-wheel head.
1695 Hoole & Co. (Eureka), 6-figure steel head Numbering Machine, treadle.
1704 Hoole Paging Machine, 4-wheel head.
2589 Hoole Numbering Machine.
2624 Champion Paging and Numbering Machine, 4 and 6 wheel head.
2614 Cooper Paging Machine.
2623 New Style Champion, with 4 and 6 wheel head.
2641 White Numbering Machine, steam and foot power, 6-wheel head.

FOLDING MACHINES.

—— 6-column Forsythe.
—— 32 x 46 Stonemetz Folder; 3 and 4 folds, 8-page paster and trimmer.
—— 6-col. Quarto Stonemetz No. 30, size A; folds sheet 22 x 28 to 33 x 46; 4 folds, for hand feed or attaching to press.
—— 6-column Dexter Folder.
1832 6-column Dexter Folder.
—— One 7-col. quarto hand-feed Dexter Folder, with paster and trimmer for 8-page paper.
—— 6-column quarto Dexter Newspaper Folder, attached to press.
—— Lloyd Folding Machine.

ENGINES.

—— 10 horse-power Horizontal Steam Boiler, nearly new.
1516 1 horse-power Shipman Oil Engine.
2648 10 horse-power Otto; fine condition.
2609 4 horse-power Charter Gas Engine.

STEREOTYPE OUTFITS.

1753 Stereotype Furnace.
1964 1 Dorman Stereotype Machine.
—— 1 12 x 25 Carleton, Caps & Co. Stereotype outfit.
2604 Murray Stereotype Machine. Saw Table, 24 x 24; Planer Table, 12 x 16; Trimmer Table, 18 x 24.
2693 One Carleton & Caps Stereotype outfit, with casting box, furnace, power saw and trimmer and shaver.
2698 Goss Stereotype Box, with patent trip, type high bars, complete.

ELECTRIC MOTORS.

1780 20 horse-power Belding Motor.
1750 ¾ horse-power Hawkeye Motor, 500 volt.
—— ⅓ horse-power Motor.
2689 10 horse-power Edison Electric Motor, bought three months ago, 500 volt.

TYPE AND MATERIAL.

— 50 Stands; several hundred Cases, Galley Racks; 2 McFatrich Mailers.
57 lbs. 5-point modern; 150 lbs. 5½-point modern; 200 lbs. 6-point modern; 200 lbs. 8-point modern; 1,500 lbs. 10-point modern; 1,000 lbs. 11-point modern; 300 fonts display type; leads; slugs; metal furniture.

MISCELLANEOUS.

Finishing Press; 50 Chases, wrought iron, all sizes; 2 Stereotype Beating Tables.
20 all-iron Hoe galley racks.
13 cases for brass bound boards.
2671 Engraver's Press.
2672 Two Transfer Presses.
—— Mitering Machine.

Every machine on our list has been thoroughly overhauled and is guaranteed in perfect working order. Correspondence Invited. **No. 3, 1896.**

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The Inland Printer Business Directory.

THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF ALL CONSUMERS OF PRINTERS' WARES AND MATERIALS.

Insertions in this Directory are charged $6.00 per year for two lines, and for more than two lines $2.00 per line additional.

ADVERTISEMENT WRITERS.

Bagley, Frank B., P. O. Box 91, Philadelphia. Advertising matter written, illustrated and displayed at reasonable rates. Prompt work.

Marston, Geo. W., Portsmouth, N. H. Editorial circular and advertisement writer. Six half-columns, $2.00.

Thorp & Holbrook, 111 Fifth avenue, New York. Brainy ads. and booklets written, illustrated and printed; ads. set up—effective displays.

Wady, Clifton S., 27 School street, Boston, Mass. I write illustrated advertising. Correspondence solicited.

Woolfolk, Chas. A., 446 W. Main street, Louisville, Ky. Writes ads. that will make your business grow.

Zingg, Chas. J., Farmington, Me. Ads., booklets and folders that pay.

BINDERS' MACHINERY.

Fuller, E. C., & Co., 28 Reade street, New York. Stitching and folding machines, etc.

Hickok, W. O., Manufacturing Company, Harrisburg, Pa. Complete rulers' outfits—complete binders' outfits.

BOOKBINDERS' SUPPLIES.

American Strawboard Co., 155 and 157 W. Jackson street, Chicago. Bookbinders' supplies.

Slade, Hipp & Meloy, 300 Wabash avenue, Chicago. Also paper-box makers' supplies.

BRASS TYPE FOUNDERS.

American Type Founders' Co. See list of branches under Typefounders.

Missouri Brass Type Foundry Co., 1611 S. Jefferson ave., St. Louis, Mo.

CARDS AND CARDBOARD.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CYLINDER PRESS MANUFACTURERS.

American Type Founders' Co. sells Cottrell Country, Monarch and Paragon presses and Campbell hand cylinder presses.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

Goss Printing Press Co., 335-351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago.

Hoe, R., & Co., New York. Manufacturers printing presses, electrotype machinery and printing materials.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS' AND PROCESS ENGRAVERS' WAX.

American Wax & Paper Mfg. Co., 199 Franklin street, New York. Superior to beeswax at one-third the cost.

ELECTROTYPERS AND STEREOTYPERS.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Drach, Chas. A., Electrotype Co., corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Franklin Engraving and Electrotyping Co. (formerly A. Zeese & Co.), electrotypers, photo-zinc etchers, half-tone, wax and wood engravers, 341 to 351 Dearborn street, Chicago.

Heybach-Bush Co., Fifth and Main streets, Louisville, Ky. Most complete establishment in the South.

Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.

Zeese & Sons, A., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

EMBOSSING COMPOSITION.

Whiteson's Embossing Composition is the best. For sale everywhere.

ENGRAVERS.

Benedict, Geo. H., & Co., half-tone and zinc etchers, wax and wood engravers and electrotypers, 175 and 177 Clark street, Chicago.

Rainbow, A. W., Company, 358 Dearborn street, Chicago. Fine wood cuts a specialty.

Rogers, Murphy & Co., high-class wood and process engravers, 318 Dearborn street, Chicago.

ETCHING ZINC.

Bruce & Cook, 186-190 Water st. and 248 Pearl st., New York. Pure etching zinc a specialty.

FOLDING MACHINES.

Bennett Folder.—Rockford Folder Co., Mfrs., Rockford, Ill. Cable address, "Folder."

Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

Chambers Brothers Company, Philadelphia, Pa. Paper-folding machinery.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, New York and Chicago.

Bonnell, J. Harper, Co. (Limited), 17 Quincy street, Chicago; Ed Hanff, manager.

Buffalo Printing Ink Works, Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.

Golding & Co., Boston, Philadelphia and Chicago. "Owl" brand fine blacks and colors.

Johnson, Chas. Eneu, & Co., 509 South Tenth street, Philadelphia, Pa. Branches: 529 Commercial street, San Francisco; 45 and 47 Rose street, N. Y.; 99 Harrison street, Chicago.

Levey, Fred'k H., & Co., 59 Beekman st., New York. Specialty, brilliant woodcut inks. Chicago Agents, Illinois Typefounding Co.

Mather's, Geo., Sons, 29 Rose street, New York. Book and fine cut and colored inks.

Morrill, Geo. H., & Co., 146 Congress st., Boston; 17 to 27 Vandewater st., New York; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

INK MANUFACTURERS.

Queen City Printing Ink Co., The, Cincinnati and Chicago.

Roosen Ink Works, 66 and 68 John st., Brooklyn, N. Y.; 34 and 36 W. Monroe st., Chicago.

Thalmann Printing Ink Co., St. Louis and Chicago. Mfrs. job, book and half-tone cut inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

JOB PRINTING PRESSES.

American Type Founders' Co., general selling agents for Gally Universal presses.

Bronson, H., Manufacturer Old Style Gordon press, 21 Quincy street, Chicago.

Golding & Co., Boston, Philadelphia and Chicago. Highest World's Fair award for Golding Jobber and Pearl presses.

Liberty Machine Works, The, 54 Frankfort st., New York. Sole manufacturers of the new style Noiseless Liberty Press.

Universal Printing Press, embossers and paper-box cutting and creasing presses. General selling agents American Typefounders' Co. Address nearest branch, as per list under head of Typefounders.

Wesel, F., Mfg. Co., 11 Spruce st., New York.

MACHINE KNIVES.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives and machine knives.

White, L. & I. J., Buffalo, N. Y., manufacturers of paper-cutting knives; superior quality.

MAP AND RELIEF-LINE ENGRAVING.

Franklin Engraving and Electrotyping Co. (formerly A. Zeese & Co.), electrotypers, photo-zinc etchers, half-tone, wax and wood engravers, 341 to 351 Dearborn street, Chicago.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PAPER-BOX MACHINERY.

American Type Founders' Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

PAPER CUTTERS.

American Type Founders' Co., cutters of all standard makes on sale at all branches.

Wesel, F., Mfg. Co., 11 Spruce st., New York.

PAPER-CUTTING KNIVES.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives. Scientific tempering.

PAPER DEALERS AND MAKERS.

Butler, J. W., Paper Co., 216 and 218 Monroe street, Chicago.

Chicago Paper Co., 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.

Elliot, A. G., & Co., 30 to 34 South Sixth street, Philadelphia. Paper of every description.

Illinois Paper Co., 181 Monroe street, Chicago. Book, cover, manila, rope manila papers, etc.

Julius Heinemann & Co. Manufacturers of . . . .

199-201 E. Van Buren St.
Chicago.

Telephone,
Main 4719.



Printers' Brass Rules, Metal Furniture, Leads and Slugs, Chases, Etc.

New Specimen Book now ready.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PAPER DEALERS AND MAKERS.

Kastner & Williams Paper Co., writing, ledger and bond papers, Holyoke, Mass.

Southworth Company, manufacturers of writing and ledger papers, Bankers' Linen, Vellum Bond, Mittineague, Mass.

Taylor, Geo. H., & Co., 207 and 209 Monroe st., Chicago. Plate, book, news, colored covers, manila, etc., and specialties.

PAPER RULING MACHINERY.

Piper, E. J., 44 Hampden st., Springfield, Mass. Improved ruling machines.

PHOTO-ENGRAVING.

Binner Engraving Co., 195-207 S. Canal st., Chicago. Zinc, half-tone and wood engraving.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Boston Engraving & McIndoe Printing Co., 50 Hartford street and 113 Purchase street, Boston, Mass. The largest combined engraving and printing establishment in New England. Fine cut making and fine cut printing, our specialties.

Crosscup & West Engraving Co., The, 911 Filbert street, Philadelphia. Engraving of a high order.

Franklin Engraving and Electrotyping Co. (formerly A. Zeese & Co.), electrotypers, photo-zinc etchers, half-tone, wax and wood engravers, 341 to 351 Dearborn street, Chicago.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

Maurice Joyce Engraving Co., 414 Eleventh street, N.-W., Washington, D. C., unexcelled half-tone and line engraving.

Post-Express Printing Co., Rochester, N. Y. Superior half-tones and zinc etching.

Sanders Engraving Co., 400 and 402 N. Third street, St. Louis, Mo. Photo-engravers.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS' ELECTRIC LAMPS.

Colt, J. B., & Co., 115-117 Nassau st., New York. Mfrs. of self-focusing arc electric lamps. Acknowledged by well-known firms to be the best.

PHOTO-ENGRAVERS' AND ELECTROTYPERS' MACHINERY.

New York Steel & Copper Plate Co., 171 Wallabout st., Brooklyn, N.Y. Copper for half-tone.

Royle, John, & Sons, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw tables, shoot planes, etc.

PRINTERS.

Darrow, P. C., Ptg. Co., 401 Pontiac bldg., Chicago. Superior color work and designing.

PRINTERS' MACHINERY.

James, Geo. C., & Co., manufacturers and dealers, 62 Longworth street, Cincinnati, Ohio.

PRINTERS' MATERIALS.

American Type Founders' Co., "everything for the printer."

Bronson, H., new and secondhand machinery and supplies, 21 Quincy street, Chicago.

Dodson Printers' Supply Company, Atlanta, Ga. Largest stock in the South. Lowest prices.

Gehlert, Louis, printers' and stereotypers' blankets, 204 E. Eighteenth street, New York.

PRINTERS' MATERIALS.

Graham, E. K., & Co., 516 Commerce street, Philadelphia. New and secondhand machinery and supplies.

Hamilton Mfg. Co., Two Rivers, Wis. Mfrs. of cases, stands, cabinets and all printers' wood goods.

Mexican Printers' Supply Agency, Ed. M. Vargas & Co., proprietors, P. O. box 34, Yrapuato, Gto., Mexico. Importers of all kinds of printers' machinery and materials. American manufacturers who want first-class representation in Mexico are requested to send us their catalogues, special price lists with discounts, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Printers' woodwork of all kinds—cabinets, cases, wood type, patent steel furniture, etc. Dealers in metal type and machinery.

Pease, P. S., & Co., 115 Jefferson ave., Detroit, Mich. Type, paper, ink, printers' supplies.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Simons, S., & Co., 13-27 N. Elizabeth st., Chicago. Make cabinets, cases, galleys, and everything of wood used in a printing office. Make bookbinders' boards and engravers' wood. Send for our illustrated catalogue.

Washington Typefoundry, N. Bunch, proprietor, 314-316 8th street N. W., Washington, D. C.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 11 Spruce street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendernagel & Co., 521 Minor st., Philadelphia. Composition and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Bingham & Runge, 12 to 18 Frankfort st., Cleveland, Ohio. Printers' rollers and composition.

Birchard, C. H., & Co., 634 Filbert st., Philadelphia, Pa. Out of town orders promptly attended to.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Hart & Zugelder, 117 N. Water street, Rochester, N. Y. Padding glue.

Osgood, J. H., & Co., 100 Milk st., Boston, Mass. Best "Patent" and "Old Style" composition.

Stahlbrodt, E. A., 18 Mill street, Rochester, N. Y. Roller composition and flour paste.

Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

PRINTERS' WAREHOUSES.

Graham, L., & Son, 44-46 Baronne street, New Orleans, La. Southern Printers' Warehouse.

Heybach-Bush Co., Fifth and Main sts., Louisville, Ky. Everything for printers.

STEREOTYPERS' MACHINERY.

Lloyd, Geo. E., & Company (Incorporated), electrotype, stereotype and electrical machinery of all kinds. Telephone, 403. Corner Canal and Jackson streets, Chicago. Send for catalogue.

TYPEFOUNDERS.

American Type Founders' Co., sole makers in United States of copper alloy type, self-spacing type, music type, Greek type. Greatest output, completest selection, most original designs. For sale at following branches:
Boston, 150 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 83 Ellicott st.
Pittsburgh, 323 Third ave.
Cleveland, 239 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 139-141 Monroe st.
Milwaukee, 89 Huron st.
St. Louis, Fourth and Elm sts.
Minneapolis, 24-26 First st., South.
Kansas City, 533 Delaware st.
Omaha, 1118 Howard st.
Denver, 1616 Blake st.
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